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MOTION PICTURE HERALD

X Copy

Quigley Award Winners

SILVER GRAND AWARD
and
WAR SHOWMANSHIP AWARD

Jack Matlack
J. J. Parker Theatres
Portland, Ore.

BRONZE GRAND AWARD

Gertrude Bunchez
Loew's Century Theatre
Baltimore, Md.

—in

Better Theatres

Completing Inspection Guide and Record System

VOL. 154, NO. 10 MARCH 4, 1944

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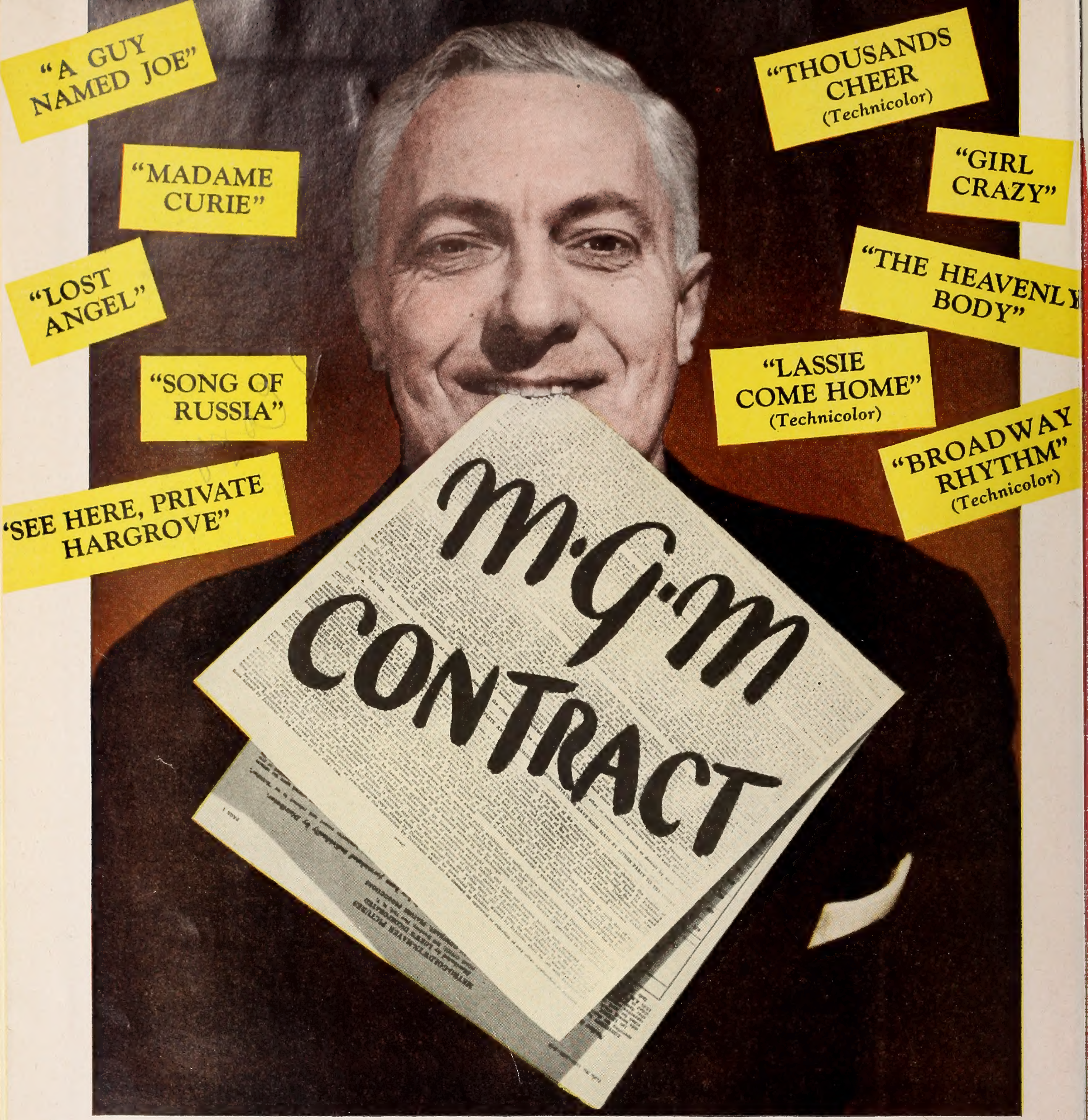
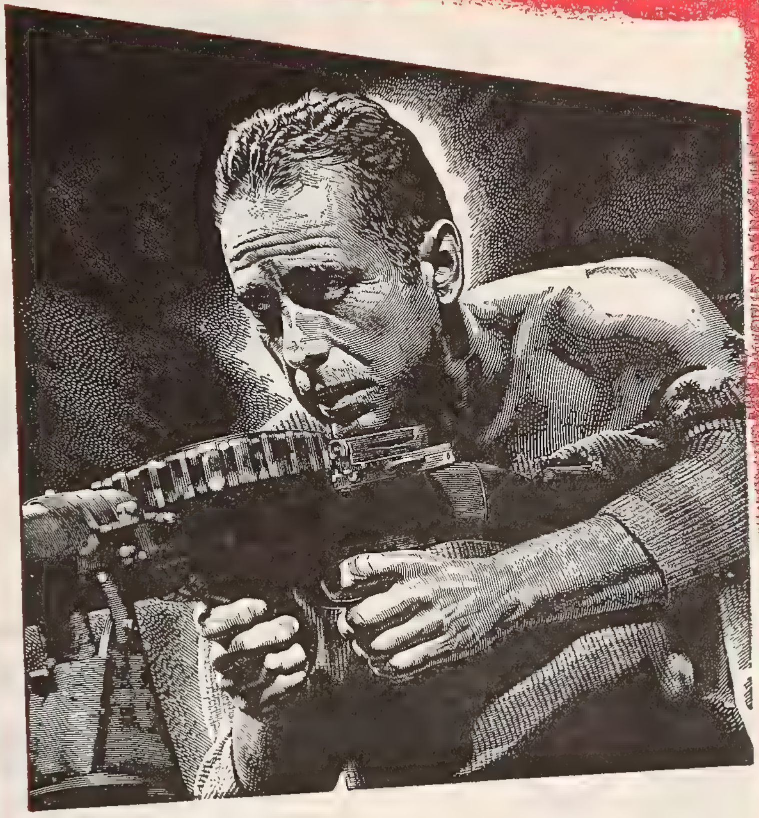

"A GUY NAMED JOE"
"MADAME CURIE"
"LOST ANGEL"
"SONG OF RUSSIA"
"SEE HERE, PRIVATE HARGROVE"
"THOUSANDS CHEER (Technicolor)
"GIRL CRAZY"
"THE HEAVENLY BODY"
"LASSIE COME HOME" (Technicolor)
"BROADWAY RHYTHM" (Technicolor)
M·G·M CONTRACT

ARMED TO THE TEETH!

"Calling All Patriotic Showmen!
Red Cross Drive March 23rd Through 29th"

the
WARNER
KIND
OF
BUSINESS!



VARIETY **Wednesday,**

Hollywood (WB) (1,499; 44-$1.25) —"Passage to Marseille" (WB) (2d wk). Hitting a breakneck pace here, first seven days through last night (Tuesday) went to establish new all-time high for house.

Jack L. Warner, *Executive Producer*

UMPHREY BOGART IN 'PASSAGE TO MARSEILLE'

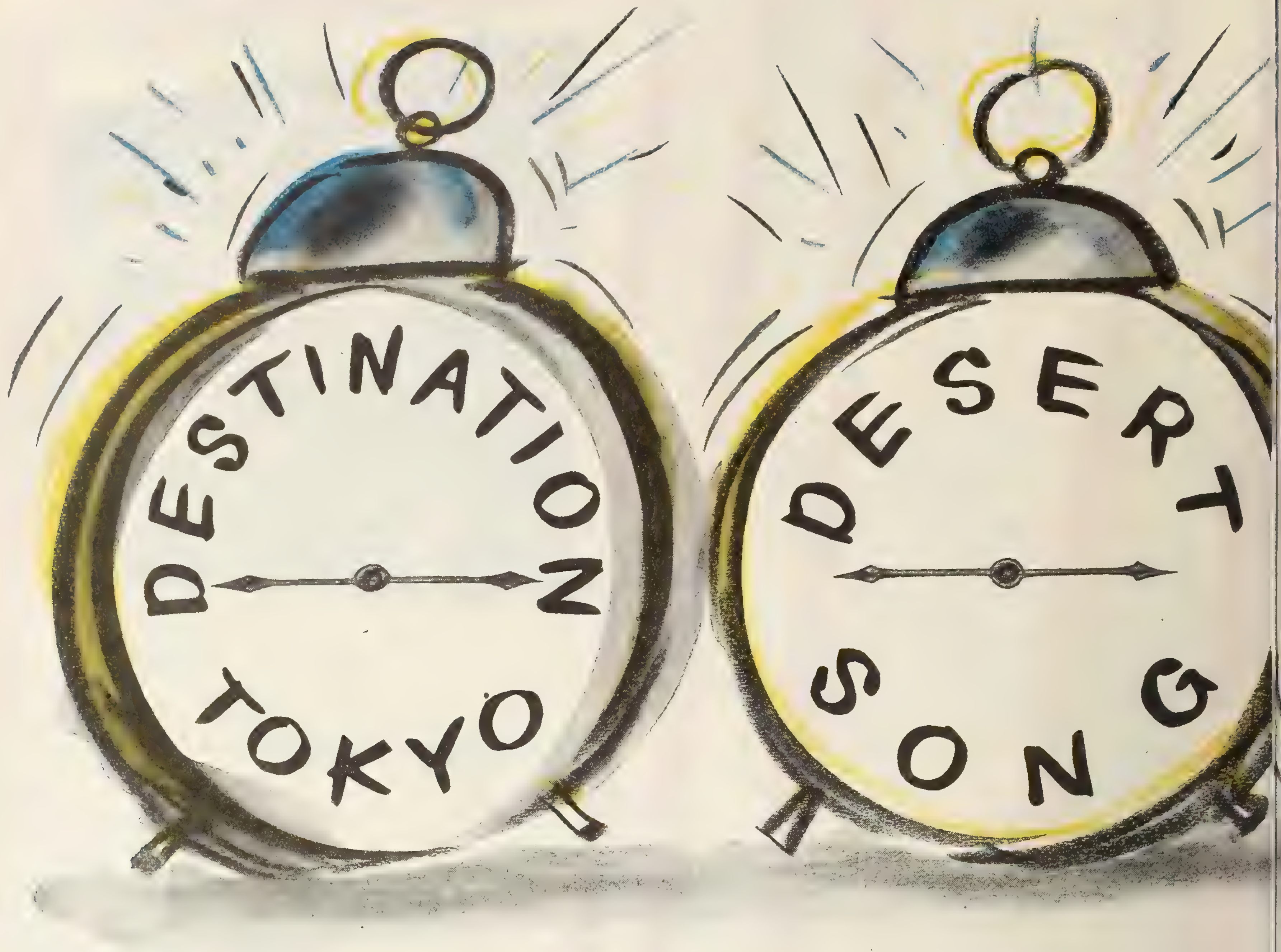
with

AUDE RAINS · MICHELE MORGAN · PHILIP DORN · SYDNEY GREENSTREET · HELMUT DANTINE · PETER LORRE · GEO. TOBIAS

A HAL B. WALLIS PRODUCTION · DIRECTED BY MICHAEL CURTIZ

Screen Play by Casey Robinson & Jack Moffitt
From a Novel by Charles Nordhoff & James Norman Hall
Music by Max Steiner

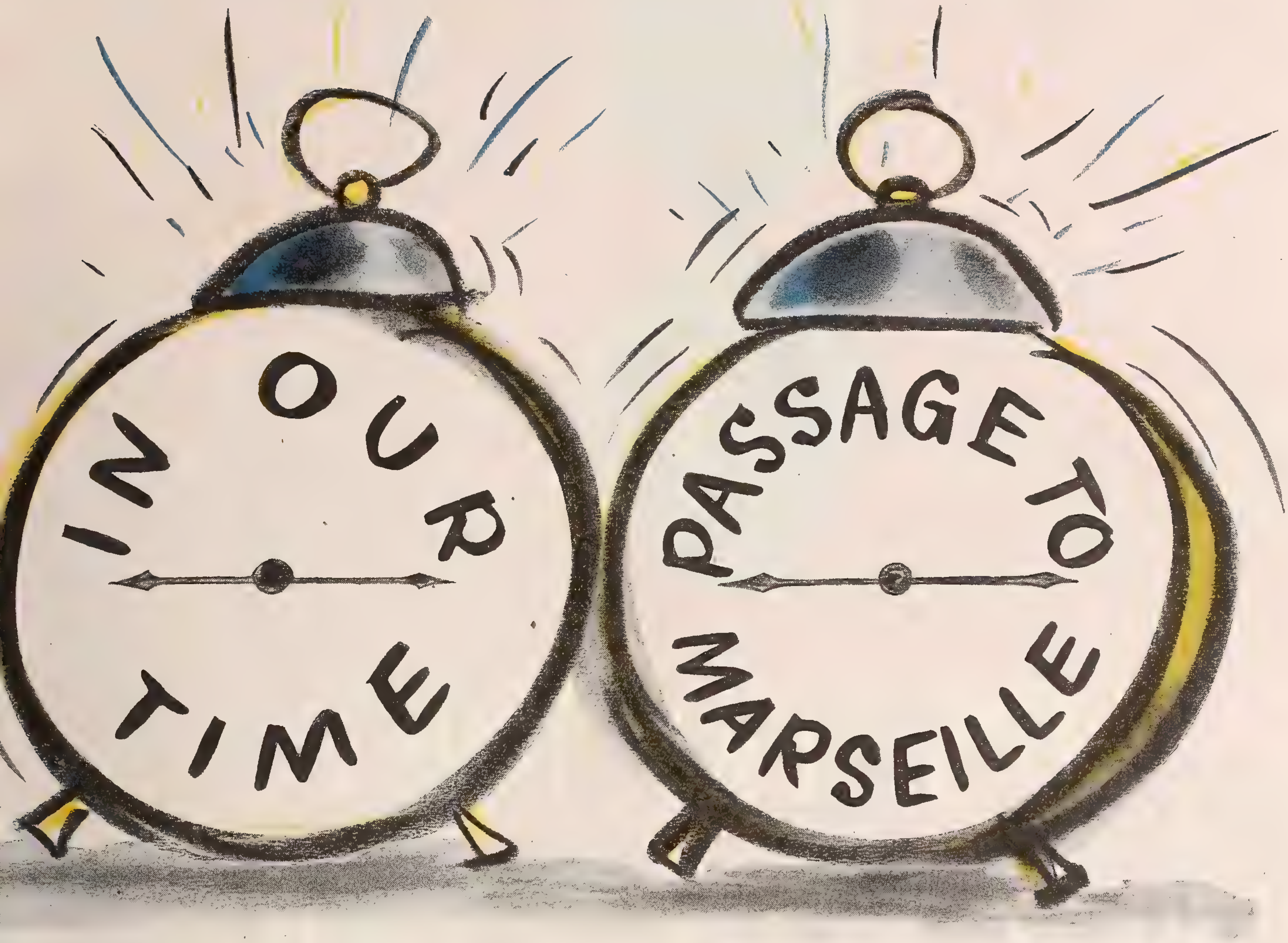
REMEMBER! March 15th Deadline for Honored Hundred Bond


DESTINATION TOKYO
DESERT SONG

. . . all at the

REMEMBER! March 15th Deadline for
Honored Hundred Bond Reports to State Chairmen!

Jack L. Warner, *Executive Produce*


IN OUR TIME
PASSAGE TO MARSEILLE

same time!

THIS IS TYPICAL WARNER STUFF!

FOR NEWS ABOUT THE *TIMELIEST* PICTURE OF THE YEAR...

SEE PAGES 26 . . 27

MOTION PICTURE HERALD

COLVIN BROWN, Publisher

MARTIN QUIGLEY
President and Editor-in-Chief

TERRY RAMSAYE, Editor

Vol. 154, No. 10

March 4, 1944

HONOURS WON

AGAIN, for the tenth year, the cream of a twelvemonth flow of promotional campaigns in behalf of the box office presentation of pictures has passed under the eyes of a comprehensive array of showmen judges in the competition for the Quigley Awards.

In the face of many difficult conditions external to the industry, and many developing influences of regimentation in showmanship inside, it has been again demonstrated that the man at the box office of exhibition is individually and creatively important.

Once again there is emphatic evidence that all of the showmanship does not come in the film can.

The continuing and ever growing importance of the Round Table section of this publication may be properly here asserted, representing as it does so much the cooperative effort of the wide array of theatre showmen who contribute to its pages. Their combined influences and interests give it spirit and substance. The success of the Round Table is their success, a testimony to the vitality of their function.

It is appropriate here to record that some of those who this week came to judge, by reason of their positions of authority in showmanship, won their executive posts in field careers pointed up by their participations in the Quigley Awards competitions of other years. There is a substantially unbroken record of promotion for those who have done well in the showings that have gone before the judges of the ten years past. This is not coincidence, save that the makers of good campaigns are obviously good showmen. Their participations in these competitions have been among the important evidences of their constructive aggressiveness.

A PLEASANT and authoritative affirmation of the broad significance of the Round Table and the value of the stimulus of the Quigley Awards was delivered by Mr. Joseph R. Vogel, vice-president of Loew's, Inc., theatre executive, speaking at the annual judging luncheon Monday. He spoke of the awards and the Round Table competitions as "the greatest encouragement for showmen who get important results at the box office by their ingenuity and hard work.

"We find," observed Mr. Vogel, "that the men who have consistently won Round Table attention were the men who were doing most of the work."

Motion Picture Herald, and its Round Table, are honoured to be of this service, service alike to these working showmen across the map and to the end result on which the whole industry must live—box office admissions.

* * *

A notable aspect of the performance of Mr. Jack Matlack in the winning of both the Silver Grand Award of the Quigley competitions and, for the second time, the War Showmanship Award, is that he found time, energy and the inventive resources to do it. The Silver Award is the top annual recognition for normal daily entertainment merchandising, properly to be considered a full time job. These presentations have shown the judges that, while the show went on in true showmanly tradition, Mr. Matlack also conducted numerous and conspicuously competent collateral activities, including drives for the sale of war bonds, collections for the Red Cross and a big campaign to send cigarettes to the men in combat and overseas. The total appears to have covered the entire range of those activities in the national cause which the Government and the nation have asked for the great and capable institution of the organized picture industry. These varied, high pressure and competitive demands upon promotional effort have, within one man's capacity, proved to be inspiration, stimulus.

△ △ △

ON THE WING

WHEN the air-minded entrepreneurs have their way after the war, there is likely to be a new map of key cities for this and many another distributing industry. Our centers of trade and population were founded first on water routes, ports of seas and lake and river. The rails changed a lot of that. The air lanes will change it again. Just for instance, there's Wichita, out on the Kansas prairie. Once upon a time it was known elsewhere mainly by reason of a red-headed editor, Mr. Victor Murdock. Now it is an airport of national importance, mayhap tomorrow of international importance. "As the crow flies" used to be an academic statement of distance. Now it is practical. This may mean much in motion picture transport—unless television goes farther and faster.

△ △ △

WAY down in Uruguay, speaking of cultural relations and inter-American affairs, they have just felt the full impact of those Sonja Henie pictures. But, since there is rarely any ice in Uruguay, they are having an eruption of roller skating. The report is official, coming from the pages of the *Foreign Commerce Weekly*, medium of the Department of Commerce in Washington. It is therein delicately recorded that "performances of a certain Norwegian-American star have provided the main stimulus for a skating craze . . . sweeping Uruguayan youth . . . to heights of enthusiasm." There is official forecast of an after-the-war market for skates and rinks. Trade follows the films.

△ △ △

THE three dimensional picture has arrived. It is "Lady in the Dark." Sight and sound, and lots of it, are at the theatre, while the scent is at Saks Fifth Avenue, New York shop, where Lady in the Dark perfume is offered at fifteen dollars the ounce. ". . . a subtle moving fragrance that makes an enchantress of any woman, even an executive . . . for the important spring evenings ahead." All enchantresses are executives; never mind the fragrance. —*Terry Ramsaye*

THIS WEEK IN THE NEWS

JUDGES name winners of Quigley Awards to 1943 showmen Page 12
EXPECT Clark to "suggest" rewriting of Consent Decree Page 16
SKOURAS reports Bond sale over quota by 500,000 Page 18
INCREASED admission tax rate will go into effect April 1 Page 18
RANK agents called home as triple plan for markets takes shape Page 25
WAC report for year stresses importance of war effort work Page 28
INDUSTRY mobilizes field forces for annual Red Cross campaign Page 29
WILLIAM R. Weaver—Hollywood editor marks twenty-fifth year Page 38
HAROLD Hopper resigns as head of film section of WPB Page 39
BOX Office Champions for the month of January Page 46

SERVICE DEPARTMENTS

Hollywood Scene Page 37
In the Newsreels Page 61
Managers' Round Table Page 55
Picture Grosses Page 52
Shorts on Broadway Page 43
What the Picture Did for Me Page 47

IN PRODUCT DIGEST SECTION

Showmen's Reviews Page 1781
Short Subjects Page 1783
Release Chart by Companies Page 1784
Advance Synopses Page 1785
The Release Chart Page 1787

On to Tokyo

THE pleasures and pains of the white man have long invaded and slowly pervâded the South Sea Islands, and now even his military madness. But finally the process is complete.

Screeno has arrived in the Fiji Islands.

Dick Bachman, formerly of the Screeno Amusement Company, Chicago, is in those islands, in the Army. In many letters to his former boss, J. S. Markstein, owner of Screeno, Mr. Bachman urged that the chance game be sent to the Fijis.

The Red Cross cooperated: a stereopticon, slides, cards, trailers and other Screeno appurtenances were sent to Mr. Bachman.

He has now advised Mr. Markstein that the game is played twice a week, once at open air screenings, and the second night in a theatre. Merchandise is awarded the players.

Corporal Leonard J. Citron, another former Screeno employee, has heard of the Screeno invasion of the Fijis, and has requested Mr. Markstein to forward the game to his own location, in the same area, but still undisclosed.

Debate for Sale

CONTROVERSIES can be debated over the New York airwaves on commercial time, purchased at regular rates, Station WMCA announced this week. Nathan Straus, president of the station, said that this departure from the National Association of Broadcasters code, which requires that controversial matters be debated only on sustaining time, was part of the station's "freedom to listen" policy. One side of a controversy cannot be debated on paid time, however, until the opposing faction has also agreed to purchase an equal reply period on the station.

Facts

BILL HENRY, who writes a column for the Los Angeles *Times,* on a visit to Washington, decided to investigate the rumors that old pictures are shown to troops overseas. One recent complaint was that American troops in Sicily were being shown a Rin-Tin-Tin film. He found the facts in the case to be that soldiers "went to a Sicilian movie house which had not been permitted to show anything but Axis films for years. After we took over, the proprietor dug down in the basement somewhere and found an American film he had put away 10 years ago—the only American film he knew of in Sicily—and showed it. It was Rin-Tin-Tin all right, but by the time the story got back here the Army and Hollywood were being accused of sending that sort of stuff to the soldiers."

Actually, Hollywood supplies—free of charge—three new feature films a week, many of which have not yet had national release. Throughout the world as many as 1,400 separate shows are held on the average night, free to soldier audiences, and on one night there were more than 60 shows on Guadalcanal. A survey taken in New Guinea, which, as Mr. Henry points out, "is hardly the center of civilization," showed that in one week more than 80 per cent of the soldiers saw at least one picture, "and a pretty fair share of them saw two or three." He adds: "All the films were brand new."

Jail House Blues

THE "Boys from Chicago," in jail pending appeal of their extortion convictions, were in new trouble this week in New York where they had been caught smuggling contraband into the city's lockup, the Tombs.

Louis Compagna, one of the sextet, had been caught smuggling in a steak sandwich and the "Boys" were all banished to the Federal House of Detention on West Street where visiting rules are considerably tougher. The bad deportment in the jug was disclosed Monday by Boris Kostelanetz, Assistant U. S. Attorney General, when he appeared in court to oppose a motion to let the boys out on bail pending the U. S. Circuit Court's study of the appeals. Former Judge John E. Mack, new lawyer for the men, asked for their release.

"No amount of bail would assure their reappearance if the convictions were reaffirmed," Mr. Kostelanetz said in protest. He recalled the defendants' advice to Willie Bioff to skip the country pending appeal of his conviction. Willie, and George E. Browne, pal, did not have the chance, however. The court reserved decision.

Siren

ONE of the great sirens of all time, Salome, of the terpsichorean art and the sanguinary impulses, is causing Frank Ross, producer, a headache these many centuries since the years she lived, according to the publicists of RKO. The producer has a staff of research workers helping him to uncover the seven veils of Salome, but they have discovered that all the writers that have written of her and the painters who have painted her are at odds as to physique. Some have pictured her as lithe and trim at the conclusion of her dance of the seven veils, others as buxom and prim with blonde hair and blue-grey eyes. Because delving into the archives has failed to guide in the casting of the role, which is to be a prominent one in the forthcoming production of "The Robe," Mr. Ross has sent out a request to students in art schools for sketches of their conceptions of this *femme fatale,* which, says the publicists, should result in "the biggest talent hunt since the quest for Scarlett O'Hara. . . ."

Still Growing

IN line with the announced policy of Republic expansion, enunciated by Herbert J. Yates and buttressed by the appointment recently of a new executive committee and the assumption next Monday by John LeRoy Johnston of publicity direction, the company on Wednesday disclosed increased "nationalization" of its exchanges. It has purchased the franchise interests of J. H. Alexander and Sam Feinberg, in Pittsburgh. The company now owns 26 exchanges of 32.

Network Plans

THAT post-war national television network was given some form and substance Wednesday in a statement submitted by Niles Trammell, president of the National Broadcasting Company, to NBC affiliated stations. According to Mr. Trammell the Bell System of the American Telephone and Telegraph Company has outlined definite plans for post-war construction of about 7,000 miles of coaxial cable linking important cities. The program cites the approximate dates at which television transmission facilities will be made available, subject to review just prior to construction, and subject, also, to demand for the units and the supply of equipment available.

The New York to Washington link will be ready, according to present plans, in 1945; New York to Boston, Washington to Charlotte, Chicago-Terre Haute-St. Louis and Los Angeles to Phoenix in 1946; Chicago-Toledo-Cleveland-Buffalo and a large part of a southern transcontinental route to include Charlotte-Columbia-Atlanta-Birmingham-Jackson - Dallas-El Paso - Tucson-Phoenix in 1947; and from 1948-1950, completion of the southern transcontinental route, linking of Washington-Pittsburgh-Cleveland, St. Louis - Memphis - New Orleans, Kansas City-Omaha, Des Moines-Minneapolis, Atlanta - Jacksonville - Miami, and Los Angeles-San Francisco.

Late last year NBC announced that it was making definite plans for a national network of television stations. Several methods of linking the units have been proposed, including coaxial cable lines and automatic pick-up and relay stations.

Zanuck Honored

DARRYL F. ZANUCK, Twentieth Century-Fox production executive, was awarded the Legion of Merit by the War Department for his work in filming the North African invasion in November, 1942, according to an announcement in Washington Wednesday. The War Department said the award was made for the "performance of outstanding services in the North African theatre" while serving with the Signal Corps.

Trouble-Shooters

LAST May Alan F. Cummings, in charge of branch operations out of Metro-Goldwyn-Mayer's home office, faced the manpower problem and decided that what his company needed was an all-feminine staff of roving trouble-shooters. The nucleus of the innovation was five women from the home office.

Jeanne Harris, Roberta Elston, Dorothy Donaldson, Henrietta Klein and Mrs. Anne Berger, were sent to Buffalo, N. Y., for a three-month training course. A diversified curriculum prepared the quartet for every job emergency. Since the first of this year Miss Harris has worked in the Cleveland and Indianapolis branches and is now in Milwaukee; Miss Elston in Memphis and Atlanta; Miss Donaldson in Detroit and in Minneapolis where she is now filling the role of cashier; Miss Klein in Portland, Seattle and now in San Francisco, and Mrs. Berger from Salt Lake City to San Francisco.

The trouble-shooters inspect films, handle shipments, and in the front office work are prepared to fill jobs ranging from office boy to branch manager. They are all promoted from within the MGM ranks.

Currently in training are Janet Segal, formerly assistant manager in Loew's Metropolitan circuit, and W. Ruth Jones, who was employed for many years in the St. Louis exchange.

Shoo!

PIGEONS were getting out of control at the Roxy theatre in New York. Perching on the ornate stonework along the 50th Street side of the theatre, where lines a block long are a common sight these days, the birds were raising havoc with the hair-do and hat brims of waiting customers.

Irving Lesser, the manager, decided a few weeks ago to do something about the situation. So, at a cost of several thousand dollars, the theatre is installing "Stanley's Patented Pigeon-Proofing" along the lofty stone ledges.

Devised by an ingenious New York contractor, the patent pigeon-proofing consists of a sort of flexible, wire-wicket, fence set in mortar. It sways under the weight of a pigeon and sends the birds away to look for other roosts, according to its maker. Among the satisfied customers listed in his sales literature are the U. S. Treasury, Grand Central Station, New York Public Library, St. Patrick's Cathedral and the Cathedral of St. John the Divine.

Carriage Trade

JITTERBUGS and the bobby sox set are being squeezed out of their accustomed seats at New York's Paramount theatre by the carriage trade. Mink coats and dinner jackets outnumber the zoot suits in the lines waiting to see "Lady in the Dark," now in a second high record week, according to Robert Weitman, manager. The change in clientele is reflected in the coat room. When Harry James or Frank Sinatra were luring the younger set to the theatre not long ago the lost shelf was filled with pork pie hats, fascinators, sweaters and school books. Today the theatre says it is holding for claim 16 malacca walking sticks, eight opera glasses, three lorgnettes, some Bronxville commutation tickets and a trampled opera hat.

Coordinate Everywhere

EXTENSION of the Good Neighbor policy around the world and a program with all nations paralleling the work of the Coordinator of Inter-American affairs are sought by the State Department. Edward R. Stettinius, Jr., Acting Secretary of State, was reported this week from Washington to have urged legislation setting up a sort of global CIAA. Such an agency, he said, would follow the Latin American pattern in the exchange of scientists, educators and writers, establish cultural centers abroad and use the motion picture and radio to tell the world "the story of the United States." The State Department would be the boss.

Shuberts Sue

THE Messrs. Shubert, impresarios of the New York stage, intend to carry to the U. S. Supreme Court their fight with Robert Christie, prosperous upstater, to whom they refused admission to their 46th Street theatre. The Shuberts claimed he bought his tickets illegally at premium prices in a famed 52nd Street night club. Last week the Court of Appeals at Albany awarded $500 damages to Mr. Christie, who had sued the Shubert corporations. The theatre men attacked the constitutionality of the state Civil Rights Law, Section 40B, which says that corporations or individuals are forbidden to refuse admission to a public performance to anyone over 21 who has paid for his ticket.

Exploitation

COME peace, the newspapers of the nation will be requiring large scale exploitation, and the best means of bringing the story of the newspaper to the newspaper readers of America is that of the motion picture screen. That is the contention and proposal of J. H. Sawyer, Jr., of the Sawyer-Ferguson-Walker Company, publishers representatives, as related to *Editor & Publisher.*

Said Mr. Sawyer: "A (film) technique which might be effectively used in developing the general theme 'I see by the paper', would be that of having the movie camera steal a series of peeks over the shoulders of people reading the paper. It would focus on the headline and text of the story being read, but would immediately fade into action shots of the subject . . . handled in a way which would convey most forcefully the idea that, through the newspaper, the reader experiences vicariously everything that goes on throughout the world."

Mr. Sawyer is in favor of having the picture produced as soon as possible so that it may be ready for release immediately following war's end. He believes the film should be a feature, and the cost be underwritten by all newspapers in the country.

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THIS WEEK the Camera reports:

THE NEW EXECUTIVE COMMITTEE of Republic Productions confers with H. J. Yates, center, in Hollywood. It comprises, left to right, Hy Glick, treasurer-controller; Allen Wilson, studio operations vice-president; Armand Schaefer, executive feature producer; William J. O'Sullivan, westerns and serials executive producer; Howard Sheehan, Mr. Wilson's assistant, and Charles Lootens, production department manager.

AT "The Sullivans" Hollywood premiere, last week, Norma Shearer and Moss Hart are flanked by Mr. and Mrs. Darryl F. Zanuck.

TERNEEN PRODUCTIONS. Phil Ryan and Pat O'Brien, producing associates under that title, on the set of their first, for Columbia release, "Pilebuck", in which Mr. O'Brien will star.

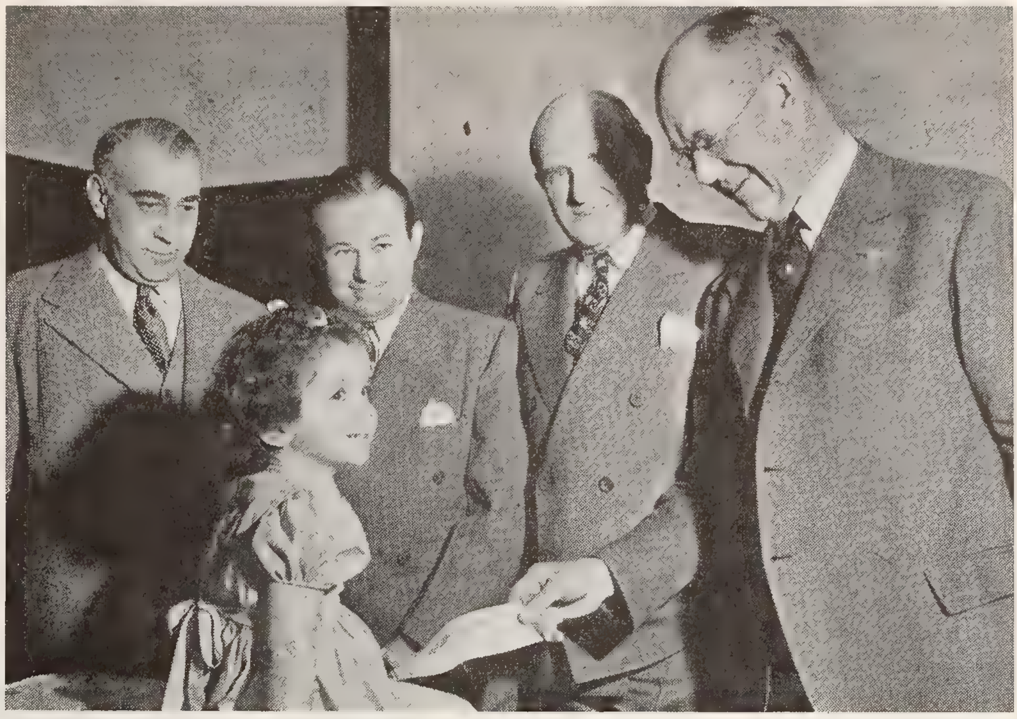
By Staff Photographer

ADVERTISING in the theatre was discussed last week at an Associated Motion Picture Advertisers' luncheon, in New York, by Maurice Bergman, Universal advertising director and chief speaker, and others. Above, on the dais, are James Zabin, AMPA vice-president; Mr. Bergman; Vincent Trotta, AMPA president; Walter Neithold, Goshen, N. Y., exhibitor; Leonard Goldenson, chief of Paramount theatre operations; Robert Weitman, director of the Paramount, New York; Max Cohen, Cinema Circuit head. In the foreground, facing the camera, are Frank McCarthy, Fred Meyers, and E. T. Gomersall of Universal.

By Staff Photographer

VISITOR to New York: William Thomas, of the producing team, Pine-Thomas. In an interview on page 29, Mr. Thomas outlines production plans.

COOPERATION pledges for the coming Seidelman Drive are received by Joseph Seidelman, left, Universal foreign sales vice-president, from Al Daff, foreign sales supervisor. Offices in Algiers, China and Spain will participate in the drive. Mr. Daff is en route to England for discussions with General Film Distributors, Universal representatives in Great Britain.



PRESENTATION. Jack Kirsch and Jules Rubens, at left, co-chairmen of the Chicago March of Dimes drive, watch as Marlene Endliss, infantile paralysis convalescent, gives the first Illinois installment of $250,000 to National Foundation for Infantile Paralysis officials Britton Budd and A. A. Sprague.

By Staff Photographer

HARRY WATT, British producer of "Target for Tonight", as he was introduced to the American trade at a cocktail party in New York last Friday.

By Staff Photographer

SCREENING. RCA's "Manpower, Music, and Morale" was shown last week, after luncheon in the Waldorf-Astoria, New York. Above, at speakers' table: Lt. Commander J. Douglas Gessford; D. D. Halpin and D. J. Finn, RCA; Mark Starr, Alex Nordholm and Wheeler Beckett.

By Staff Photographer

PERSONAL APPEARANCE. Francis Lederer and Sigrid Gurie, stars of UA's "Voice in the Wind", on stage at the Lyric, Camden, N. J., where the picture was previewed by RCA war workers Saturday night.

COLUMBIA'S second Australasian convention, at Sydney. In the grouping above are Nick Pery, managing director, standing second from left; Colin Jones, A. J. Young, B. R. Spurgin, W. E. Kelly, J. E. Scully, R. W. Kivell and T. B. Vinsen.

JUDGES NAME WINNERS OF QUIGLEY AWARDS TO 1943 SHOWMEN

The tenth annual Quigley Awards for theatre showmanship were made this week by the judges of the campaigns submitted in the competitions conducted by the Round Table department of MOTION PICTURE HERALD. The winners are:

JACK MATLACK, the Silver Grand Award, in appreciation of his campaigns for the J. J. Parker Theatres which are in Portland, Pendleton and Astoria in Oregon.

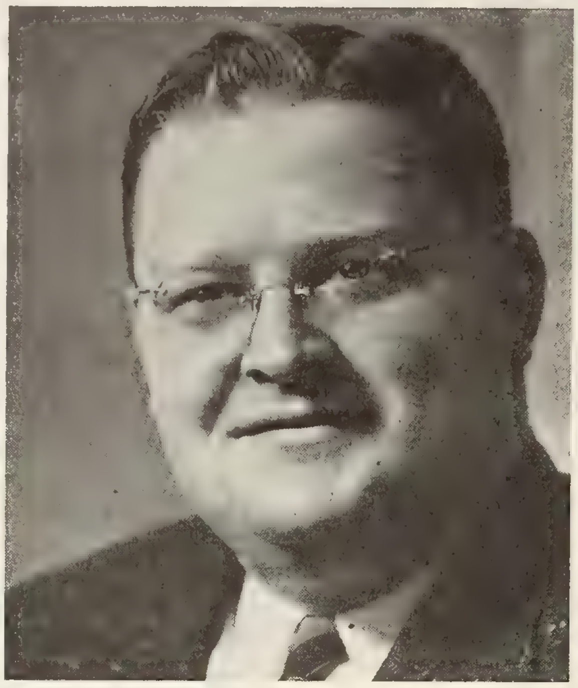
Additionally Mr. Matlack, for the second year, won the special War Showmanship Award, established for the duration, with the first competition in 1942. He is the first to have won three top Quigley Awards.

GERTRUDE BUNCHEZ, the Bronze Grand Award, the first woman to win a Round Table Grand Award. She is in charge of publicity for Loew's Century theatre in Baltimore. Her submissions impressed the judges by their spectacular abundance, and diversity.

The judging function and the annual luncheon were held Monday at the Hotel Astor high over busy Broadway in New York with a typical and extensive attendance of industry personages, including notable figures in the theatre and exploitation departments.

Martin Quigley presided. The speakers were Joseph R. Vogel, vice-president of Loew's, Inc., theatre executive, and Arthur Mayer of Rialto theatre fame and currently the treasurer and assistant vice-chairman of the War Activities Committee and motion picture consultant to the Secretary of War.

"This is," said Mr. Quigley, "the tenth year of these Awards. We have had much evidence that this undertaking has accomplished certain definite and desirable results. It has heightened interest and increased activity in this vital function of promoting and exploiting pictures at the theatres. It has also contributed a useful service in bringing recognition to persons in that work who have industriously and successfully applied themselves."



JACK MATLACK, winner of the Silver Grand Award and War Showmanship Award, was born in Manton, Calif., on Washington's Birthday in 1914. He entered theatre business in Chico, Calif., in 1935, printing portraits of stars for lobbies. He went from Chico to Medford, Ore., and from assistant to sign painter to doorman, and on to assistant manager, manager and publicity for the Hunt Circuit. In 1943 he became publicity director of the J. J. Parker Theatres of Portland, and manager of their Broadway theatre. He was a winner in 20th Century-Fox's "Sun Valley" contest in 1941 and a national winner of Universal's short subject contest in 1942, receiving Eddie Rickenbacker trophy. He is public relations chairman of the Portland WAC and active in War Finance and Red Cross. He is a member of the Koin Million Dollar Club of Oregon, sponsored by the U. S. Treasury, for having sold more than a million dollars in War Bonds.

GERTRUDE BUNCHEZ, winner of the Bronze Grand Award, is a newcomer to the industry's field of publicity and exploitation. After a year in college, she went to work selling advertising for a newspaper in her home town of Baltimore, where she remained for seven years. During that time she had her own radio show and did publicity for the War Savings Staff of Maryland. She says her activities there resulted in a "keen interest in theatre publicity, and my ambition was to get into that field." She applied for a publicity job with Loew's Theatres, and became assistant to William K. Saxton on March 1, 1943. She has found "the Motion Picture Herald . . . a great incentive to me, exciting my interest because of the strong competition offered to me this past year, my first in publicity in the theatre." She attributes to Mr. Saxton the building of the foundation of her career, and is "more keenly interested today in exploitation than ever before".

Vogel Cites Importance Of Round Table

Signal recognition of the importance and constructive influence of the Round Table presentations and the competitions for the Quigley Awards was presented in the observations of Mr. Vogel as the principal speaker.

"We find," he said, "that the men who have consistently won Round Table attention are the men who are doing most of the work.

"I think that Mr. Quigley's Round Table does more to make the manager conscious that he must make his theatre popular in his town than any single thing we do."

Mr. Mayer, with a touch of his friendly irony, suggested that he was finding problems while standing so close to the war and after discussing the routines of speech clearance in Washington suggested that he had arrived at a conclusion that it would be possible for him to say freely that: "The Quigley Awards are important inspiration to the men who sell the pictures and do a big constructive job for the industry." Beyond that Mr. Mayer did not venture. He got a big hand.

The judges began the survey of the array of campaigns spread across long vistas of tables in an Astor ballroom at noon. They studied each document in detail and the last of them had not completed his examinations and report until two hours later.

The gathering of judges and guests was a conclave of showmen cross-sectioning the industry. The evident and obvious interest was made apparent by the little knots and conferences of judges, debating this and that as they turned pages and re-examined exhibits.

The luncheon began, under the barrage of flashlights, with hot grapefruit and progressed to the chicken, now the official GI entree of New York function luncheons.

Mr. Quigley, in introducing Mr. Vogel, remarked upon him as "a young man who is very much of a veteran of this industry. He has the distinguished record of being now in his thirty-fourth year in theatre operation and he is now but forty-eight years of age. We are all grateful to Mr. Vogel for coming to talk to us about promotion, advertising and exploitation in picture presentation."

Speaking with a quiet emphasis Mr. Vogel went forthrightly into a discussion which set up the differences between routine advertising and the order of promotional attention that builds for the theatre as well

(Continued on opposite page)

"The Round Table is the greatest encouragement . ."

—JOSEPH R. VOGEL

Photo by Cosmo Sileo

The tenth annual Quigley Awards showmen judges assembled at luncheon in the Hotel Astor's East Ballroom

as the picture. In opening, he said that he wanted at the outset to express for Loew's and the Loew managers "appreciation of the efforts of Martin Quigley and of Quigley Publications, particularly for the work they are doing through the Round Table Section of MOTION PICTURE HERALD.

"The managers who send their campaigns to the Round Table show by that act that they have a great enthusiasm. They take the time and effort to present the work they have put forth. And the Round Table is the greatest encouragement for showmen who get important results at the boxoffice by their ingenuity and hard work.

"It is pretty easy, now, to run a theatre and make a lot of money. I suppose we could sit down and tell our managers to put an ad in the paper and forget about exploitation on poor pictures. We would still have very good business but that, to say the least, would be a very shortsighted policy. Some of these days we are not going to enjoy such ideal conditions. Do you remember in 1931 when business wasn't quite so good? It is possible that some day we may have to consider very much shrunken grosses.

Hard Work and Sincere Effort Small Theatre Requirement

"We do spend money on exploitation in the way of advertising. Some of the film companies insist on it. It is simple for managers to spend money in newspapers but those are not always the fellows who make friends, for their theatres. I think Mr. Quigley's Round Table does more to make the manager conscious that he must make his theatre popular in his town than any single thing we do.

"The small theatre with no money to spend has no other way to call attention to the picture it is playing than by hard work, sincere effort and small expenditures. Quigley Publications do more to encourage the men to get more free advertising than any other single agency.

"We have some small theatres with ad budgets of $75 and $100.

"We all assume that everybody reads the newspapers and knows what we are playing. I looked at some ads the other day. On some newspaper pages 50 or 60 theatres were represented and no reader would ever look at every ad. The only solution of that problem, of course, is additional exploitation by the individual manager.

"The manager who has money to spend breaks his neck to exploit a picture and when he does he sends in his campaign to the Quigley Awards contest, hoping to win.

"We have always taken cognizance of these campaigns and our men have been promoted on the basis of their showing. We find that the men who have consistently won Round Table attention are the men who are doing most of the work.

"When business gets bad and grosses drop, the little fellow who has made his theatre popular will still be making money.

"I hope Mr. Quigley will continue the Round Table and that no paper shortage or any other circumstance will force him to drop it. It is a great contribution to the industry."

Those in attendance at the judging and luncheon were: Leon Bamberger, Mort Blumenstock, Colvin Brown, Jack Cohn, James Cunningham, George Dembow, Oscar A. Doob, H. R. Emde, G. S. Eyssell, Herbert Fecke, William R. Ferguson, Chester Friedman, Ray Gallagher, Ray Gallo, Thomas Gerrity, Lt. (j.g.) Douglas George, Harry Goldberg, Lou Goldberg, Leonard Goldenson, Ben Grimm, James Ivers, Charles Reed Jones, Don Jacocks, Sherwin A. Kane, Malcolm Kingsberg, Bernard Kreisler, Paul Lazarus, Jr., Irving Lesser, Henry Linet, Lawrence Lipskin, S. Barret McCormick, Frank J. A. McCarthy, Charles MacDonald, Harry Mandel, Arthur Mayer,

(Continued on page 57, column 3)

Matlack wins War Award by Bond, Red Cross and Cigarette drives

Jack Matlack, winner of the Silver Grand Award, also was named by the judges the outstanding contributor for the second time in the War Showmanship competition. Discussing this competition at the judges' luncheon Monday, Martin Quigley said:

"This year is the second year, and, I am sure we all trust, the last year of the War Showmanship Award. That supplementary undertaking in connection with the Awards contest was designed to bring recognition to those who have contributed distinguished efforts to the nation's first order of business."

Mr. Matlack submitted several campaigns in the competition showing typically his work on Bond drives, Red Cross collections and other patriotic endeavours. His most conspicuous contribution was the J. J. Parker Overseas Cigarette Service, which he instituted. This promotion, since duplicated by many West Coast circuits, has sent more than five million cigarettes to men in the armed forces who are stationed all over the world.

Special consideration was also given by the judges to War Showmanship campaigns submitted by Joseph Boyle, William Galligan, Charles B. Taylor, Lige Brien, Robert Rosen, Nat Silver and W. B. Small.

While Judges Seek Award Winners

HERE the array of judges from the top rank of the show world are seen at their labours of seeking and sifting among the promotional campaigns presented to the Herald's Round Table through the competitions for the Quigley Awards for the war year of 1943. The scene is the North Ballroom of the Hotel Astor in New York, where for ten years the event has been developing its status as an institution of the industry.

(Pictures by Floyd Stone, Staff Photographer)

Irving Lesser, Colvin Brown

Martin Quigley, Joseph R. Vogel

Henderson Richey, William Ferguson

Gradwell Sears

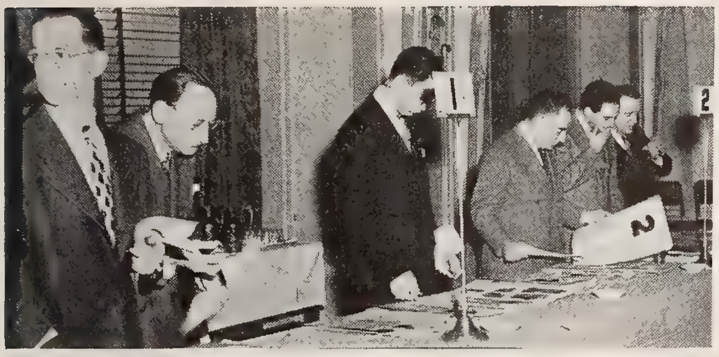
Leonard Goldenson

Charles C. Moskowitz, G. S. Eyssell, Oscar Doob

Gertrude Merriam, Mort Blumenstock

Louis Goldberg, Rus Emde, Arnold Stoltz, Harry Mandel, Paul Lazarus, Jr.

S. Barret McCormick, Terry Ramsaye



Henry Linet, Leon Bamberger, Frank Rosenberg, Lew Preston, Lawrence Lipskin, Charles Reed Jones

Charles Schlaifer, Chester Friedman

William White, Arthur Mayer, Jack Cohn, A. Montague

Herman Robbins, George Dembow

Bernard Kreisler, Malcolm Kingsberg

Phil Williams, Leon Bamberger

EXPECT CLARK TO "SUGGEST" REWRITING OF DECREE

Official Studying Changes Proposed by Various Exhibitor Groups

by FRANCIS L. BURT
in Washington

A comprehensive rewriting of their decree proposals is expected to be "suggested" to the distributors next month by Assistant Attorney General Tom C. Clark, following the completion of a study and analysis now being made of the several briefs submitted to the Department of Justice by the various exhibitor organizations.

The amendments which Mr. Clark is expected to propose will include not only changes in many of the proposals made by the distributors, but the inclusion of some of the suggestions received from exhibitors. Others which Department of Justice officials themselves have developed also may be suggested.

Returning last week from a trip to the west coast, primarily on other matters but during which he found time to discuss the decree with representatives of the Pacific Coast Conference of Independent Theatre Owners, Mr. Clark indicated that the climax of months of negotiation would come, maybe this month, when the department's program is transmitted to the distributors. Their reception of those recommendations may determine whether a new consent decree is to be adopted or the New York anti-trust suit revived.

Clark Denies Plan to File Immediate Divorce Suit

Mr. Clark denied reports from the coast that he would file a divorce suit forthwith if the distributors refused to broaden their proposals. While he admitted, as he has before, that such a suit might be brought sooner or later, he pointed out that the logical approach to a court solution of the decree problem would be through the New York suit, which involves the trade practices he is trying to correct.

A divorce suit, he said, would accomplish no more than to require the companies to abandon either exhibition or production and distribution, and that only after a lapse of the two to three years necessary to carry the case to a Supreme Court decision.

Complaints from the industry that the rank and file of exhibitors had been kept in the dark regarding the distributors' proposals were answered by the Assistant Attorney General, who pointed out the physical impossibility of supplying each theatre owner with a copy.

Expect Criticisms to Come From Exhibitor Units

In an effort to get as wide dissemination of the proposals as quickly as possible, he explained, copies had been given to the officers of the various trade associations. It was hoped that they would acquaint their membership with the details. The major provisions were also outlined as fully as possible for the trade press, he said.

COURT TO HEAR CRESCENT CASE

Apparently unable to determine whether it had jurisdiction in the Crescent Amusement Company case on the basis of briefs filed by the defendants and the Government, the Supreme Court Monday announced that that point would be decided when the case is heard on its merits. These oral arguments will begin probably early next month.

Under the procedure adopted by the court, the question of jurisdiction will be argued by the first attorney to appear for an appellant. If, on the basis of that argument, the court decides it does not have jurisdiction, the case is thrown out; but, if it is held a proper matter for consideration, the suit is heard in its entirety.

Both the defendants and the Government have appealed from the May 17, 1943, decision of the Federal District Court in Memphis. Major issues include the acquisition of theatres, buying of pictures, franchises, and mutual ownership of houses.

Mr. Clark did not touch upon the point, but it is possible that no steps were taken to see that each of the 16,000 exhibitors got copies of the proposals because the department felt it had neither the time nor the manpower to read 15,000 letters. It was hoped that the majority of exhibitors could channel their views through their associations. whose summarizations the Department expected would, on the whole, very accurately reflect the thoughts of theatre owners.

Mr. Clark made it clear, however, that he had no desire to prevent any exhibitor from knowing just what the distributors had proposed, and said that a copy of the proposals had been given to everyone who asked for it.

Department officials refused to reveal what they thought about the recommendations made by the various associations. But it was evident that they considered that the distributors' proposals must be clarified and greatly broadened before they could be accepted.

Some of the distributors' proposals, Mr. Clark said, are all right and others need only some sandpapering. But he indicated that the distributors' offer did not cover all the ground which it was desired to bring under the decree. Additional territory will be taken in when the department expresses its own views.

Mr. Clark did not indicate how prolonged the renewed negotiations would be, but he made it clear that the department would take no drastic action without a further consultation with the distributors. They will be given a chance to indicate whether they are willing to consider going further than they have heretofore.

The best guess in Washington this week is that the department will lay its proposals before the distributors, who will take them under consideration and come back with counter offers. These could be made the basis of further discussions looking toward a compromise, satisfactory to all, on all of the points in controversy. If the distributors prove cooperative until the situation has been thoroughly explored, there appears little likelihood of a reopening of the New York suit.

Connecticut MPTO Urges Government Resume Suit

The Connecticut MPTO at a meeting in New Haven last week urged the Government to resume its anti-trust suit rather than accept a new Consent Decree. The group, however, listed a number of exceptions to decree proposals for submission to the Department of Justice in case it decided to sign a new decree.

The members urged elimination of the "lock-out" and "show case" exceptions to the curb on circuit expansion and demanded a three-year decree term instead of 10 years. It should be subject to review at the application of either party, they said.

Vagueness in language in the cancellation section was attacked, the Connecticut exhibitors asserting the section should clearly state whether the right to cancel was meant to be unrestricted. Elimination of trade shows was urged. A standard simplified contract in accord with suggestions of the MPTOA was also demanded.

Allied Unit Hears Delegate's Report

Connecticut Allied, also meeting last week, heard the report of Maxwell Alderman, executive secretary, and their delegate to the Allied States Chicago meeting. The group approved the national Allied stand against Consent Decree revision proposals and forwarded its own list of suggestions to Abram F. Myers, general counsel.

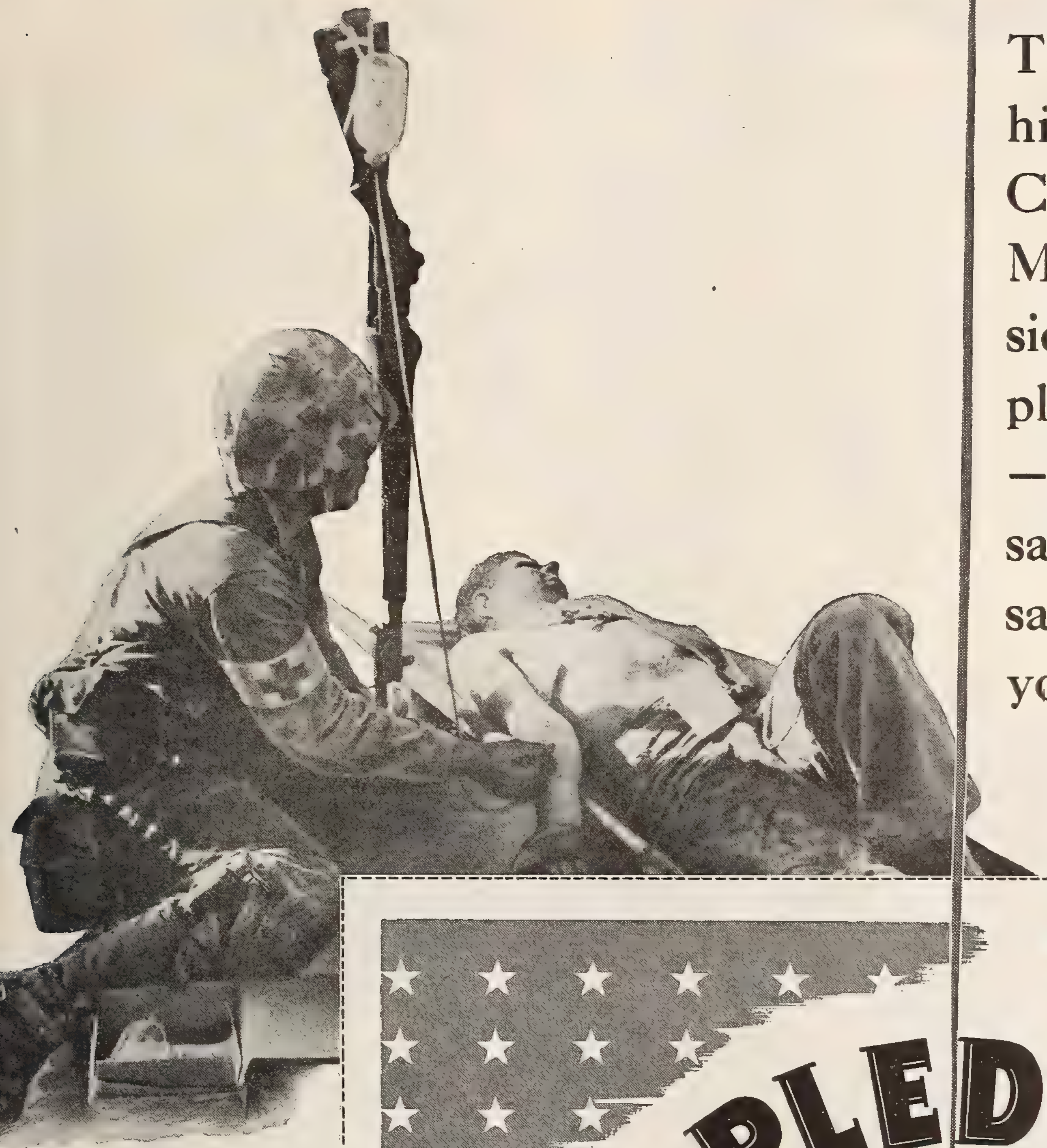
Participation in a national joint tax conference was voted at the New Haven meeting. Mr. Alderman was appointed the group's delegate.

Denies SAG Demurrer In Warner Action

Superior Judge Alfred Paonessa in Los Angeles has denied the Screen Actors Guild demurrer to Warners' amended complaint seeking an order restraining the guild from enforcing Rule 33 in connection with production of "Hollywood Canteen," asking judicial definition of the status of the studio basic agreement between Warners and the guild.

Additionally, the Court denied the guild's motions to strike out certain portions of the complaint. Now it is mandatory for the guild to file an answer within 15 days, after which a trial date will be set.

THIS IS A MATTER OF LIFE *and* DEATH



The Red Cross is at his side. And the Red Cross needs *you,* Mr. Exhibitor, at its side. Send in your pledge; send it today—for your country's sake and for the sake of the life of your boy and mine.

PLEDGE

TO THE THEATRES DIVISION, WAR ACTIVITIES COMMITTEE MOTION PICTURE INDUSTRY, 1501 BROADWAY, NEW YORK

Desiring to serve in the great humanitarian work of the Red Cross, by sharing in the national Red Cross Campaign, and having assurance that the local Red Cross Chapters desire theatre participation through audience collection, I hereby pledge complete cooperation in my theatre for the week of March 23-29 inclusive. To insure the greatest contributions ever made in my theatre for a noble and patriotic cause, I will make audience collections at every performance during the week, exhibiting the special Red Cross trailer. Also, I will show in advance of the collections, the one-reel Red Cross short subject "At His Side", which is also to be provided free and I will publicize the campaign in our advertising and with suitable displays. I understand that through the local Chapter the American Red Cross is to receive 100% of the funds collected, the receipt for which I will forward promptly to the War Activities Committee, for the purpose of an industry-wide record.

1944 MOTION PICTURE THEATRES' RED CROSS WEEK

MARCH 23rd THRU 29th

(If you operate more than one theatre, please list them, individually, on the reverse side)

SIGN AND RETURN
AT ONCE TO
WAR ACTIVITIES COMMITTEE
1501 BROADWAY
NEW YORK

(Signed) ______

Theatre ______

Address ______

500,000 Over Quota, Skouras Reports

12,000,000 "E" Bonds Sold by Industry in Fourth War Loan Drive

The industry sold over 12,000,000 "E" bonds in the recent Fourth War Loan Drive, exceeding by 500,000 the "Bond for Every Seat" quota, national chairman Charles P. Skouras announced in Hollywood Tuesday. The maturity value of the bonds will exceed $2,000,000,000 he said.

The announcement, greeted by telegrams of congratulations from Secretary of the Treasury Henry Morgenthau, Jr., California's Governor Earl Warren and Ted Gamble, U. S. Treasury war finance division chairman, was made at a testimonial luncheon given to Mr. Skouras at the Beverly Wilshire Hotel by the local Variety Club, of which he is chief barker.

Skouras Gives Credit To All Industry

"The credit cannot be given to me or any member of the national committee," the chairman said. "It belongs to each and every one of the 195,000 members of the industry in all branches who unselfishingly dug in and worked all hours."

Among the 500 present at the luncheon were the top executives of all studios, exchange officials, independent and circuit exhibitors, and civic leaders.

Eddie Cantor was master of ceremonies, and the speakers included Louis B. Mayer, Y. Frank Freeman, Jack Warner, Stanton Griffis, Joseph M. Schenck, Darryl Zanuck, Samuel Goldwyn, Mayor Fletcher Bowron, Rabbi Edgar Magnin, Marco Wolff of the Hollywood Victory Committee, Robert H. Poole, representing the territorial independent exhibitors; R. H. Moulton, territorial chairman of the War Finance Committee, and D. B. Durr of the Los Angeles Newspapers Publishers Association.

Mr. Skouras was presented with a scroll honoring him for his contribution to the war effort on the home front.

Results To Be Tabulated Through to March 15

As the industry's sales forces stormed the national goal of a Bond for every seat on the last day of the Fourth War Loan drive Tuesday, state chairmen, the industry's drive headquarters in New York and the War Finance Committee prepared their tabulating machines as reports started pouring in. Tabulation of exhibitor results is to continue through March 15 with judges making their decision in the Honored Hundred Contest shortly thereafter.

Up to February 22, all the theatres of the Loew circuit had sold 158,566 "E" Bonds for a total maturity value of $12,844,038, with the in-town houses accounting for 85,892 of the total, and the out-of-town theatres, 72,674. Up to Thursday of last week 18 Loew theatres passed their Bond for every seat quota, with the Elsemere, managed by Ben Newman, becoming the eighteenth in the sale of 1,611 Bonds to 1,528 seats. Leading the circuit—and, possibly, leading the nation—is Loew's Poli in Meriden, Conn., which has sold five and one-half times its seating capacity. The Columbia in Washington, and the State, Norfolk, have doubled their quotas. Up to Thursday of last week the Astor theatre in New York had pressed forward to three and one-half times its seating capacity, with Mrs. Louise Leonard, the manager, reporting individual Bond sales of 3,816 against the seating capacity of 1,140.

The Minneapolis WAC headquarters reported that 73 Bond premieres brought a total of $2,649,000 in sales.

Arthur Frudenfeld, WAC chairman for southern Ohio, reported that Bond-admission shows in his district resulted in the sale of $4,154,775 in Bonds, with the total attendance coming to 16,750.

In Fall River, Mass., the Interstate Empire theatre sold more than 8,000 Bonds with a maturity value close to $500,000, the theatre's manager and WAC director, William S. Canning, announced. The figure is close to five times the seating capacity of the house.

In Baltimore Loew's Century theatre played "The Song of Russia" to a Bond premiere audience to the tune of $14,000. A report from Kansas City indicated the goal of a Bond for every seat should be approached if not realized, with many theatres selling twice the number of Bonds to seats, while others have fallen short.

Bond Sale in Connecticut Totaled $4,687,125

According to a report by Harry F. Shaw, state chairman, the first 20 premieres and special Bond shows in Connecticut brought the total Bond sale figure to $4,687,125, with several shows, premieres and net totals yet to be reported.

In Dumas, Texas, the Star theatre held a unique proceedings titled "Miss Victory" Contest, wherein 25 votes were given each feminine buyer of a $25 Bond. According to H. S. McMurry, manager of the theatre, the contest made a material contribution to the country's total, which was nearly 25 per cent over its quota.

Several reports have dribbled through from the state of Virginia. In Buena Vista the Rockbridge theatre sold 565 Bonds for every seat at a premiere. In Waynesboro the Wayne theatre also sold a Bond for every seat at a premiere that included stage acts by talent from the Army School for Special Services at Lexington and from the nearby Woodrow Wilson General Hospital. At Appomattox the Lee theatre sold 600 Bonds valued at more than $600,000 at a premiere. In Newport News the Paramount theatre sold 1,400 Bonds, 100 more than the theatre's seating capacity, at a premiere.

New Haven Ready to Adjust Price Scale to New Tax

Although no exhibitors made official announcements on price scales to be adopted on the final passing of the one cent on five cents admission tax, it was reported that downtown houses would maintain a uniform 60-cent evening price all over the house, including tax. The present price is 50 cents including tax at all downtown units but the Paramount, which is 55 cents. It also was believed children's prices would be raised from the present 11 cents, 15 cents and 17 cents, to 20 cents afternoons and 30 cents evenings. Because of difficulty in handling pennies and scarcity of pennies, most exhibitors were in favor of adopting round figure prices. It is believed that neighborhood houses now charging 33 cents, including tax, favor a change to 40 cents, including tax.

New Admission Tax Goes Into Effect April 1

Washington Bureau

Over-riding President Roosevelt's veto by significant margins, the House and Senate last week made the new tax bill a law, paving the way for application of the new admission tax rate April 1.

As finally enacted, the measure called for a tax of one cent on each five cents or major fraction thereof paid for admissions, after the Senate had rejected a House proposal for a rate of two cents on each 10 cents or fraction and both bodies had turned down a Treasury program calling for a rate of three cents on each 10 cents or fraction.

The new tax is expected to return an additional revenue of $125,500,000 a year. The House rate would have developed $163,500,000 and the Treasury proposal $327,000,000. All told, the Treasury, it is estimated, will collect $289,000,000 in admission taxes during the 12 months beginning April 1.

The final votes on the measure—299 to 95 in the House, and 72 to 14 in the Senate—were taken in Washington to mean that no further tax legislation would be enacted this year and possibly not during the remainder of the war period.

This belief is based on the fact that Congress so staunchly stood behind its determination to give the Administration only $2,315,000,000 of the $10,500,000,000 which it had set as the minimum to be raised by new taxes. Such debate as touched upon the bill itself—most of it was in criticism or defense of the President's opposition and the acrid wording of his veto message—held that taxes now are as high as the country can stand.

The $289,000,000 a year which the exhibitors of the country will collect from the public and pass along to the Treasury is only a part, albeit the greater part, of the impact of the new law on the film industry.

As individuals, members of the industry will find they no longer can take the earned-income deduction and credits for Federal taxes which have been a feature of income returns in past years.

As business men, all in the industry who operate their own establishments, will find their costs of doing business increased by the higher rates which will be imposed on such items as electric light bulbs and tubes, local telephone bills, long distance telephone calls, rail and bus transportation, etc. Higher rates for postal services, including parcel post, money orders and local letters, will go into effect March 26.

Kentucky Advances 20 Per Cent Tax

Kentucky's house of representatives has passed a bill calling for a 10 per cent increase in the present 10 per cent state tax on admissions and the measure is expected to be acted upon by the Senate this week. The bill provides that proceeds from the tax be applied to the construction of tuberculosis sanitariums within the state. A late amendment to the tax bill stipulates that it is to be repealed or discontinued on July 1, 1946.

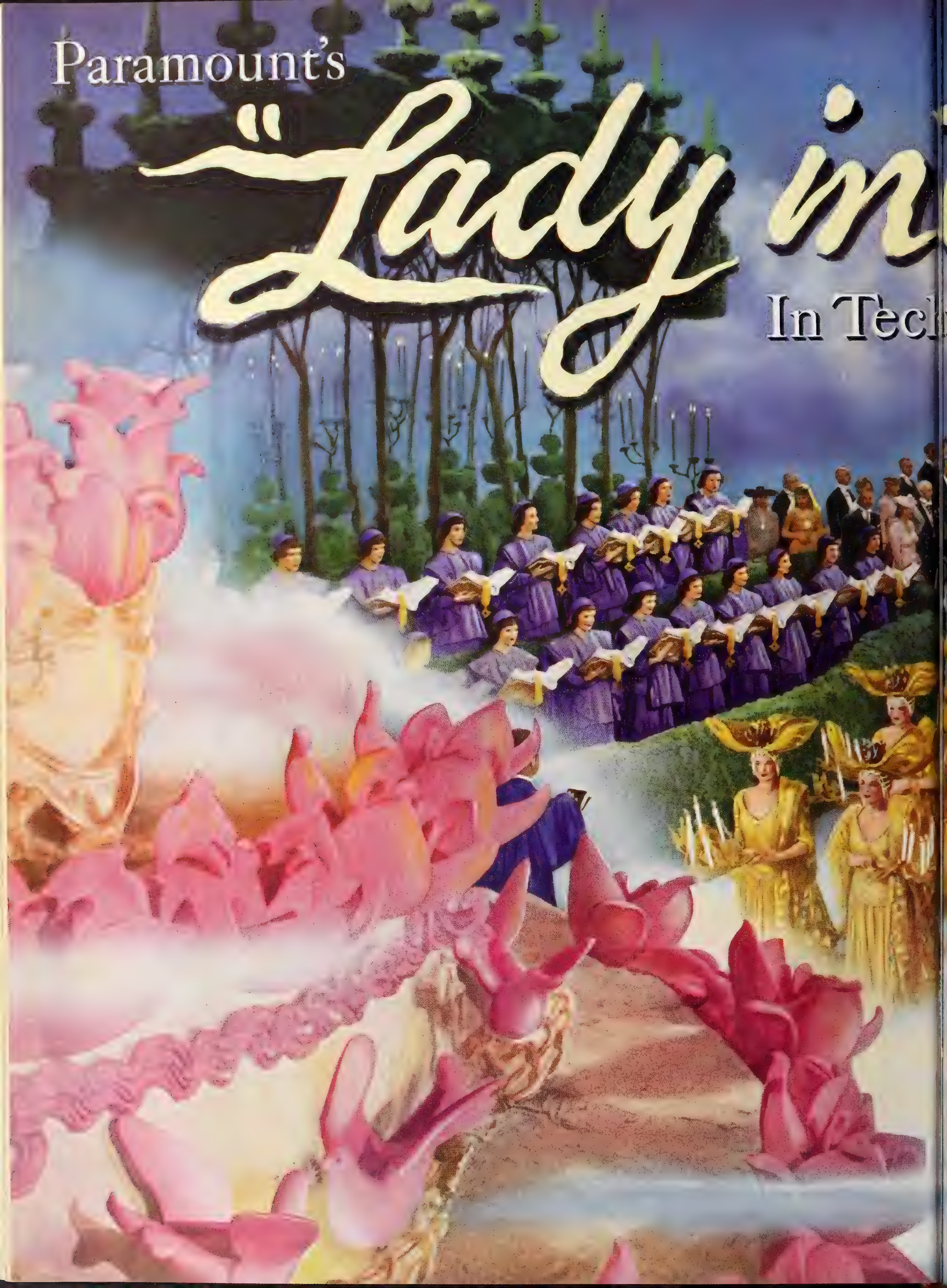
Rail - Air Express Traffic Up

Combination rail-air express traffic handled for the nation's commercial arilines in 1943 gained 28.3 per cent over the previous year, the air express division of Railway Express Agency reported this week. There were 410,758 shipments handled in the combined service during the 12-month period, compared with 319,983 shipments in 1942. Express charges on this traffic exceeded $4,000,000, or 63.2 per cent higher than in 1942.

NOW THE TOAST OF TWO COASTS

The Greatest *Lady* in the Land

The Grandest Production on the Screen


Paramount's
"Lady in
In Tech

the Dark"
icolor

The Fabulously Magnificent Story
of the Secret Loves of
a Minx in Mink
with a Yen for Men . . . From
"The Most Successful Musical Play of the Century"

Paramount's

"Lady in the Dark"

IN TECHNICOLOR

Starring

Ginger Rogers
Ray Milland
Warner Baxter
Jon Hall

With Mischa Auer
and Hundreds of Others

B. G. DESYLVA, Executive Producer

A MITCHELL LEISEN PRODUCTION

From the Sensationally Successful
Stage Musical by Moss Hart—With
Music by Kurt Weill and Lyrics
by Ira Gershwin—Screen Play by
Frances Goodrich and Albert Hackett

Directed by
MITCHELL LEISEN

The Picture Business Has Never Had
Such A Perfect Attraction
For EASTER
. . . At Regular Admission Prices

ALL
ALL-TIME RECORDS SMASHED IN NEW YORK AND LOS ANGELES

OPENED TO BIGGEST SINGLE DAY IN HISTORY AT N.Y. PARAMOUNT, AS 2nd WEEK AT LOS ANGELES AND HOLLYWOOD PARAMOUNTS TOPS FIRST WEEK OF PREVIOUS ALL-TIME RECORD-HOLDER, "STAR SPANGLED RHYTHM!"

"Lady in the Dark"

Look at these N. Y. Reviews

"'Lady In The Dark' a Hollywood triumph. Stunning entertainment. Tops for amusement value. Should remain months. It is a good show, with lavish display of gowns, costumes, fun, romance and music. An intelligent, novel and outstanding picture."—*Eileen Creelman, N. Y. Sun*

And these and these . .

"A sumptuous and satisfying show . . . as fancy as anything that has yet been achieved by Hollywood. Color photography is better than any I have seen and the backgrounds and costumes are out of this world. A dazzling and engrossing film fantasy."—*Howard Barnes, N.Y. Herald Tribune*

"Never in this writer's memory has the screen mounted such a display of overpowering splash and glitter as it does with 'Lady In The Dark.' The dream scenes are done up in fantastic elegance and the purely material demonstrations are out of this world in gloss and richness. They are the ultimate in decorative chi-chi."—*Bosley Crowther, N. Y. Times*

"Gorgeous is just one of the words for 'Lady In The Dark.' Its Technicolors are dazzling and beautifully blended. Its costumes are simply out of this world and its general effect is one of extravagant luxury. All adds up to top-flight entertainment. One of Hollywood's most spectacular successes. You'll enjoy this one enormously." —*Rose Pelswick, N. Y. Journal American*

"Ginger Rogers' educated legs kick around a mink skirt which gives you an idea of the originality, lavishness and all-time opulence of 'Lady In The Dark.' Whole production is dazzling."—*Jane Corby, Brooklyn Eagle*

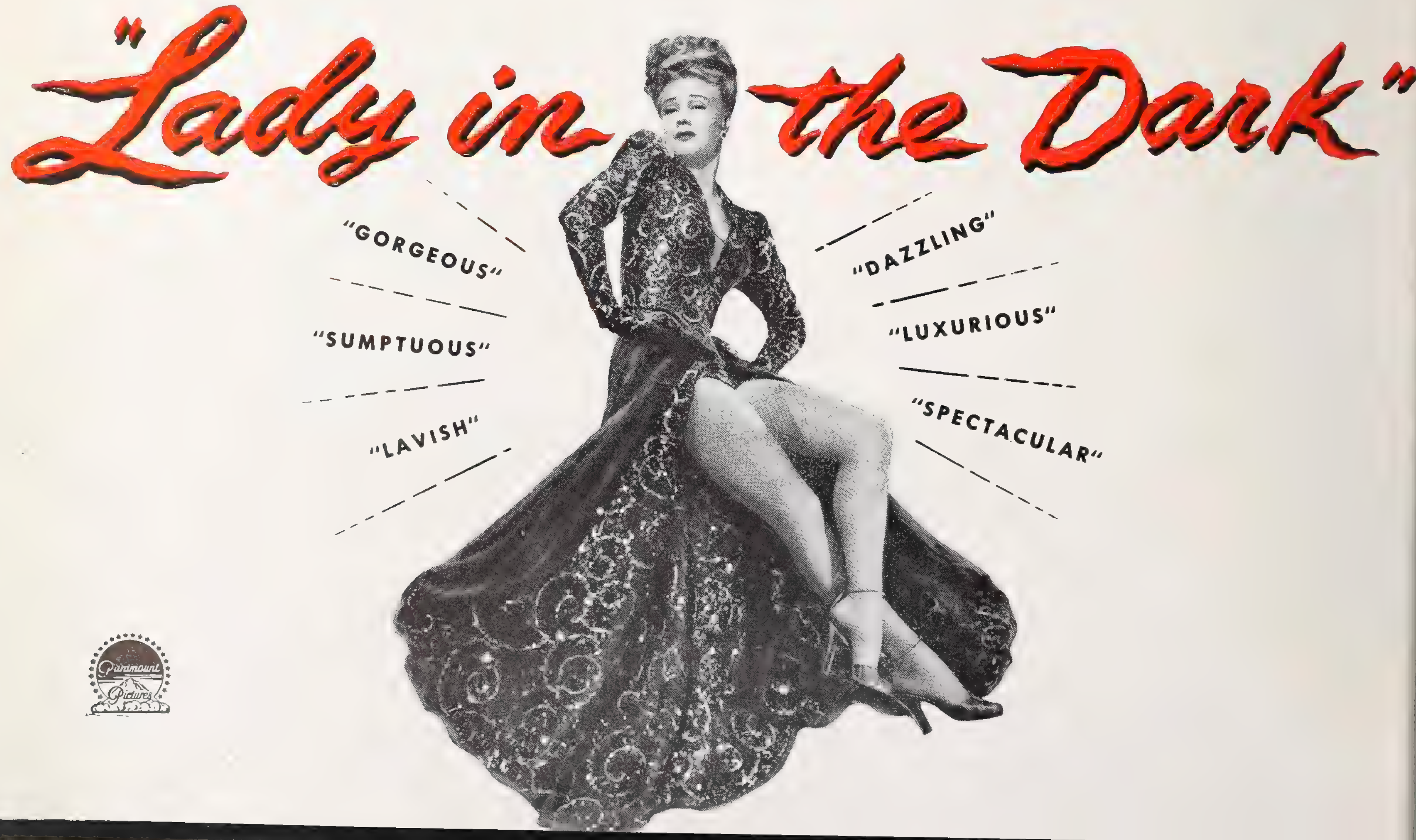
" 'Lady In The Dark' is such a stunning eye-filler of color, costume and scenery that it is difficult to forget them long enough to remember that the plot is quite extraordinary too. From almost any point of view it is rare, rich and rewarding picture. A rousing love story. A delight."—*Archer Winsten, N. Y. Post*

"As sheer splendor it is really the works. It is in iridescent Technicolor, it moves gracefully from the real into its lush and tuneful dream world and it gives Ginger Rogers an opportunity to stretch those incomparable legs of hers. Production and Ginger are both super-duper." — *John T. McManus, PM*

"Wildly gorgeous musical numbers. An imaginative and witty festival for the eye. It was quite a holiday for anyone who went to see 'Lady In The Dark' yesterday. There will be hats tossed in the air by crowds emerging from the Paramount for some weeks to come."—*Alton Cook, N. Y. World Telegram*

"Lavish and gorgeous color film. Startling beautiful."—*Kate Cameron, N. Y. Daily News*

"An extraordinarily lavish and lush extravaganza. Just about the biggest thing to have come off the line in many months."—*Leo Mishkin, Morning Telegraph*



RANK AGENTS CALLED HOME; TRIPLE PLAN TAKES SHAPE

Gain and Galperson Leave with Deals Uncompleted; Capital Seen Adequate

The sudden departure for London this week of Barrington Gain, one of the financial advisors to J. Arthur Rank, British producer-distributor-exhibitor, and Dr. Alexander Galperson, managing director of Two Cities Films, Ltd., one of the related Rank companies, climaxed a series of recent developments in Mr. Rank's world-wide film plans which have occupied the attention of industry and Government officials on both sides of the Atlantic.

Both Mr. Gain and Dr. Galperson, on a two-month visit to the U. S., which included a journey to Hollywood, had been negotiating independently distribution deals for Rank-controlled British pictures. Negotiations presumably were suspended on their recall by Mr. Rank. Other developments were:

1. In London last Wednesday, the House of Lords rose to Mr. Rank's defense, championing the film leader for his efforts to compete with American industry. The Earl of Selborne, Minister for Economic Warfare, said Britain owed a debt of gratitude to Mr. Rank and that the Government "would like to see several more Mr. Ranks."

Financing of World Plans To Remain in Family

2. The U. S. Department of Justice, meanwhile, was drafting legislation to prevent development of international cartels, including film cartels, which, if passed by Congress, would directly affect any deals made between Mr. Rank and American companies.

3. In clarification of Mr. Rank's world-wide plans, it was disclosed that the financing of his objectives, including the recently formed Eagle-Lion Film Company headed by Arthur W. Kelly in New York, would be kept in the family.

Emergence of James V. Rank, brother of J. Arthur, in motion picture operations, was reported in London this week. Between them the two brothers inherited a fortune estimated between $200,000,000 and $400,000,000 when their father, Joseph Rank, industrialist and financier, died last November.

4. Mr. Kelly left New York for Hollywood Monday to seek tieups with independent producers who may be expected to furnish seven or eight of a total of 15 films which Mr. Rank plans to release annually in this country through Eagle-Lion. Distribution plans of the company, Mr. Kelly said, were pending deals with producers.

Gain Says Mission to U. S. "Was Successful"

5. Mr. Gain, a director of General Film Distributors, returned to London this week to report on the results of his survey of American distribution methods. Mr. Gain said his visit here "was successful," and that industry executives had been "very helpful."

6. Dr. Galperson, who came to America with Mr. Gain, traveled to and from Hollywood with him and returned with him to London, indicated that Two Cities' position with respect to the new Eagle-Lion company could not be determined by him until he had conferred with Filippo Del Giudice. It was learned that Dr. Galperson had in negotiation a distribution deal for several Two Cities' films when he was recalled.

The initial step taken recently by Mr. Rank to secure a bridgehead in America's film market, was the formation of Eagle-Lion, with Mr. Kelly in charge of distribution in the U. S., Canada, South America and the Far East, and E. T. Carr heading the territories of Europe, Australia, New Zealand and the Near East.

Eagle-Lion will be financed by General Cinema Finance Corporation, Ltd. This was the private company formed by Mr. Rank in March, 1936, with an authorized capital of £1,225,000, for the express purpose of acquiring control in the late C. M. Woolf's General Film Distributors. GCF, subsequently, was the avenue through which Mr. Rank advanced to the control of the Odeon and Gaumont-British circuits and to other film enterprises which he now owns or controls. Present aggregate capital of GCF is £25,000,000.

James V. Rank To Handle Operation's Finances

Financial guidance of the film operation will be undertaken by James V. Rank through General Cinema. Until now he has confined his activities to the family's large flour mill, real estate, investment and other interests. He has taken no practical interest in film production or distribution, nor does he propose to do so in the future, it is said.

In addition to his brother, James V., Mr. Kelly and Mr. Carr, those who will be associated closely with Mr. Rank in the execution of his plans, are: Leslie W. Farrow and John Davis, in charge of business administration; James B. Sloan, studios and production manager; and Filippo Del Giudice, as advisor on stories, ideas, actors and authors.

Mr. Sloan was associated with Mr. Rank in the days when the film chief was concerned exclusively with the production of religious films.. Mr. Farrow also was associated with Mr. Rank in his pre-film days and sat on the boards of all the Rank enterprises. Mr. Davis, joint managing director of the Odeon circuit, was associated with the late Oscar Deutsch. It is understood he will be appointed sole managing director of the new international corporate setup of Mr. Rank.

Now Holding Conferences With Spyros Skouras

Mr. Del Giudice is head of Two Cities Films, British producing unit which distributes its product through GFD, the company which also holds world distribution rights to Two Cities product. Mr. Rank has financed several of the company's important films and Two Cities uses Denham studios, owned by Mr. Rank.

Meanwhile, in London, Mr. Rank is holding conferences with Spyros Skouras, president of Twentieth Century-Fox, in part to decide on possible purchase by the British film magnate of the 49 per cent voting shares held by Twentieth Century-Fox and Loew's in Metropolis and Bradford Trust, holding company for Gaumont-British. Mr. Rank holds 51 per cent of the voting shares and the two American companies also have a large block of other shares.

For nearly a year, it has been reported that a proposed reorganization of Gaumont-British or a merger had been broached to Mr. Rank. The two American majors, it was said, were dissatisfied with their interest in Metropolis and Bradford Trust. Gaumont-British paid a six per cent dividend in November, 1942, and again in November, 1943.

Acquisition of all the stock in Metropolis and Bradford Trust would place the British film leader in a powerful trading position for buying American product for his theatres in England and in negotiating for release of British pictures in the U. S.

During the Parliamentary debate in the House of Lords last week, Lord Brabazon told the British peers that American motion pictures "occupy no less than 87 per cent of our screen time" and that 30 per cent of the net revenue of the American film industry comes from England. He objected to the policy which ended the freezing of the earnings of U. S. films, which he estimated at the rate of £20,000,000 sterling annually.

Says British MOI Will Make Films After War

Lord Selborne, who said Britain owed Mr. Rank a "debt of gratitude," suggested it was possible that the Foreign Office would undertake to promote films produced in England, which was a question "not only of commercial but of political importance."

He also indicated that the Government itself might stay in the motion picture business after the war, through the Ministry of Information film division.

Earlier last week, Hugh Dalton, president of the British Board of Trade, was questioned in the House of Commons on the possibility of monopolistic control of the British film industry. Mr. Dalton said that the Government had received assurances from Mrs. John Maxwell and Max Milder, managing director for Warners in England, that Associated British Pictures Corporation, Ltd., would not, without Governmental consent, acquire theatres in excess of those controlled by Mr. Rank, who had given similar assurances to the Board of Trade last summer.

Rank Is Director of 39 British Companies

Currently, Mr. Rank is a director of 39 British companies, and chairman of 21 firms, including film enterprises, listed in the 1943 Directory of Directors, published by Thomas Skinner & Company, Ltd., London, as follows:

Anglo-Belgian Produce Co., Associated Provincial Picture Houses, Ltd. (chairman).

B. I. Transport Co., Ltd., Birkenhead Silo Co., Ltd., Buchanan's Flour Mills, Ltd.

Cinema-Television, Ltd. (chairman), Cinema Theatres (GFC), Ltd. (chairman).

D & P Studios, Ltd. (chairman), Daren, Ltd., Denham Laboratories, Ltd., Denham Pictures Houses, Ltd.

E. Joyce & Co., Ltd. (chairman), Eagle-Star Insurance Co., Ltd., Eastern Cinemas (GFC), Ltd. (chairman).

G & S Films, Ltd., Gainsborough Pictures, Ltd. (chairman), Gaumont-British Picture Corp., Ltd. (chairman), General Cinema Finance Corp., Ltd. (chairman), General Film Distributors, Ltd. (chairman), General Theatre Corp., Ltd. (chairman).

H. N. G., Ltd., Horace Marshall & Sons, Ltd. (chairman), Hughes-Dickson & Co., Ltd.

Industrial Agency Co., Ltd., Itamin Milk Co., Ltd.

J. Rank (Newcastle), Ltd., John Greenwood & Sons, Ltd., John Herdman, Ltd., Joseph Rank, Ltd.

K. O. Cereals Co., Ltd., Kessex Cinemas, Ltd. (chairman), Legeran Films, Ltd., Leicester Square Estates, Ltd. (chairman).

Manorfield Investment, Ltd., Methodist Newspapers, Ltd., Methodist Publications, Methodist Times Co., Ltd., Metropolis and Bradford Trust Co., Ltd., (chairman).

News agents and Stationers Supply Co., Ltd.

Odeon Theatres, Ltd. (chairman).

P.C.T. Construction Co., Ltd. (chairman), Pinebrook, Ltd., Pinewood Studios, Ltd. (chairman), Provincial Cinematograph, Ltd. (chairman).

Ranks Ireland, Ltd., Ranks, Ltd., Ranks Pensions, Ltd., Religious Films, Ltd. (chairman), Riverside Milling Co., Ltd., Roberts & Wrate, Ltd. (chairman).

Springfield Stores, Ltd., Sunbeam Milk Bars, Ltd.

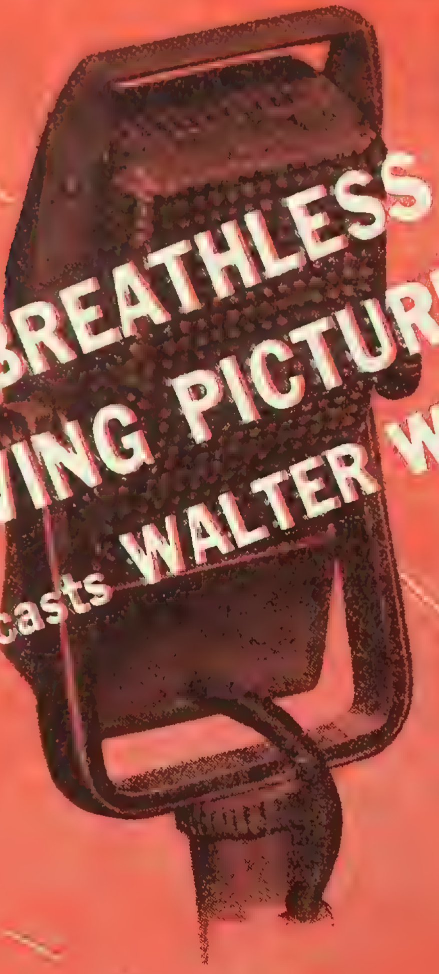
Trading Corp. for Educational and General Services, Ltd., Trafford Mills, Ltd.

Universal Corp., Universal Pictures, Ltd.

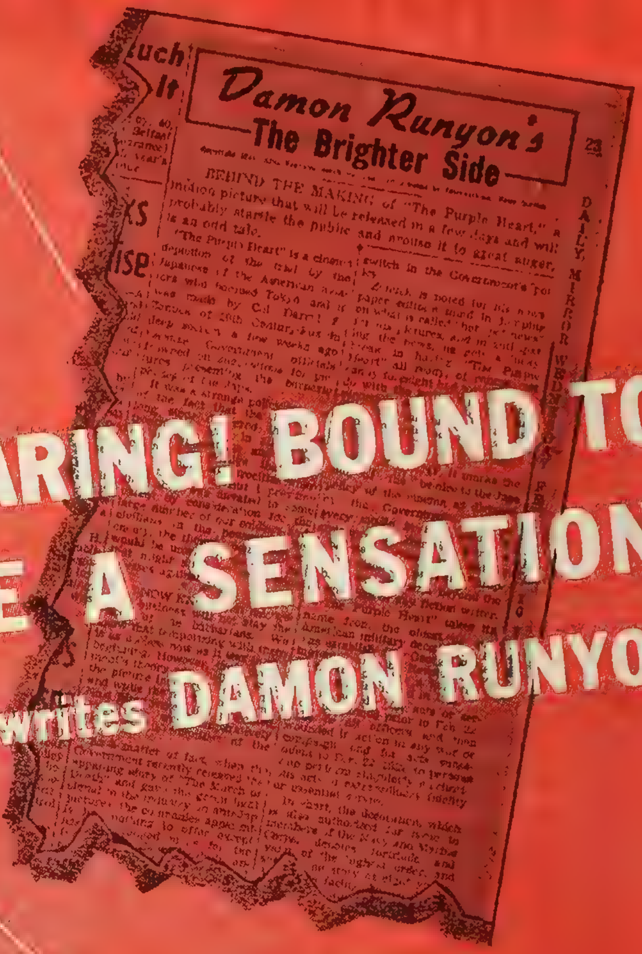
Weaver & Co., Ltd., Wood Productions, Ltd.

Youma (England), Ltd., Youma.

It's NEWS! On the news pages a



"A BREATHLESS MOVING PICTURE!"
—broadcasts WALTER WINCHELL



Damon Runyon's
The Brighter Side

BEHIND THE MAKING of "The Purple Heart," a motion picture that will be released in a few days and will probably startle the public and arouse it to great anger, is an odd tale.

DAILY MIRROR

"DARING! BOUND TO BE A SENSATION!"
—writes DAMON RUNYON

Elsa Maxwell's
Week-End
Round-up

By Elsa Maxwell

"SO GREAT IT'LL TAKE AN ENTIRE COLUMN TO TELL YOU ABOUT IT!"
—raves ELSA MAXWELL in her syndicated column

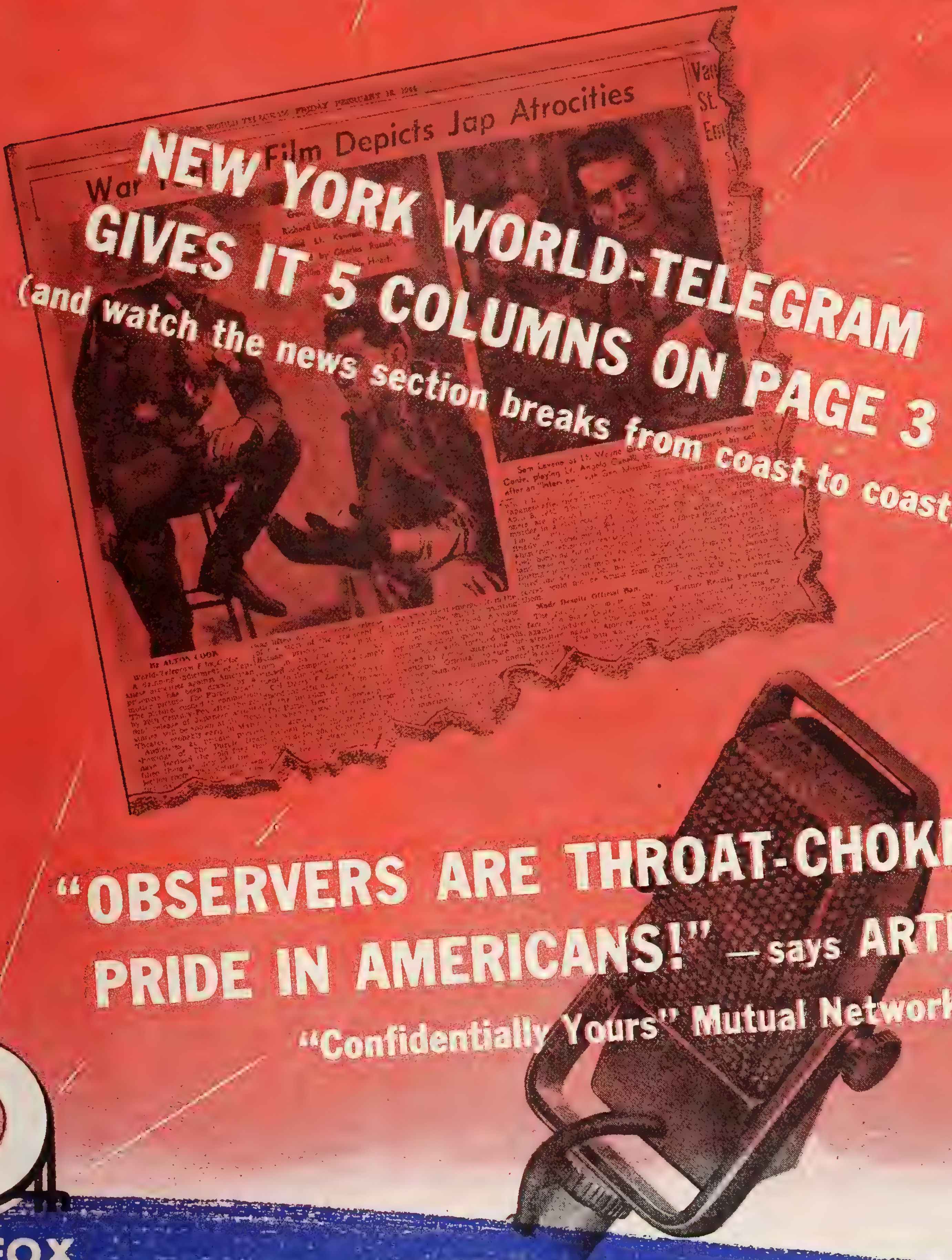
2

CENT

Darryl F. Zanuck's PRODUCTION OF

Dana Andrews · Richard Conte · Farley Granger · Kevin O'Shea · Donald Barry · Trudy Marshall
Sam Levene · Charles Russell · John Craven · Tala Birell · Richard Loo · Peter Chong

on the air...even before release!



WORLD-TELEGRAM, FRIDAY, FEBRUARY 18, 1944

War

Film Depicts Jap Atrocities

By ALTON COOK

NEW YORK WORLD-TELEGRAM GIVES IT 5 COLUMNS ON PAGE 3

(and watch the news section breaks from coast to coast)

"OBSERVERS ARE THROAT-CHOKED WITH PRIDE IN AMERICANS!" —says **ARTHUR HALE**

"Confidentially Yours" Mutual Network

Y-FOX

THE PURPLE HEART

Directed by **LEWIS MILESTONE**

Written for the Screen by JEROME CADY · From a Story by Melville Crossman · Technical Adviser OTTO TOLISCHUS

WAC Stresses Value Of War Effort

Report for 1943 by Harmon Points to Dozen Major Programs of Industry

Accomplishments of the motion picture industry in its third year of war service through the War Activities Committee are summarized this week in the annual report of the organization released by Francis S. Harmon, executive vice-chairman of the WAC.

The 56-page report, in a listing of figures, facts and pictures of the campaigns undertaken by the WAC, showed that industry contributions to the war effort were constantly increasing. It will be sent to all exhibitors and other committee members.

More than a dozen major programs to aid war financing, to supply information, provide entertainment for the armed services and to support the war activities are covered in the report. Overseas Army films, Inter-American Pictures, War Finance, Philanthropy, Red Cross, March of Dimes, National War Fund, War Information, Newsreels, Recruiting, Trade Press, Public Relations and Star Appearances are among the chapter headings.

$11,944,752 Collected For Relief Funds

Collection of more than $11,944,752 in theatres for special national relief funds was reported since the start of the war. Army Overseas Motion Picture Service received 9,507 features and 13,027 short subjects; and the sale of almost 20 per cent of the total number of War Bonds through theatres are among salient statistics of the report.

"In 1941 and 1942 we went through our 'boot training.' In 1943, as seasoned veterans of the home front, we were able to render better service, and to 'Back the Attack' with more skill and experience," the introduction to the report said. "The war agencies and the industry's organizations were in closer liaison. The many diverse elements within our business patriotically closed ranks and fell into step with one another and with the total war effort."

"Harder and faster punches must be delivered" in the coming year, "until the final knockout is delivered," the report told theatre men, distributors, exchange, press, studio newsreel and talent members of the seven national divisions of the WAC.

Screen Entertainment Plays War Role

Discussing the industry's service of entertainment during 1943 the report said 396 features, 556 shorts and 520 newsreel issues were produced during 1943. There was no reference to war in 65.2 per cent of the features while 9.6 per cent were direct war pictures and 17.7 per cent had war background.

The Army overseas film service now operates 19 exchanges around the world and is currently shipping 56 prints of three programs each week. There are about 1,400 Army film shows overseas every night.

Bond selling film theatres, amounting to 10 per cent of the number of Treasury outlets, sold 20 per cent of the small Bonds in 1943, the report said. In a pictorial review of the Third War Loan it covered industry contributions of premieres, star tours and special salesmanship which were credited with selling $1,079,586,819 worth of Bonds. Film shorts on income taxes and admission tax collections of approximately $150,000,000 in 1943 were cited as further financial aid to the war from the industry.

Red Cross Fund Gained By $4,122,422

United Nations Week collections for the National War Fund in January gathered $1,625,000 from patrons in 11,000 theatres, the report noted. It listed aid to the drive with trailers, star appearances, publicity and advertising.

Red Cross collections in 12,031 theatres in 1943 amounted to $3,067,236. Other industry contributions brought its 1943 Red Cross total to a record $4,122,422. A Red Cross trailer appeared in 14,790 theatres. Theatres were also credited with important aid to the Red Cross blood donor campaign.

The March of Dimes drive in January was estimated to have collected over $3,500,000.

"Beds for Buddies," the campaign of Los Angeles theatre men to provide sleeping places for visiting servicemen, was cited as instance of local WAC activity. Theatres collected $190,908 to house soldiers who previously had been sleeping in theatre aisles and lobbies.

War Information was successfully taken over by the WAC in June when Congress cut the domestic film program of the Office of War Information. The WAC reported that 26 film bulletins and 26 short subjects on themes suggested by OWI were being distributed to 16,307 pledged exhibitors. It listed titles on rationing, black markets, transportation, recruiting, conservation and other subjects.

Five Official Battle Front Pictures Distributed

Five official battle front reports, giving factual screen information on the war, were distributed by the WAC. Several war documentaries also were distributed commercially by the industry.

Attention of newsreels to the war at home and on the front reached a new high, according to the report, which showed that of 4,000 clips 1,446 were on news events of national importance. Less than 11 per cent of newsreels were devoted to non-war subjects. Additionally the United Newsreel, under OWI auspices, carried American news pictures to the world with commentary in 16 different languages.

The local chairmen and public relations division of the WAC was reported functioning through more than 600 representatives working out of the 31 key exchange cities. The committee was represented in every town of more than 25,000 population.

Estimating that the industry had provided 78,808 men and women to the armed services the report pointed out that the WAC campaign had been carried on despite the entry of almost 40 per cent of industry personnel into service.

A continued effort during the coming year was urged on all members of the WAC in the report. It pointed out that there was no question of reconversion to peacetime operations and predicted that the screen would continue to have an important national service duty not only to the day of peace but through the post-war reconstruction period.

Division Is Realigned

Following the recommendation of the retiring chairman, William F. Rodgers, the War Activities Committee distributors' division, headed by Ned E. Depinet, has realigned the division and appointed new exchange area chairmen to function on all WAC projects for the year.

The first request from Mr. Depinet to the new men urge them to back the forthcoming Red Cross Week, March 23 through 29, headed by Joseph Bernhard.

The realignment plan, which Mr. Depinet attributed to his assistant, Leon J. Bamberger, derives the maximum use of exchange personnel across the country by placing them into 11 special WAC districts. The distributor chairman in each district will be branch manager of the same company, and the district manager of that company will be asked to lend his support to coordinate all activities.

Owing to the overlapping of the various companies' sales districts, it was not possible in every case to have the WAC districts conform.

Following is the list of appointees, some of whom also served last year.

Metropolitan District (MGM)—District Manager Jack Bowen, New York; Ralph Pielow, New York; Ben Abner, New Jersey.

Northeastern District (Paramount)—District Manager William Erbb, Boston; A. M. Kane, Boston; Ed W. Rujff, New Haven; C. G. Eastman, Albany; M. A. Brown, Buffalo.

Eastern District (RKO)—District Manager R. J. Folliard, Philadelphia; Charles Zagrene, Philadelphia; H. H. Greenblatt, Pittsburgh; J. B. Brecheen, Washington.

Eastern Central District (United Artists)—District Manager Jack Goldhar, Detroit; Harris Dudelson, Cincinnati; Maury Orr, Cleveland; M. Dudelson, Detroit.

Southeastern District (Twentieth Century-Fox)—District Manager Paul Wilson, Atlanta; Fred R. Dodson, Atlanta; John E. Holston, Charlotte; E. V. Landaiche, New Orleans.

Southwestern District (Columbia)—District Manager Sam Moscow, Atlanta; J. B. Underwood, Dallas; J. J. Rogers, Memphis; C. A. Gibbs, Oklahoma City.

Midwestern District (MGM)—District Manager Sam Shirley, Chicago; W. E. Banford, Chicago; W. H. Workman, Minneapolis; H. J. Shumow, Milwaukee.

Indiana-Kentucky District (Republic) — William Marriot, Indianapolis.

Prairie District (Universal)—District Manager J. E. Garrison, Kansas City; Harry Hynes, St. Louis; Jack Langan, Kansas City; Lou Levy, Des Moines; H. B. Johnson, Omaha.

Rocky Mountain District (RKO)—District Manager Len Gruenberg, Denver; Tom Bailey, Denver; G. Davison, Salt Lake City.

West Coast District (Warner)—District Manager Henry Herbel, Los Angeles; Vete Stewart, Seattle; Al Oxtoby, Portland; Al Shmitken, San Francisco; Fred Greenberg, Los Angeles.

White and Larkin Assist WAC Publicity Work

Two representatives of the east coast Industry Service Bureau, Mark Larkin and Gordon White, are "on loan" to the War Activities Committee, Oscar Doob, WAC Public Relations Chairman, announced last week. Mr. White is assisting Charles Smakwitz, publicity director of the Red Cross drive, and Mr. Larkin is associated with Ed Schreiber, WAC publicity director, on the industry's gift of 16mm prints to men in combat areas overseas.

Mobilize Field Forces for Film Red Cross Drive

Mobilization of field forces for the industry's participation in the Red Cross drive, March 23 to 29, got under way this week with exhibitor meetings from coast to coast. Monday, in Washington, Joseph Bernhard, the industry's national chairman for the campaign; Sam Dembow and A. W. Smith of the Executive unit, addressed a gathering of 500 exhibitors representing 450 theatres. Other speakers included John J. Payette and Carter Barron, local exhibitor chairmen, and J. B. Brecheen, distributor chairman.

In New York City at Madison Square Garden Tuesday, 18,000 campaign workers saw a show, "Red Cross at War," presented and produced by the staff of Radio City Music Hall. The performance presented a cavalcade of Red Cross activities. It was staged by Leon Leonidoff, senior producer at the Music Hall. The script was written by Ben Hecht. Bert Lytell acted as narrator. Among the stars appearing in the rally were Gracie Fields, Lawrence Tibbett, Dean Murphy and Rosario and Antonio.

Detroit, Denver and New Haven were also scenes of exhibitor rallies Monday. In Detroit two meetings were held, one in the Fort Shelby Hotel, where 500 representatives of theatres gathered, and the other at the Variety Club, where 150 exchange personnel were in attendance. Ben Kalmenson joined the executives' unit which started its speaking tour in Detroit. Others on hand to speak to the gatherings there were Earl J. Hudson, local exhibitor chairman, and M. Dudelson, distributor chairman.

Rallies Already Held In Many Cities

Some 300 exhibitors assembled for the Denver rally. The speakers were Ned E. Depinet and Harry Brandt, F. H. Ricketson, local exhibitor chairman, and Tom Bailey, distributor chairman.

In New Haven representatives of more than 250 theatres were addressed by A. Montague, Francis Harmon and Harry M. Kalmine. Tuesday the Kalmenson-Alperson-Shlyen executive unit addressed a meeting in Indianapolis, and Wednesday in Chicago. Tuesday rallies also were held in Boston, Charlotte, Salt Lake City and Wednesday in Atlanta and Portland, Ore.

Thursday the executive team of Bernhard and Kalmenson were on hand for a Pittsburgh rally, with the Alperson-Shlyen combination in Milwaukee, and the Dembow-A. W. Smith team in New Orleans. Friday meetings were held in Minneapolis and San Francisco. Next Monday Mr. Kalmenson, Mr. Kalmine and Martin G. Smith will speak at a rally in Cincinnati. Other rallies will be held that day in Des Moines and Los Angeles. Meetings are scheduled for next Tuesday in Cleveland and Omaha; for Wednesday in Buffalo and Kansas City. Meetings scheduled up to Friday include St. Louis Thursday, Philadelphia, March 13, and Albany March 15.

Mr. Bernhard announced that several additional cities remained to be set for rallies. Speakers at the gatherings have given accent to the importance of rushing signed pledges by exhibitors who have not sent them in to the Motion Picture Theatres' Red Cross Drive headquarters in the Paramount Building, New York City. It is being [illegible] that the servicing of exhibitors with [illegible] kits, trailer and other material awaits the receipt of pledges.

Warner Brothers exchanges are providing exhibitors with a Red Cross short gratis. It is a nine-minute subject of which 585 prints have been supplied exchanges. It shows the Red Cross in action on battlefields and the home front. Also for the Red Cross from Warners there comes a short titled "A Report from the Front," in which Humphrey Bogart and his wife, Mayo Methot, appear.

The War Activities Committee has announced the mailing of press books for the drive to exhibitors. It was prepared by Harry Goldberg, campaign manager, and Charles A. Smakwitz, publicity director for the drive. It is a three-color book, 11 x 17, and contains 12 pages. Included in the text is President Roosevelt's proclamation, a letter from Mr. Bernhard, the National Red Cross Chairman's letter, a complete description of the free kit available to every theatre, photographs of National Screen Service accessories, mats, stories, contests, quotations from Army and Navy heads, publicity and exploitation material, Red Cross assisting posters, etc.

ELEVEN of the 14 leading film industry executives who will tour key cities to conduct exhibitor rallies for the Red Cross drive met last week in the New York office of Joseph Bernhard, national chairman of the drive, and worked out details of their itineraries. Seated, left to right, are Ned E. Depinet, distributor chairman; Mr. Bernhard, and S. H. Fabian. Standing, left to right, are Leon J. Bamberger, A. W. Smith, Jr., Harry M. Kalmine, Gradwell L. Sears, Ben Kalmenson, Sam Dembow, James R. Grainger and Harry Goldberg, campaign manager.

Photos by Staff Photographer

A "Red Cross Breakfast" last Thursday, at the Astor Hotel, New York, served as a rally for the local film industry, importuned to put its full support behind the March 23–29 drive. Above, on the dais: Gradwell Sears, James R. Grainger, Max Cohen, Henderson E. Van Surdam of the Red Cross, and Joseph Bernhard.

Donald Stralem Elected To Columbia Board

Donald S. Stralem has been elected to the board of directors of Columbia Pictures Corporation. Mr. Stralem is a partner of Hallgarten and Company, New York, and is a director of the United States Leather Company and Stahl-Meyer and Company, Inc., He is president of the Travelers Aid Society.

Quinn Leaves MGM

John X. Quinn, branch manager for MGM in St. Louis, and now recuperating from an illness, has resigned. The exchange is now under the direction of J. F. Willingham, acting branch manager.

Pine and Thomas Discuss Plans

Paramount's producing Bills, Pine and Thomas, visited the home office last week and this to discuss production plans and the premiere and promotion of their current release, "The Navy Way." In an interview with MOTION PICTURE HERALD at the Hotel Pierre, Mr. Thomas described general plans, and specific plans for "The Navy Way," scheduled to have its world premiere at the United States Naval Training Station at Great Lakes, Ill., and the Genesee Theatre in nearby Waukegan.

Asked about production plans, Mr. Thomas took a script from his lap and tossed it onto a nearby bed. He said that Max Shane had been working on the screen adaptation of Lewis Foster's novel "Storm," and that it would be a high budget special. Early in April, shooting will start on Max Shane's "Thunderbolt." Robert Lowery and Chester Morris will head the cast. He also mentioned a Phil Yordon screenplay, now called "Hell's Afloat," which is expected to go before the cameras this summer.

Other properties Mr. Thomas spoke of as possibly headed for the cameras were "No Escape," by Owen Francis, "Derelict Ship" and an original by the former actor, Ralph Graves, a dramatization of the motion picture industry, called "Double Exposure."

The **Biggest** Figure in the Industry 2

CENTURY-

THE SONG OF BERNADETTE

6th N. Y. week and breaking all records. Doubled previous record business in Cincy! Tops in Baltimore, Philly, Miami!

LIFEBOAT

8th smash week at Astor, N.Y. for the year's most discussed picture! Swamping box-offices as it opens across the land!

T
Rac
rom
inWa
Detro

...and watch for the TIMELIEST picture of the year “TH

gets the **Biggest** Figures at the Boxoffice !

ANE EYRE

phant 4th week,
ty. Welles, Fontaine
combo packing 'em
ton, D.C., Memphis,
atch its smoke!

THE LODGER

Business as sensational as picture! All Canadian records smashed in Vancouver! Killing 'em in Indianapolis, Seattle and the whole U.S.A.!

THE SULLIVANS

4th Glorious Week, Roxy, N. Y. Rip-rousing in Los Angeles! The nation's box offices will cheer and cheer . . . and play and play it!

RPLE HEART"

CALLING ALL PATRIOTIC SHOWMEN! RED CROSS DRIVE MARCH 23rd THROUGH MARCH 29th!

Stewart Expects Full Acceptance Of Tunisia Film

Confidence that the first joint feature production of the British and American Army film units, "Tunisian Victory," will meet with the commendation of American audiences and will exemplify the kind of cooperative effort which the United Nations have endeavored to promote, was voiced in New York Monday by Col. Hugh Stewart of the British Army film unit, who was co-producer with Col. Frank Capra of the picture. MGM will release the film in the U. S. through arrangement with the British Information Services in the U. S. and the Office of War Information.

Col. Stewart, who recently was appointed chief of the Second Front Film Units of the British Army, expected to leave for England at midweek to take up his now post. He has been in the U. S. since last November and spent several months working on "Tunisian Victory" with Col. Capra in Hollywood. The 75-minute feature begins with the landings of the Allies in Africa and ends with the Germans routed out of Tunisia, reporting on the joint action of British and American troops through six months of desperate fighting.

Hazardous conditions of shooting pictures in battle were described by Col. Stewart, who disclosed that four cameramen of the British unit were killed and four others severely wounded during the period. Two men were decorated for gallantry in action. Every day, he said, the film was flown out of the battle area and developed behind the lines.

British Unit Took 200,000 Feet of Film

About 200,000 feet of film was taken by the British unit, he said, of which a good proportion was used in "Tunisian Victory;" some footage was used for newsreels and the rest for about four or five short subjects which were sent back to England for theatre showings arranged through the MOI.

For 10 years prior to the war, Col. Stewart was a film editor in the British industry and just before the war he had begun directing. He had been associated with the Denham studios; Sir Alexander Korda, Victor Saville and Irving Asher.

When Col. Stewart set out for North Africa, he had a camera crew of 20 and took with him about 150,000 feet of film, in addition to equipment which included DeVry cameras. The Tunisian campaign was over in May, 1943, and the British film unit finished the picture in August. At that time, the plan for joint film production was put into effect and the units of both the British and American armies began work on the merged feature.

Two of the outstanding scenes in the film are the battles of Hill 609 and Kasserine Pass. The narration was written jointly by the British war correspondent J. L. Hodson and Captain Anthony Veiller of the U. S. Signal Corps.

Harry Watt, prominently known in the British documentary field, who made "Target for Tonight" and who directed "London Can Take It" and "Christmas Under Fire," among other MOI war propaganda films, arrived in New York last week on his way to Australia. He has been assigned by the MOI, the Australian Government and Ealing Studios to make a feature documentary about the Australian war effort. Before he left London, Mr. Watt completed his first musical film, "Fiddlers Three," for Ealing, and another feature called "Nine Men" for the same studio.

Sells Nebraska House

Melvin Krouse has sold his theatre at Tilden, Neb., to M. T. Rethwisch, of Tilden.

Staff Photo

COLONEL HUGH STEWART

Paul Graetz To Release Ealing Product Here

Paul Graetz, through established American distributing channels, will act as representative of the British Ealing Studios in the Western Hemisphere, handling the release of 12 feature films within the next four months. The territory Mr. Graetz will supervise includes the United States, Canada and all of Latin America. The announcement of the appointment was made in London by Michael Balcon, executive of Ealing.

The first of the releases will be a current hit in Great Britain, "San Demetrio-London." The second will be "Went the Day Well," a fictionized version of an invasion of Britain by the Nazis. The third is "Nine Men," having to do with the adventures of nine British soldiers stranded in the Libyan desert and attacked by an overwhelming enemy force, and directed by Harry Watt, who directed "Target for Tonight."

Other product to follow shortly will include "The Half-way House" and "Johnny Frenchman," both of which star Francoise Rosay, late of the French films, and an untitled film to be directed by Mr. Watt.

George Archibald Named To British MOI Post

George Archibald, former director of the British Information Service film division in New York, was appointed controller of the home publicity, intelligence and film units of the British Ministry of Information this week by Brenden Bracken, head of the MOI. Mr. Archibald resigned his New York post several weeks ago and left for London. He was succeeded by Thomas Baird. Mr. Archibald will be in charge of all MOI production, including that of the Ministry's Crown Film Unit. He formerly was joint managing director for United Artists in Great Britain before the war.

Burnside in British Post

William Burnside, formerly director of productions of the National Film Board of Canada, has been appointed as adviser to the Films Division of British Information Services in New York. Marjorie Russell, formerly film information officer, has returned to England.

"Curie" Opens in London

"Madame Curie" had its London premiere last Saturday night before a socialite audience headed by the Duchess of Gloucester. The proceeds, approximately £5,000, or more than $20,000, went to the Marie Curie Cancer Hospital in England.

British Studios Face New Union Wage Demands

London Bureau

British studio workers, taking shrewd advantage of the manpower shortage and other factors in the contemporary setup, seem bent on inducing a perpetual headache among producers. Demands for increases in pay to various classes of work people have been made by no fewer than four trades-unions. Others are known to be in the offing. So seriously does the situation threaten to develop that, in the pious hope of hammering out some kind of workable general code, a special meeting of the executive council of the British Film Producers' Association was held recently.

Guerrilla skirmishing has been going on in behalf of minor, apparently negligible, sections for many months. Canteen workers, for instance, wanted special rates. Makeup people and hairdressers have been agitating for pay increases. The Film Artistes' Association, representative of extras and small-bit players; the Association of Cine Technicians (led by Kenneth Gordon, Britain's most famed news cameraman), the nationwide Electrical Trades Union, have all made separate demands. Now comes Tom O'Brien's National Association of Theatrical and Kine Employees, to which the overwhelming mass of studio labour owes allegiance, giving notice to terminate the present wage agreement. Entered into in November, 1941, it provides, among other things, for a bonus regulated by the cost-of-living figures issued by the Board of Trade.

Mr. O'Brien claims the present rate of war bonus, added to the basic rates, does not reflect a just wage for the industry, and demands radical amendment of the present agreement.

Mr. O'Brien is known throughout Britain's trades union circles as an orator if not of eloquence most certainly of energy. His public pronouncements have been accepted hitherto among leaders of the nation's labour movement with amused tolerance rather than profound respect. But it is the fact that he has contrived to mould a dozen heterogeneous, seemingly incompatible, sections of studio workers into something which resembles a compact whole. He is credited with the private ambition of becoming Britain's first film-labour dictator. Definitely, his present attitude towards the Producers' Association lends colour to that notion.

Opposite Mr. O'Brien and representing the producers when negotiations get under way will be George Parish, managing director of Lady Yule's British National Films, Ltd. Mr. Parish is an eminent accountant, accustomed for many years to dealing with labour problems in other industries. He was especially selected by Lady Yule to watch her financial interests when she first embarked on film production. Mr. Parish, moreover, is known to enjoy J. Arthur Rank's respect.

Mr. O'Brien, to say the least, will find a tough nut to crack in Mr. Parish. Present indications are that the NATKE, taking counsel from certain of its more soberly cautious members, will not attempt to engineer the showdown of which its intransigents are boasting.

British Industry To Honor Skouras at Luncheon

British Film Producers Association, Cinematograph Exhibitors Association and the Kinematograph Renters Society will honor Spyros Skouras, president of Twentieth Century-Fox, at a luncheon at the Dorchester Hotel in London, March 9. J. Arthur Rank will preside.

Mr. Skouras is in London on the company's present and post-war position both in England and on the Continent, and also is conferring with Mr. Rank on the company's interests in Gaumont-British.

RKO

proudly welcomes

International Pictures

It is with understandable enthusiasm that we contemplate our future association with Leo Spitz, William Goetz, and INTERNATIONAL's great stars, directors, writers and producers... names whose distinguished talents assure a brilliant future for INTERNATIONAL PICTURES

Preview of Productions to Come ⟶

Coming INTERNATIONAL

GARY TERESA
COOPER • WRIGHT
in

"CASANOVA BROWN"

Directed by SAM WOOD
A
NUNNALLY JOHNSON
production
with FRANK MORGAN

Randolph Gypsy Rose Dinah Bob
SCOTT • LEE • SHORE • BURNS
in

"BELLE OF THE YUKON"

A TECHNICOLOR MUSICAL
with
CHARLES WINNINGER
Directed by
WILLIAM SEITER

Songs by Johnny Burke and Jimmy Van Heusen

PATRIOTIC SHOWMEN: RED CROSS DRIVE
MARCH 23 THROUGH MARCH 29!

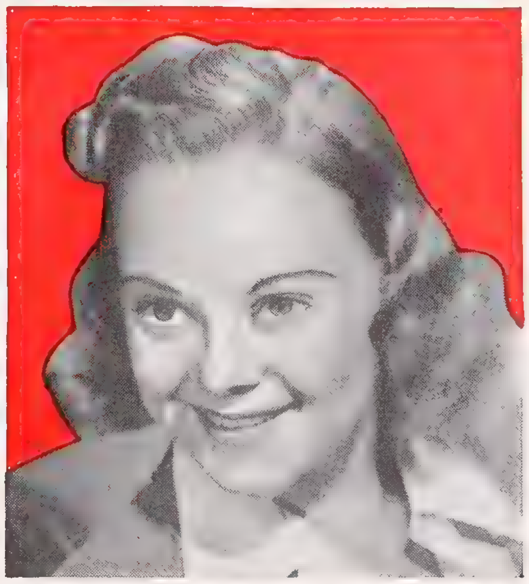
ICTURES ... TO BE RELEASED BY RKO RADIO PICTURES

SONJA HENIE

in the
TECHNICOLOR
MUSICAL

"IT'S A PLEASURE"

produced by
DAVID LEWIS



EDWARD G. ROBINSON

in

"ONCE OFF GUARD"

Directed by FRITZ LANG
A
NUNNALLY JOHNSON
production

TO INTERNATIONAL:
WE PLEDGE

Showmanship

Yes, the same brand of SHOWMANSHIP that has successfully sold the product of

SAMUEL GOLDWYN
WALT DISNEY
AND OUR OWN GREAT
BOXOFFICE PROGRAM

RKO
RADIO
PICTURES

THE HOLLYWOOD SCENE

from HOLLYWOOD BUREAU

Tax Assessor Makes Annual Check-Up

The coming of the tax assessor to the studios on his annual round is not an event of the kind that gets chronicled in the news columns, unless there's a tax-assessors' trade journal of some kind somewhere, but the shadow of his presence is always to be discerned.

As is to be noted in the column to your right, production is at a new low for the past 12 months, with only 33 pictures in shooting stage. Production has not been down to that level since the week of February 11, 1943. The tax man makes his rounds on March 1.

From that low point a year ago the production level mounted to 35 the following week, leaping to 41 the week after that, then holding in that neighborhood until May 13, when it rose to 47 at the start of an upswing which took it to 51 in July and sustained it thereabouts until the pre-holiday recession got under way.

Doubtful That Level Will Rise to 1943 Mark

Whether months ahead will witness a similar rise in the number of pictures shooting remains to be seen. Plenty of reasons for doubting it have been cited in this and other spaces, such as the bulging condition of studio backlogs, the retarded rate of studio-to-screen flow of product, the easing of the manpower and raw stock problems and some others.

Those are reasons for doubting that the level will rise to the 1943 mark.

There is, on the other hand, one substantial reason for believing that it may. That is the human equation, applying to production as to everything else with which human beings have to do. The studios are richly staffed with personalities whose profession is the making of pictures, for the making of which they receieve substantial compensation. They want to make pictures, like to make pictures, and are no more disposed to welcome periods of idleness than other earners. It is hardly in the cards that the production level will stay down long.

"Lady in the Dark" Sets Los Angeles Record

Paramount's "Lady in the Dark," opening simultaneously at the Hollywood and Downtown Paramount theatres to a record first week, followed that demonstration by turning in the biggest second-week business in the history of each house. The figures are $18,000 for the Hollywood Paramount, $32,000 for the Downtown house. Notable under any circumstances, the showing is somewhat more than spectacular in view of the fact (which not even the Chambet of Commerce denies) that more rain, thunder, lighting—even hail!—was on display during the weekend than the oldest resident confesses to remembering.

▽

"Belle of the Yukon," International Pictures' second undertaking, is to go before the cameras March 14 with Gypsy Rose Lee (wearing her own name this time) and Randolph Scott in the stellar roles, Bob Burns, Dinah Shore and Charles Winninger in the supporting cast.

"Casanova Brown," International's first picture, is in the third week of production.

▽

Andre De Toth, 31 years old and experienced as playwright, producer and lecturer, as well as director, has been signed by Hunt Stromberg to direct "Dishonored Lady," the Broadway stage play which starred Katharine Cornell and which has been brought up to date for film purposes. DeToth's last assignment was direction of "None Shall Escape" for Columbia.

"Marseille" Story in French

Warner Bros. has completed fictionization of "Passage to Marseille" for immediate release to French language newspapers in the U. S., Canada and South America.

Production Drops Again

The shooting index hit a new low for the twelve-month period this week as eight pictures were completed. "B" product predominated among the five features which went before the cameras, and at the week's end the total of new pictures in production stood at 33.

At MGM, work started on "Secrets in the Dark," directed by Jules Dassin for producer Edwin Knopf, with Roebrt Young and Susan Peters in the top roles.

Twentieth-Century Fox launched "Irish Eyes Are Smiling," produced by Damon Runyon, with Gregory Ratoff directing. The cast includes Monty Woolley, Dick Haymes, June Haver, Anthony Quinn and Maxie Rosenbloom.

At Universal, shooting started on two new films "The Ghost Catchers," which Edward S. Cline is directing for producer Edmund Hartmann, is the new Olsen & Johnson film, with Martha O'Driscoll, Andy Devine, Leo Carrillo, and Gloria Jean. "South of Dixie" presents Anne Gwynne and David Bruce. Jean Yarborough is producing and directing.

Republic's new venture is "Yellow Rose of Texas," Joe Kane directing for producer Harry Gray. Among those in the cast are Roy Rogers, Dale Evans, the Sons of the Pioneers, Grant Withers, William Haade, George Cleveland and Weldon Hayburn.

The production picture, as of the week-end, was as follows:

COMPLETED

Columbia
At Night We Dream
Mission 36

MGM
Dragon Seed

Monogram
Detective Kitty O'Day

Paramount
And Now Tomorrow

UA
The Hairy Ape (Levey)

Universal
Slick Chick

Warners
Mr. Skeffington

STARTED

MGM
Secrets in the Dark

Republic
Yellow Rose of Texas

20th-Fox
Irish Eyes Are Smiling

Universal
The Ghost Catchers
South of Dixie

SHOOTING

Columbia
Mr. Winkle Goes to War
Pilebuck

MGM
Marriage Is a Private Affair
National Velvet
Meet Me in St. Louis
The Seventh Cross

Paramount
Practically Yours
Bring on the Girls
Road to Utopia
Incendiary Blonde

PRC
Minstrel Man
Shake Hands with Murder

RKO-Radio
Heavenly Days
Manhattan Serenade
Casanova Brown

Republic
Storm Over Lisbon (formerly "Candlelights of Lisbon")
Silent Partners

20th-Fox
Wing and a Prayer
The Keys of the Kingdom
Sweet and Low-Down
Wilson
In the Meantime, Darling

UA
Sensations of 1944 (Stone)

Universal
Jungle Woman
The Climax

Warners
Cinderella Jones
My Reputation
Janie

Griffis in Hollywood For Conferences

Stanton Griffis, chief of the motion picture bureau of the Office of War Information, arrived in Hollywood this week from the east to confer with John C. Flinn, coordinator of the Hollywood division of the War Activities Committee, and Y. Frank Freeman, vice-president of Paramount in charge of studio operations and president of the Association of Motion Picture Producers. Mr. Griffis expects to remain on the coast two weeks.

Rodgers and Aaron on Coast

William F. Rodgers, vice-president and general sales manager of MGM, left for the coast last week accompanied by Edwin W. Aaron, circuit sales head. Mr. Rodgers will remain on the coast until a few days before the company's business conference at the Blackstone Hotel, Chicago, March 11-15.

William R. Weaver

OUR HOLLYWOOD EDITOR CELEBRATES SILVER ANNIVERSARY

OUT in sunlit, palm-bedecked Hollywood, in a tower office overlooking the capital of movieland, this March 5th William R. Weaver, Hollywood editor of Motion Picture Herald, marks the ending of his twenty-fifth year with Quigley Publications.

Mr. Weaver, whose white and handsome hair has registered him in the motion picture's business scene for all this quarter of a century, may be rated as one of the screen's youngest pioneers. He has in all probability seen as many motion pictures as any man alive, and he still likes them, some better than others.

Like so many of his fellow citizens of southern California, Mr. Weaver was born in Iowa. It was of a New Year's day, too, his first step in a policy of starting at the beginning. He was but 15 when he became an operator of a nickelodeon projection machine, the sort of post now dignified with the title projectionist. Progressively he became the piano player—he calls it "organist" in his Motion Picture Almanac biography—and eventually an exhibitor.

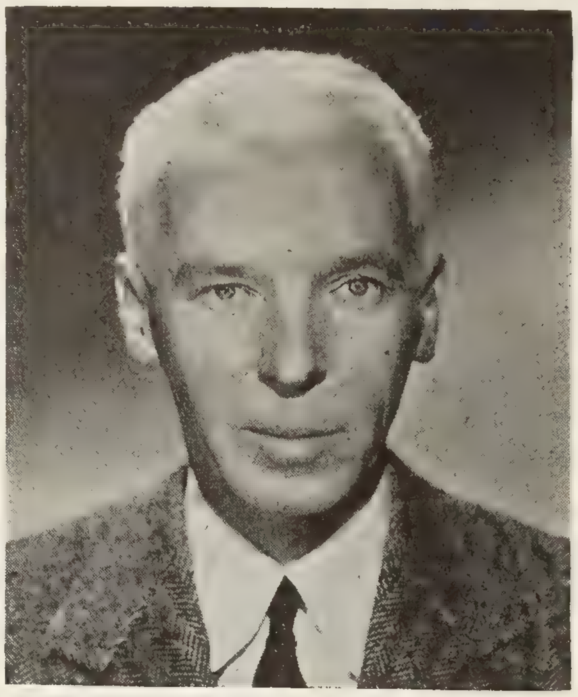
Arrived in Chicago in 1919 And Joined Exhibitors' Herald

To record something of the kind of a fellow he is, it may be reported that in his house, up one of the gardened canyons back of the city, he has a grand piano, centered in his library, to which he turns on nights after previews to play such bits of the score as he chooses to remember.

On February 5, 1919, Mr. Weaver, back from the war, with the memory of bugle calls still in his musical ears, arrived in gale-swept Chicago, with a bride from Iowa and a desire for motion picture employment. He was, even then, it seems, quite as deft with the black keys on the typewriter as on the piano. He called at the office of Exhibitors' Herald, progenitor of today's Herald, at noon and found himself at a desk and working before lunch. Working before lunch was more general in Chicago and in the motion picture world then than now.

Started "What the Picture Did for Me" Department

Mr. Weaver's first undertaking for the paper was the starting and operation of that now world-famed department entitled "What the Picture Did for Me". He gave encouragement to the homespun and often sardonic quality of the contributions of the showmen across the distribution map. Happily, not a few of those who began with Mr. Weaver then are sending their reports still today. As the publication grew, the young editor had a hand, too, in departments reporting on box office receipts and on exploitation methods. The while he was continuously seeing and reviewing pictures. In those days, pictures came to the market in thousands where they count in hundreds today. There were plenty of pictures.



WILLIAM R. WEAVER

After the headquarters of Motion Picture Herald were established in New York, Mr. Weaver came to the home office editorial department and was presently, in July of 1937, made Hollywood editor. There he reports on the amazingly diversified events of the great creative community and writes much-quoted reviews of the pictures. In the good old days of unlimited gasoline and rubber he was given to solo non-stop vacation drives to Chicago via Iowa. His playtime, when any, is devoted to family and fireside, with sometimes adventures in intricate statistical mathematics with reference to the forecasting of events at such places as Santa Anita used to be. He has a system which he is still perfecting. He is also considering a career in gardening and has started with a cactus, which does not have to be watered too often. TR.

Circuit Managers Seek Contract

A preliminary conference has been set by the New York State Labor Relations Board for March 13 between RKO Service Corporation and the new independent Motion Picture Theatre Operating Managers, Assistants and Cashiers Guild. The Guild is seeking certification as collective bargaining agent for all metropolitan RKO managers, assistants and cashiers.

Claiming the membership of majority of the eligibles the union is now preparing contract demands.

George Dunn, manager of the RKO 81st St., heads the group and the steering committee includes: Harold Daly, 23rd St.; A. E. Arnstein, 58th St.; John Thompson, Hamilton; Joseph Tully, Richmond Hill; and Laurence F. Greib, Albee; Leon Kelmer, Kenmore, and Harry Lyons, Madison.

Labor Contract Negotiations Start Monday

Production executives and studio union leaders were in New York, or headed there at midweek for the start of the first general renegotiation of studio labor contracts in two years.

Agreements covering approximately 20,000 studio workers will be renegotiated at a series of meetings starting Monday. The three major studio union coalitions, and Pat Casey, labor contact for the producers' association, will do the negotiating.

Company presidents and other home office officials and many studio executives are expected to participate in what may be the most important union conferences in many years.

Wartime cost of living increases, reclassification of jobs and the five per cent "retirement, vacation and health benefit fund" recently proposed by the IATSE unions are expected to form key issues in the discussions.

Eleven studio unions in the International Alliance of Theatrical Stage Employees will start their discussions with Mr. Casey Monday, March 6. The Conference of Studio Unions, representing six other locals, will begin its talks March 10. At Newark March 13 the representatives of the seven international American Federation of Labor unions who are party to the studio Basic Agreement will meet with Mr. Casey and producers.

Richard F. Walsh, president of the IATSE, at his New York office Monday said that the benefit fund proposal had originated in Hollywood and details would be presented to Mr. Casey at the meeting by delegates from the 11 studio unions. The plan which would levy an estimated $2,340,000 from studio payrolls annually was disclosed in MOTION PICTURE HERALD February 19, page 14.

Decision as to the extent of IATSE requests for cost of living increases also await meetings the latter part of this week with Coast delegates, Mr. Walsh said.

Asked if the union sought increases in line with the 15 per cent "Little Steel" formula he commented, "I would be tickled to death if we did get 15 per cent." Mr. Walsh pointed out that the contract which expired December 31 had provided for several automatic increases subsequent to the base date for the "Little Steel" formula.

The 11 unions in the IATSE group include the property men, grips, set electricians, sound technicians, projectionists, film technicians, make-up artists, costumers, photographers, utility workers and cameramen.

Herbert Sorrell, president of the Conference of Studio Unions, will lead negotiations for the painters, set designers, cartoonists, studio office employees, machinists and laboratory technicians.

Basic agreement participants include the drivers, electricians, musicians, plasterers, laborers, carpenters and culinary workers.

Maurice Green Joins OCR

Maurice Green, formerly of Paramount Pictures in Boston, has been appointed industrial specialist in the recreation section, service trades division of the Office of Civilian Requirements. The announcement was made last week by the War Production Board. Mr. Green will have his headquarters in Washington.

Max Cohen a "Booker"

An honorary membership in the Motion Picture Bookers Club, New York, was given Max Cohen, owner of the Cinema Circuit, at a special ceremony at the Hotel Astor Monday night. Representatives of distributing companies, as well as members of the Club, attended.

Dailies Again Slash Theatre Advertising

War restrictions in theatrical advertising space gained momentum this past week with space allotments to film houses in the New York *Times* down to a figure approximating the advertising expenditures of 1941. Since 1941 theatrical advertising in the *Times* rose about 42 per cent. With newsprint allotments being based on 1941 figures, the *Times* is currently limiting advertising accordingly.

With the exception of the *Daily Mirror,* a tabloid, wherein Tuesday new restrictions brought space to picture houses down from an approximate high of three full pages to less than one page, other New York papers have added no new restrictions since early this year. The *Daily News,* also a tabloid, early in February rationed theatres with quotas based on advertisers' 1942 expenditures.

In Cleveland the *Plain Dealer,* morning paper, and the *Press,* evening daily, have cut local display advertising 30 per cent from that of last year. The *Plain Dealer* is accepting no new national advertising at least until April, and the *Press* has not accepted any new national accounts since January first.

Other Ohio restrictions have developed in the Akron *Beacon Journal,* which has cut local display advertising 35 per cent from last year and accepts no new national accounts.

In Memphis the *Commercial Appeal* and the Memphis *Press-Scimitar,* published by the Memphis Publishing Co., a Scripps-Howard subsidiary, have limited motion picture and all other advertising to 62 per cent of the lineage for comparable months in 1942. Years ago the *Commercial Appeal* discontinued high amusement rates and has since been a popular medium for southern film advertisers.

Johnston in New Republic Post

John LeRoy Johnston Tuesday was appointed national director of public relations for Republic. Herbert J. Yates, Sr., announced the appointment as "part of a plan for the expansion of Republic Pictures." Mr. Johnston will assume his new duties Monday.

He has been in the industry 33 years, as member and director of publicity, advertising and exploitation departments. He went to Hollywood in 1921, after several years as advertising and publicity director for circuits. He was with Paramount, then was publicity director for Frank Lloyd, Mack Sennett, Columbia, Edwin Carewe, Universal, Walter Wanger and Hunt Stromberg. For two years he was sales promotion manager for First National. For the past five months he has been publicity director for the forthcoming Frank Ross picture, "The Robe."

A native of Bloomfield, Ind., Mr. Johnston is 48. He began his working career as a newspaper artist, at 13. When he was 20 he was editor of *Amusements,* after working on several newspapers; and was also at that time Minneapolis representative of the *Exhibitors Herald* and *Motion Picture News.* He then went into publicity, first for the St. Paul Symphony, then for theatre circuits, thus beginning his industry publicity career.

Kinsky Joins Paramount

Joseph Kinsky, formerly in charge of theatres for Tri-States in Omaha, Neb., has joined the Paramount home office theatre department, Leonard H. Goldenson, who is in charge of the department, announced Wednesday.

"Lady in the Dark" Sets Box Office Records

"Lady in the Dark," Paramount's Technicolor film starring Ginger Rogers, broke every record at the Paramount theatre, New York, in its first week of the eastern premiere engagement, according to Robert Weitman, managing director of the theatre. Attendance for the first week hit close to 169,000, topping the previous record held by "Star Spangled Rhythm" by almost 4,000. Last Saturday's business was the biggest for the day in the 18-year history of the house. The Paramount will continue to open its doors at 8:30 A.M.

On the west coast, the picture broke the second week business records of the Hollywood and downtown Paramount houses in Los Angeles by almost $10,000, doing 26 per cent higher business than "Dixie," previous second week record holder.

"Miracle of Morgan's Creek," Paramount comedy starring Eddie Bracken and Betty Hutton, broke every house record at the Brooklyn Paramount theatre in its first four weeks. It began its fifth week on Wednesday. It also began a third week Friday at the Paramount in Newark.

Navy Screens Landings Film

"Battle for the Beaches," the Navy's Industrial Incentive Division short subject for showing in war plants, especially those building landing units, was screened six times Tuesday afternoon, in New York, for representatives of those plants and the news and trade press.

Twenty-two minutes in length, it tells skillfully, and without humor, the grimness of war, the growth of an amphibious method of attack, the independence upon that method for victory, and the necessity for the factories of this country to continue making the landing units, which are veritably a "bridge to victory."

There are in it startling bits from the landings in the South Seas, especially at Tarawa, and at Salerno, and also bits from German and Japanese film. Seen is a German version of the Dieppe raid, in which heavy Allied casualties occurred.

The narration is careful, and well adapted to the scenes, even as the scenes themselves are well integrated with sound, and in a progressive pattern for the pervasive message. The narration is by Quentin Reynolds, war correspondent who was at Dieppe, Salerno and other places.

Commander Samuel Singer, assisted by Lt. (j. g.) Douglas George and others, was Navy host at the screening. The film is at present restricted to war plant showings.—*F. E. S.*

"Snow White" Reissue Premiere Breaks Cincinnati Records

When, Tuesday of last week, "Snow White and the Seven Dwarfs" was brought back to the screen by RKO Radio, at the Grand theatre in Cincinnati, all opening day records were smashed with a gross of $3,505. Approximately 10,000 persons saw the premiere in the 1,500-seat RKO house. For the current engagement the Grand is opening its doors at 8 A.M., two hours earlier than usual.

Thursday of last week in connection with the promotion of the film, 800 persons attended the coronation banquet at the Netherland Plaza Hall of Mirrors, at which Miss Vera Collins, 17-year-old contestant of the Northio theatre in Middletown, O., was crowned "Princess Snow White."

Walt Disney, who was unable to appear as master of ceremonies because plane flights were cancelled by bad weather, but who spoke by radio through the facilities of WLW, sponsors of the contest, had Deems Taylor on hand to appear in his place and make the awards.

Hopper Resigns As Head of WPB Film Section

Washington Bureau

Harold C. Hopper, for nearly two years chief of the motion picture section of the War Production Board, resigned last week to return to his own business and shortly will leave Washington for California. He is an officer of Cinema Mercantile Company, builders of studio sets, and of Fidelity Securities Corporation of Hollywood, an investment company.

Mr. Hopper's leaving marks the approaching end of Government controls over the industry, with raw stock allocations scheduled for abandonment, possibly as early as this autumn, when the European situation is cleared up and all chance has been eliminated of any emergency requiring a sharp increase in the use of film by the military.

When that occurs, the motion picture industry will be practically free of all Government supervision, the first major industry to be released.

Joining the WPB in April, 1942, to head its motion picture section, Mr. Hopper was responsible for administration of the film order and the construction limitations which for a time were applied in detail to studio sets. Always anxious to harness the industry as lightly as possible, he relaxed the construction restrictions by successive stages, until now the studios are free of all but certain overall restrictions which impose no burden.

The final stages of the raw stock allocation will be administered by Lincoln V. Burrows, who succeeds Mr. Hopper as chief of the section. Formerly with the Eastman Kodak Company, for a considerable period in Hollywood, Mr. Burrows joined the WPB at the same time as Mr. Hopper as assistant chief and shared with him the work of regulating the industry's use of materials and film.

While relinquishing active service with the WPB, Mr. Hopper will serve as consultant to the film section.

Reopen West Coast Theatres Closed by Storm and Strike

Upon the return of employees of the Department of Water and Power who had been on strike, most of the 20 theatres in the Los Angeles area closed by last week's storm got back their water and light power and have reopened. A number of the theatres were closed four days. The studios, too, were hit by the storm and strike, many having to rearrange shooting schedules and rebuild location sets.

National Screen Names Two New Branch Managers

Wallace Walthall, manager of the Dallas exchange of National Screen Service, has been promoted to special representative, handling home office assignments. He will be succeeded in Dallas by F. W. Allen. George F. Dembow, vice-president in charge of sales, also announced the promotion of Charles DuRyk to manager of the Denver exchange.

PCCITO Board Meets

The board of trustees of the Pacific Coast Conference of Independent Theatre Owners met at the Ambassador Hotel, Los Angeles, Wednesday through Friday of this week. Further discussion of the consent decree, new admission taxes and manpower problems highlighted the meetings. Hugh Bruen and Rotus Harvey, trustees, and Robert Poole, executive secretary, reported on their recent Chicago and Washington conferences.

Monogram Gets Bank Loan for Post-War Plans

Monogram announced this week new loan agreements with the Security-First National Bank of Los Angeles, the California Bank of Los Angeles and the Guranty Trust Company of New York, which would provide the company for a period of one year with a revolving line of credit, limited to approximately $1,000,000.

According to an announcement by W. Ray Johnston, president, and George D. Burrows, vice-president and treasurer, the new agreements represent a substantial increase in the amount of bank credits made available to the company as compared with the amount provided under the terms of their previous financing deal, made six months ago.

Mr. Johnston said in New York this week that Monogram already was preparing actively for post-war expansion of its Hollywood studio facilities and that plans now in the blueprint stage called for the expenditure of approximately $300,000 as soon as the lifting of priorities permit the purchase of necessary materials.

The company is planning to build a new sound stage, adding to three now on the studio lot. A new and enlarged carpenter shop will be constructed, and part of the space thus vacated will be used for enlarging the studio commissary. Construction of additional dressing rooms, office space and cutting rooms also is planned.

Monogram currently is working out details for the establishment of a branch in London as a base for re-entry into the post-war European market, and the appointment of a representative to cover the South American market. The company expects to open brance offices in various territories, first of which will be established in Mexico City.

At its recent regional sales meeting in New York, company executives reported plans to increase the number of "A" pictures from three to eight for the coming year. On the 1943-44 schedule, the company will release eight top-budget features instead of six, for a total of 28 films, exclusive of Westerns and special productions outside the regular program.

"More big pictures, product that will stand up in today's competitive market, will be produced by Monogram next season," Samuel Broidy, vice-president and general sales manager of Monogram, told 100 exhibitors at a luncheon last week at the Bellevue-Stratford Hotel in Philadelphia.

The affair, held in tribute to W. Ray Johnston, president of the company, and Mr. Broidy, in recognition of their joint 50 years in the industry, was attended by: Ted Schlanger, Warner zone manager; Sidney E. Samuelson, general manager of Eastern Pennsylvania Allied; Mrs. Edna R. Carroll, chairman of the Pennsylvania Board of Censors, and James A. Clark, head of the Horlacher Film Delivery Service.

Monogram officials present included Harry Thomas, eastern district manager; George West, Cincinnati branch manager; Max Fellerman, producer, Sam Rosen, branch manager.

"Cover Girl" Will Be Screened by Columbia

Columbia's "Cover Girl" will be seen by exhibitors in a series of special screenings in key cities. The showings are in advance of national release April 6. The first was held Wednesday at the Pantages, Hollywood. The New York screening was Thursday at the Normandie. Some others are: next Monday, Shubert, Philadelphia; Lincoln, New Haven; Tuesday, Varsity, Milwaukee; State, Waterbury; Thursday, Hartford; Friday, Lake, Cleveland; March 14, Esquire, Chicago.

GENERAL FILM OFFICES IN LONDON BOMBED

The General Film Distributors' office in London, a J. Arthur Rank company, was a recent Nazi target, with bombs blasting the building, according to a cable received by Joseph Seidelman, foreign manager for Universal. The company distributes Universal product in Great Britain. The building is located in London's "film row" on Wardour Street. There were no casualties, and the cable did not indicate the extent of loss of films and records. The recent showers of Nazi bombs have also added to the problem of limited studio space, a number of studio stages and a newsreel print laboratory having been destroyed. However, the stricken plant promptly obtained the cooperation of other newsreels which made available their own laboratory print facilities.

Ontario Owners Aid War Salvage

The Motion Picture Theatres Association of Ontario reports five phases of recent cooperation with Canada's war salvage effort.

The Star Theatre, Carlton Place, staged a "fat show" January 29, also collecting paper, and collected 350 pounds of fat and more than three and one-half tons of paper. A paper drive in the Kingsville Theatre February 5 brought 14 tons. The Royal Theatre, Aurora, on the same date collected 12 tons. The Regent, Brockville, collected 16 tons of paper and rags. The Capitol, Palace, Empire, Vanity, Royal, Park, Tivoli and Temple, of Windsor, February 19 obtained 10,000 pounds of fat. Government officers have written their appreciation to the Association.

Agency Host at Luncheon For Johnston and Broidy

Joseph H. Curtis, vice-president in charge of motion picture advertising of the Weiss & Geller advertising agency, as a tribute to Monogram's president, W. Ray Johnston, and Samuel Broidy, vice-president and general sales manager, tendered a luncheon in their honor at the Chatham Hotel, New York, last Thursday. Present from the advertising agency were: Max Geller, president; Peter Artzt, copy chief; Arthur Gordon, production director; Lester Mallettes, media director, and Ann Ranftel, secretary to Mr. Geller. From Monogram, besides Mr. Johnston and Mr. Broidy, were: Harry M. Thomas, eastern division manager; Lloyd Lind, assistant to Mr. Broidy, and Madeleine White, eastern publicity representative.

Mr. Johnston was tendered a dinner in Toronto Tuesday by Oscar Hanson, of Monogram of Canada. The affair was preceded by a preview of the company's "Lady, Let's Dance." Friday, he was to have been the guest of Franchise holder Herman Rifkin, in Boston.

Drop Chicago Arbitration

Charles L. Nelson, operating the Lawndale theatre, Chicago, Monday withdrew his clearance complaint against the five consenting distributors, RKO, Warners, MGM, 20th Century-Fox and Paramount. Terms of the settlement were not disclosed.

Warner Profit For 3 Months Is $1,981,730

A net operating profit of $1,981,730 for the three months ended November 27, 1943, was reported by Warner Bros. this week. The figure, after deducting all charges, including amortization and depreciation and provision for Federal income and excess profits taxes, compared with a net operating profit of $1,723,383 for the corresponding period in 1942. It was equivalent to 53 cents per share on the 3,701,090 shares of common stock outstanding, compared with 43 cents per share for the same period the previous year.

During the three months, a provision of $250,000 was made for losses on fixed assets sold subsequent to November 27, 1943. No provision for contingencies was required in respect of foreign assets during the three months, whereas during the corresponding period in 1942 a provision was made in the amount of $325,000.

Provision for Federal income taxes for the period was $3,945,000, compared with $4,450,000 for the period the previous year. The gross income, after eliminating intercompany transactions, for the three months ended November 27, 1943, was $34,414,961, compared to $39,111,163 for the same period in 1942. Cash in the U. S. at November 27, 1943, amounted to $12,938,563, compared to $8,948,791 at August 31, 1943.

Twentieth Century-Fox Declares Dividends

Twentieth Century-Fox this week declared a quarterly dividend of $1.12½ per share on the outstanding prior preferred stock of the corporation, payable March 15, to stockholders of record at the close of business on March 6. A cash dividend of 37½ cents per share for the first quarter of 1944 on the outstanding convertible preferred stock of the company payable March 31, to stockholders of record March 15, and a dividend of 25 cents per share on the common stock, payable March 31 to stockholders of record March 15, also were declared.

1943 RCA Production Up 100 Per Cent for Military

Production by the Radio Corporation of America of radio, sound, and other electronic equipment for the armed forces increased 100 per cent in 1943 as compared with 1942, the company's annual report, stated this week.

The net profit was $10,192,452 in 1943, compared with $9,022,437 in 1942. After payment of preferred dividends, earnings per share of common stock were 50.5 cents compared with 41.7 cents per share in 1942.

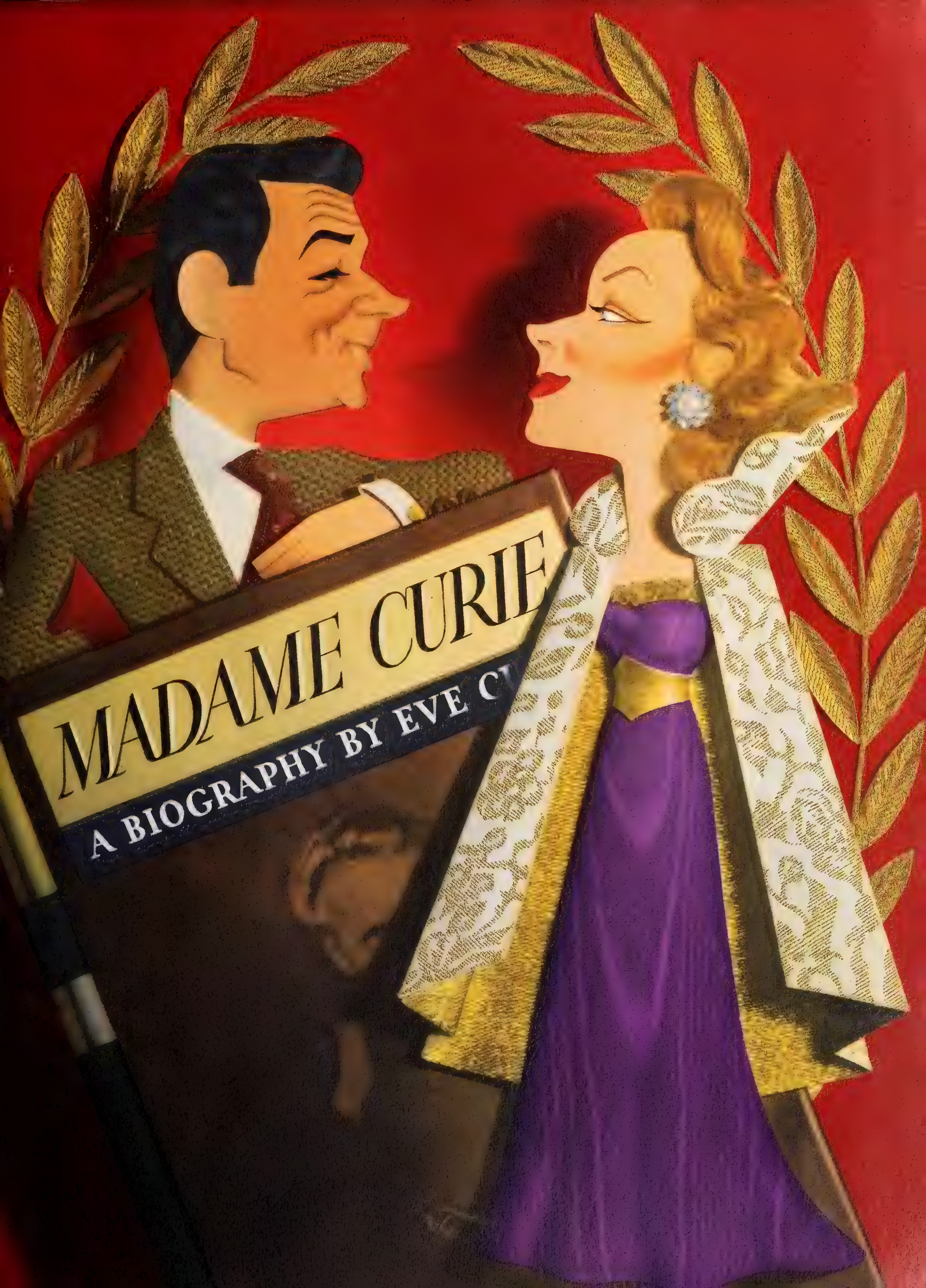
Crockett Is Named to Tax Unity Council

The board of directors of MPTO of Virginia has approved the organization's participation in an industry-wide tax unity program and has designated William F. Crockett, president, as its representative.

"Virginia exhibitors," Mr. Crockett said in New York this week, "feel that a contemplated tax round-table is a great step forward for the industry. Such a conference can be of great assistance in film tax legislation which is bound to come up in the future."

Paramount Sets Dividend

Paramount's board of directors this week declared a regular quarterly dividend of 40 cents per share on the common stock, payable April 1, to stockholders of record on March 10.


MADAME CURIE
A BIOGRAPHY BY EVE CU

M·G·M's
AWARD PICTURE

LIFE

SPECIAL SECTION MOVIE OF THE WEEK

PARENTS' MAGAZINE MEDAL

REPEATING NATIONWIDE THE SUCCESS OF ITS 7 WEEK SENSATIONAL WORLD PREMIERE AT THE MUSIC HALL

REDBOOK

PICTURE OF THE MONTH

NEW MOVIES

NATIONAL BOARD OF REVIEW EXCEPTIONAL PHOTOPLAY

GREER GARSON
WALTER PIDGEON

RADIO CITY MUSIC HALL

MADAME CURIE

Directed by
MERVYN LeROY

Produced by
SIDNEY FRANKLIN

HENRY TRAVERS • ALBERT BASSERMAN
ROBERT WALKER • C. AUBREY SMITH
DAME MAY WHITTY • VICTOR FRANCEN
ELSA BASSERMAN • REGINALD OWEN
VAN JOHNSON • MARGARET O'BRIEN

Screen Play by Paul Osborn and Paul H. Rameau
Based on the Book "Madame Curie" by Eve Curie

SCHOLASTIC MAGAZINE EDITOR'S BLUE RIBBON

TIME

COVER AND SPECIAL ARTICLE

AND THE GREATEST
AWARD IS AT THE
BOX-OFFICE!

"Calling All Patriotic Showmen! Red Cross Drive March 23rd Through 29th"

2 Theatres File Anti-Trust Suits Against Majors

The landlord of a New Jersey theatre and a California independent operator filed independent anti-trust actions against major circuits and distributors this week. They added two new cases to home office legal dockets already crowded with decree matters and at least a half-dozen other independent trust suits scheduled for early trial.

A triple damage anti-trust suit was filed by the Camrel Company, Inc., landlord of the Cameo theatre, Jersey City, Monday in New York Federal Court against Paramount, Warner Bros. Theatres, MGM, RKO Radio, 20th Century-Fox, Universal, Columbia and United Artists.

A similar action was brought recently by the Rosyl Amusement Corporation, operator of the Cameo. The complaint alleges that since October, 1938, the defendants continously monopolized distribution and restrained trade in the Jersey City area. It further charged the defendants, with affiliated exhibitors, combined so that subsidiaries obtained first run films, while the plaintiff and other independents were given second, third and in the case of the Cameo, fourth runs.

Jenne Dodge, the operator of the Mission and Mayfair theatres in Ventura, Cal., filed anti-trust actions last week in Federal Court at Los Angeles against the Fox West Coast circuit, Universal, Fox West Coast Agency, Principal Theatres, Inc., American Amusement Company and Charles Corcoran. Damages of $465,000 and a restraining order were sought.

The complaint charged Dodge theatres had held a two-year first run contract with Universal but had been unable to renew it because of "pressure" by the defendants, who operate competing theatres.

The Colorado Corporation, of Los Angeles, operator of the Riviera and Bard's Adams theatres also filed a trust suit in District Court Friday. Against Republic and the Crenshaw Corporation, and other theatres, the suit charges refusal to renew the Riviera's first run contract except at unreasonable rentals.

The $5,000,000 Pickwick theatre anti-trust case, pending for almost five years, was scheduled to reach trial Tuesday, March 7, in Federal Court, New Haven, before Judge Carroll C. Hincks.

The action was brought by Prefect Theatres, Inc., Fairfield Holding Corp., and Greenfield, Inc., against major distributors and the Skouras and Fox Metropolitan circuits. Neil Agnew, Paramount vice-president, and Garrett Van Wagner, comptroller of RKO, were questioned this week in the last pre-trial examinations.

Judge Michael Igoe refused motions to dismiss the Jackson Park theatre anti-trust suit at Chicago Monday after two days of argument. The trial is expected to last at least two weeks.

Thomas G. McConnell, attorney for plaintiffs, argued that the theatre was under duress and would have to close if not given relief. He began calling Chicago sales officials and Balaban and Katz executives as witnesses.

Playwright Sues Loew's

Charging unlawful use of the title, "Swing Fever," Esther E. Olson, playwright, filed suit against Loew's, Inc., last week in New York Federal Court. The suit seeks $50,000 damages, an injunction and an accounting of the profits of the film produced and distributed by Loew's.

Song Sells Million Copies

"As Times Goes By," popular song number from Warners' "Casablanca," has sold more than 1,000,000 copies of sheet music to date, according to the Warner music department.

SHORT PRODUCT PLAYING BROADWAY

Week of February 28

ASTOR

Silver Wings	20th Cent.-Fox
The Helicopter	20th Cent.-Fox
Feature: Lifeboat	20th Cent.-Fox

CAPITOL

Kid in Upper Four	MGM
Salt Lake Diversions	MGM
Feature: Song of Russia	MGM

CRITERION

No News Is Good News	MGM
Shoe Shine Boy	MGM
Feature: Standing Room Only	Paramount

GLOBE

Bugs Bunny and the Three Bears	Vitaphone
Freddie Fisher and His Band	Vitaphone
Feature: The Uninvited	Paramount

HOLLYWOOD

Dogie Roundup	Vitaphone
Meatless Fly-Day	Vitaphone
Feature: Passage to Marseille	Warner Bros.

MUSIC HALL

Screen Snapshots	Columbia
Figaro and Cleo	RKO Radio
Feature: Jane Eyre	20th Cent.-Fox

PARAMOUNT

Eggs Don't Bounce	Paramount
Feature: Lady in the Dark	Paramount

RIALTO

Mary Go Round	Paramount
Speaking of Animals in the Desert	Paramount
The Sleepwalker	RKO Radio
Feature: Calling Dr. Death	Universal

ROXY

Wreck of the Hesperus	20th Cent.-Fox
Realm of Royalty	20th Cent.-Fox
Feature: The Sullivans	20th Cent.-Fox

STRAND

Baa Baa Black Sheep	Vitaphone
Hunting the Devil Cat	Vitaphone
What's Cookin', Doc?	Vitaphone
Feature: In Our Time	Warner Bros.

Korda in New York for Conferences at MGM

Sir Alexander Korda, production head in England for MGM, arrived in New York Monday from London for a series of conferences with home office and studio executives. Sir Alexander expects to be in the U. S. about two weeks. Merle Oberon, Lady Korda, left Hollywood for New York Monday to join him. The first picture under Sir Alexander's arrangement with MGM will be "Perfect Strangers," with Robert Donat starred and Deborah Kerr playing opposite. Wesley Ruggles will begin directing the film soon at the Denham Studios.

Heads London Pathe Sales

Joseph Marks, formerly short subjects manager for RKO in London, has been appointed sales manager of Pathe Pictures in London, distributors of Monogram pictures.

Industry to Aid Study of Films In Education

The organized industry has pledged its financial and moral support to an extensive study of the post-war place of the motion picture in the teaching field, according to a release from Dr. George F. Zook, president of the American Council on Education.

Eight major companies will provide "a substantial amount" of money through the Motion Picture Producers and Distributors of America, Inc., for a survey, by a Commission on Motion Pictures in Education of the uses of film in schools and colleges. It will determine the fields of study where new films are needed and will plan a series of films related to post-war reconstruction.

Dr. Zook announced the formation of the commission in Washington Monday. It consists of six nationally known educators and college presidents who have met several times with high film executives during the last year to discuss the educational film.

The members of the commission are: Mark A. May, director of the Institute of Human Relations, Yale University, chairman; George S. Counts, director of the division of foundations of education, Teachers College, Columbia University; Edmund E. Day, president of Cornell University; Willard E. Givens, executive secretary of the National Education Association; Monsignor George Johnson, general secretary of the National Catholic Educational Association; and, ex officio, Dr. Zook.

The participating companies are Columbia, MGM, Paramount, RKO, 20th Century-Fox, United Artists, Universal and Warner Brothers. Informed sources said that they had agreed to an initial grant of $100,000. Eight months ago the MPPDA appropriated several thousand dollars for preliminary study of industry liaison with the teachers.

Meeting in New York recently the commission made plans for the establishment of an office and staff to carry forward its studies. The work may possibly be carried on through a school of education or existing teaching film center.

A national board of consultants consisting of specialists in the teaching and film fields will be set up to advise the commission and to coordinate previous experience in the visual education field.

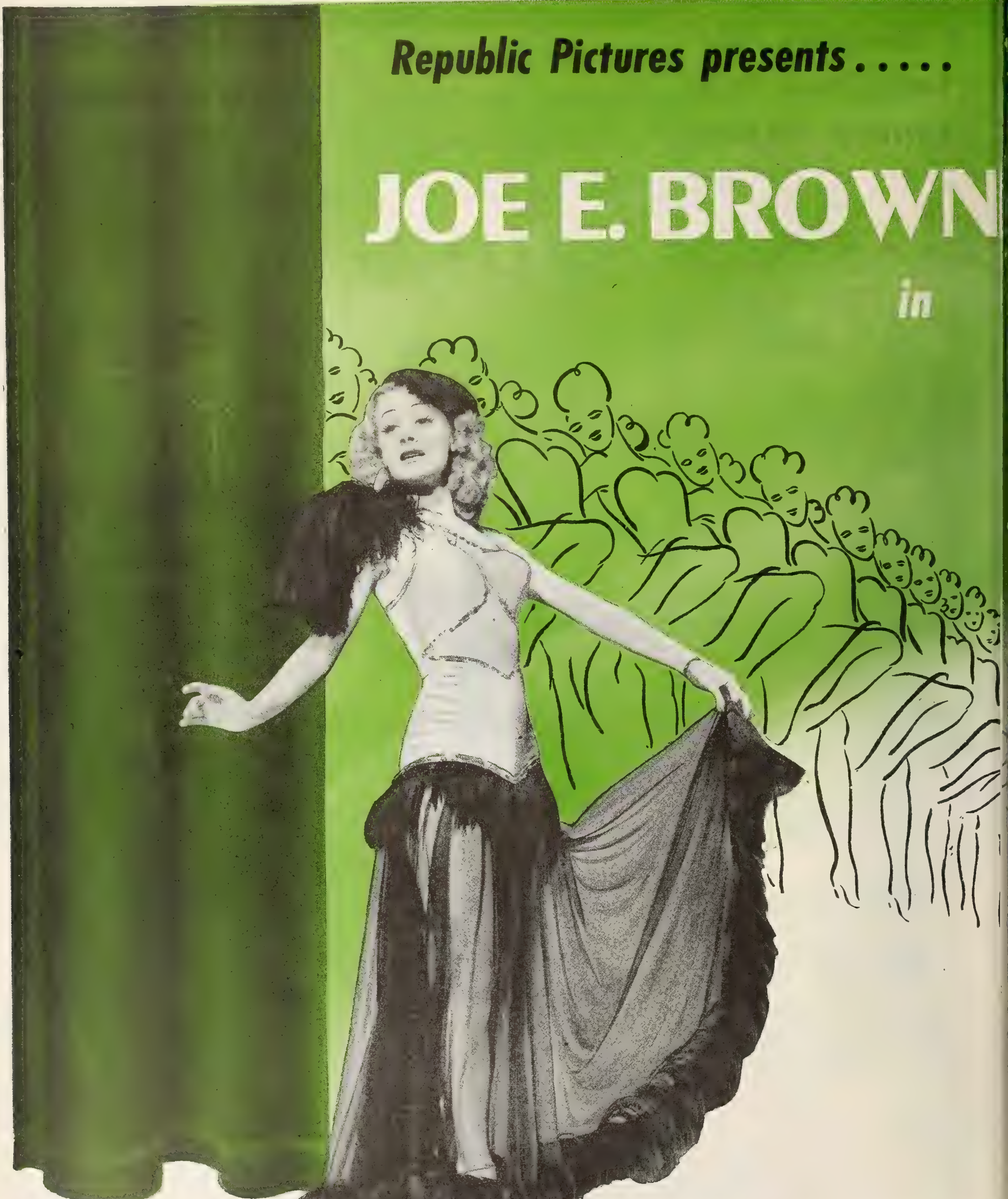
The American Council on Education, representative of the leading colleges and universities and acknowledged "clearing house" for research in higher education has been interested in films previously. A $400,000 grant was made by the Rockefller Foundation four years ago for a Council study of teaching films.

The industry support of the commission is in line with its previous aid to educators, Dr. May added, pointing to the work of Teaching Film Custodians, Inc. This organization will continue to supply non-current short subjects and feature excerpts to schools.

"The results of the work of this commission," said Dr. May, "will be made widely available to all educators and to all persons interested in the production, distribution, and use of educational motion pictures. We believe that it will make a significant contribution to increased effectiveness of teaching."

"Up In Arms" Benefit Held

Danny Kaye and Leo Durocher, who have been touring Army camps, made personal appearances Monday in connection with the midnight preview at the Normandie theatre, New York, of "Up In Arms" for the benefit of the Newspaper Guild Canteen and Servicemen's Committee. Honorary sponsors of the preview were Elsa Maxwell, Ed Sullivan, Louis Sobol and John T. McManus. Lucy Monroe sang.



Republic Pictures presents . . . . .

JOE E. BROWN

in

The funniest picture of the year!

CASANOVA IN BURLESQUE

with

JUNE HAVOC • DALE EVANS

and

MARJORIE GATESON • LUCIEN LITTLEFIELD

IAN KEITH • ROGER IMHOF

Leslie Goodwins, Director

Original Screenplay by Frank Gill, Jr.

Based on a Story Idea by John Wales

A VICTORY PRODUCTION

January Box Office Champions

Delmer Daves, director

DESTINATION TOKYO: Warner Brothers. Jerry Wald, producer. Delmer Daves, director. Screenplay by Delmer Daves and Albert Maltz from an original story by Steve Fisher. Music by Franz Waxman. Photographed by Bert Glennon. Lt. Comdr. Phillip Compton, technical advisor. Cast: Cary Grant, John Garfield, Alan Hale, John Ridgely. Release date, January 1, 1944.

Frank Borzage, director

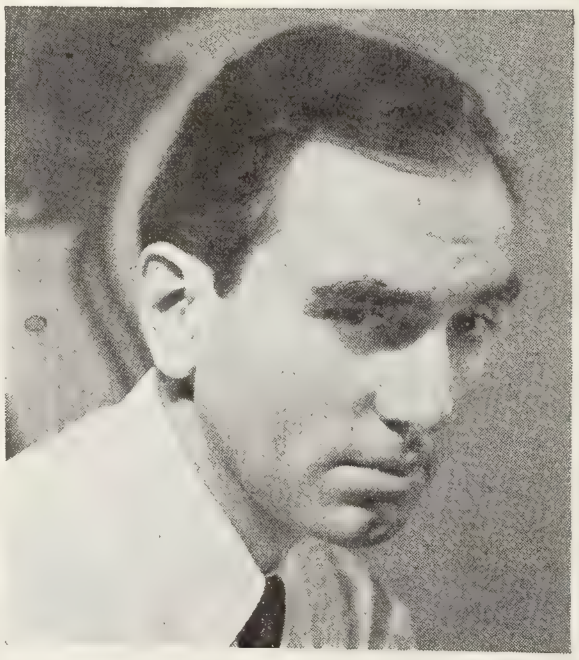
HIS BUTLER'S SISTER: Universal. Produced by Felix Jackson. Directed by Frank Borzage. Associate producer, Frank Shaw. Original screenplay by Samuel Hoffenstein and Betty Reinhardt. Director of photography, Woody Bredell. Film editor, Ted Kent. Cast: Deanna Durbin, Franchot Tone, Pat O'Brien, Akim Tamiroff, Allan Mowbray, Walter Catlett. Release date, November 26, 1943.

Mervyn LeRoy, director

MADAME CURIE: Metro-Goldwyn-Mayer. Produced by Sidney Franklin. Directed by Mervyn LeRoy. Screenplay by Paul Osborn and Paul H. Rameau. Based on the book, "Madame Curie", by Eve Curie. Narration spoken by James Hilton. Director of photography, Joseph Ruttenberg. Cast: Greer Garson, Walter Pidgeon, Henry Travers, Albert Basserman. Release date, January-February, 1944.

George Marshall, director

RIDING HIGH: Paramount. Associate producer, Fred Kohlmar. Directed by George Marshall. Screenplay by Walter DeLeon, Arthur Phillips and Art Arthur. Based on a play by James Montgomery. Songs by Ralph Rainger and Leo Robin. Musical direction by Victor Young. Cast: Dorothy Lamour, Dick Powell, Victor Moore, Gil Lamb, Cass Daley. Release, Block Two.



Busby Berkeley, director

THE GANG'S ALL HERE: Twentieth Century-Fox. Produced by William LeBaron. Directed by Busby Berkeley. Screenplay by Walter Bullock. Based on a story by Nancy Winter, George Root, Jr., and Tom Bridges. Lyrics and music by Leo Robin and Harry Warren. Cast: Alice Faye, Carmen Miranda, Phil Baker. Release date, December 24, 1943.

George Sidney, director

THOUSANDS CHEER: Metro-Goldwyn-Mayer. Produced by Joseph Pasternack. Directed by George Sidney. Original screenplay by Paul Jarrico and Richard Collins. Based on their story, "Private Miss Jones". Musical direction, Herbert Stothart. Cast: Kathryn Grayson, Gene Kelly, John Boles, Mary Astor, Ben Blue. Release date, January-February, 1944.

"WHAT THE PICTURE DID *FOR ME*"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box-office performance of product — providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20, N. Y.

Columbia

DESTROYER: Edward G. Robinson, Glenn Ford—This is a good picture. For some reason, however, I cannot get good grosses on Columbia pictures. This picture is O.K. Played Sunday-Tuesday, Jan. 2-4.—Raymond Krutsinger, Rialto Theatre, Lyndon, Kan. Small town and rural patronage.

FOOTLIGHT GLAMOUR: Arthur Lake, Penny Singleton—Our patrons liked this Bumstead picture very much; in fact, for our patrons "Blondies" draw better than most any feature Columbia releases. Sure hope they continue releasing more of this series. I played it with "Stooge" comedy, "I Can Hardly Wait," which was even funnier than any they previously made. They were both good pictures but business was cut down due to the severe cold spell we had. Played Sunday, Monday, Feb. 13, 14.—A. H. Kaufman, Fountain Theatre, Terre Haute, Ind. Family patronage.

MORE THE MERRIER, THE: Jean Arthur, Joel McCrea—I played this very late and had rather a poor print. It is a light comedy and quite a change from war pictures. A few musical numbers would have made this a better production. Charles Coburn stole the show, in the opinion of our audience. Played Thursday, Feb. 10.—A. L. Dove, Bengough Theatre, Sask., Canada. Rural and small town patronage.

REDHEAD FROM MANHATTAN: Lupe Velez, Michael Duane—This is a nice little program picture that our patrons liked, although we didn't have enough of them out to see it. Played Tuesday, Feb. 15.—A. H. Kaufman, Fountain Theatre, Terre Haute, Ind. Family patronage.

Metro-Goldwyn-Mayer

ABOVE SUSPICION: Joan Crawford, Fred MacMurray—No good for a small town. Poorest draw in months. Played Wednesday, Thursday, Feb. 9, 10.—Raymond Krutsinger, Rialto Theatre, Lyndon, Kan. Small town and rural patronage.

DU BARRY WAS A LADY: Red Skelton, Lucille Ball—This is a swell picture. One of the best musicals ever produced and by far the largest crowd we ever had on a Sunday and Monday. Played Feb. 6, 7.—Marcella Smith, Vinton Theatre, McArthur, Ohio.

FOR ME AND MY GAL: Judy Garland, George Murphy—This is a very good show with a lot of swell music in it. Everyone enjoyed it. Let's have more of them. Played Sunday, Monday, Feb. 13, 14.—Cecil Atkinson, Star Theatre, Star City, Ark.

HUMAN COMEDY, THE: Mickey Rooney, Frank Morgan—Mickey has redeemed himself with our public, who have been rather down on him. People loved this picture and want us to have a return engagement. Played Sunday, Monday, Jan. 2, 3.—Marcella Smith, Vinton Theatre, McArthur, Ohio. Small town patronage.

SALUTE TO THE MARINES: Wallace Beery, Fay Bainter—This picture was well liked by all. Business very satisfactory.—B. R. Johnson, Roxy Theatre, Nipawin, Sask., Canada. Rural patronage.

SALUTE TO THE MARINES: Wallace Beery, Fay Bainter—Just when we were convinced that war pictures were out, Wallace Beery, in a swell production by MGM, brings us the best business we have had for several years. Played Sunday, Monday, Feb. 13, 14.—A. E. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

SWING SHIFT MAISIE: Ann Sothern, James Craig—One of, if not the best, "Maisie" pictures. Good crowd. Very favorably received. Played Wednesday, Thursday, Feb. 2, 3.—Marcella Smith, Vinton Theatre, McArthur, Ohio. Small town patronage.

SWING SHIFT MAISIE: Ann Sothern, James Craig—This seemed to please most everyone, except me, and I just couldn't see anything in it. However, the customers are right, I hope.—B. R. Johnson, Roxy Theatre, Nipawin, Sask., Canada. Rural patronage.

Paramount

DIXIE: Bing Crosby, Dorothy Lamour—Here is one good picture the people liked. Good color, good songs, good acting and a good story. You'll love it, too. Played Sunday-Tuesday, Jan. 2-4.—Raymond Krutsinger, Rialto Theatre, Lyndon, Kan. Small town and rural patronage.

HOSTAGES: William Bendix, Luise Rainer—This is another war picture which failed to draw. Too much German talk. Acting was good, but business was poor. Played Tuesday, Feb. 15.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

NO TIME FOR LOVE: Fred MacMurray, Claudette Colbert—A good romantic comedy which pleased and did average business. No complaints. Played Wednesday, Thursday, Feb. 16, 17.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

RIDING HIGH: Dorothy Lamour, Dick Powell—This is a good musical show, in Technicolor, with a western background. Business was good and it should please 100 per cent in any small town. Played Wednesday, Thursday, Feb. 9, 10.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

SO PROUDLY WE HAIL: Claudette Colbert, Paulette Goddard, Veronica Lake—I advertised this picture ahead of playdates, as a picture every woman would want to see and it did excellent business. Paramount is making the better war pictures. Played Sunday-Tuesday, Feb. 6-8.—Raymond Krutsinger, Rialto Theatre, Lyndon, Kan. Small town and rural patronage.

TRUE TO LIFE: Mary Martin, Franchot Tone—This is a very funny comedy that pleased and did quite a great business. Victor Moore's slapstick pleased the crowd.—B. R. Johnson, Roxy Theatre, Nipawin, Sask., Canada. Rural patronage.

UNION PACIFIC: Barbara Stanwyck, Joel McCrea—This is a good picture to bring back. Play it on a weekend.—Raymond Krutsinger, Rialto Theatre, Lyndon, Kan. Small town and rural patronage.

RKO

AROUND THE WORLD: Kay Kayser, Joan Davis—Kayser is not meant for the movies; better for radio. We all like Georgia Carroll.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

CAT PEOPLE: Simone Simon, Tom Conway—Horror pictures never have been big grossers with us, but this is very cleverly produced.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

GHOST SHIP: Richard Dix, Russell Wade—If I they call this a thriller, I would hate to see a dull picture. I billed this one as a chill, thrill show. I should have said a sleep, leave show. I must say Richard Dix gave his usual satisfying performance.—Jay G. Williams, Liberty Theatre, Sharon, Pa.

IRON MAJOR, THE: Pat O'Brien, Ruth Warrick—This is a good picture which pleased average business. Some football and some war provided the action. Played Sunday, Monday, Feb. 13, 14.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

LAND OF THE OPEN RANGE: Tim Holt—Here is a good action Western. Everyone here liked it. We had good attendance both days. Played Friday, Saturday, Feb. 4, 5.—Cecil Atkinson, Star Theatre, Star City, Ark. Small town patronage.

PRIDE OF THE YANKEES: Gary Cooper, Teresa Wright—I played this picture late, but it is still good. People were waiting to see it and audiences were well pleased. If you haven't played it, try it. Played Sunday-Tuesday, Jan. 16-18.—Raymond Krutsinger, Rialto Theatre, Lyndon, Kan. Small town and rural patronage.

PRIDE OF THE YANKEES: Gary Cooper, Teresa Wright—This picture broke all records. Sure-fire hit for any place. People who were never seen at the theatre came to see this one. Everybody is talking about Teresa Wright and her emotional acting. Many came two or three times to see it. Played Tuesday-Sunday, Jan. 18-23.—Andrew Mayeshiba, Technical Department, Block 16, Heart Mountain, Wyo. General patronage.

Republic

FUGITIVE FROM SONORA: Don Barry, Lynn Merrick—I doubled this with "Swing Your Partner" and did very nicely. Barry seems to be getting more popular.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

RAIDERS OF SUNSET PASS: John Paul Revere, Smiley Burnette—This is a routine Western which pleased the plowboys on Friday, Saturday. Played Feb. 11, 12.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

SLEEPY LAGOON: Judy Canova, Dennis Day—Farm trade enjoyed this as the top half of a double bill. Business nothing to shout about. Played Friday, Saturday, Feb. 4, 5.—J. B. Stout, Ritz Theatre, Nocona, Tex. Small town and rural patronage.

SWING YOUR PARTNER: Lulubelle and Scotty, Vera Vague—This type of picture has a definite appeal to our weekend patrons. Business good.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

Twentieth Century-Fox

BANJO ON MY KNEE: Barbara Stanwyck, Joel McCrea—This is still a good picture. Did a nice business on this reissue. Played Tuesday, Feb. 8.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

GANG'S ALL HERE, THE: Alice Faye, Carmen Miranda—For a musical, this picture was great. No plot worth mentioning. Carmen Miranda stole the picture and kept it alive. Sensational sets. Everyone greatly pleased.—Jay G. Williams, Liberty Theatre, Sharon, Pa.

GUADALCANAL DIARY: Preston Foster, Lloyd Nolan—This is a good war picture which proved a terrific flop at the box office. The title killed it but those who came, even the women, found the comedy and suspense more than made up for the war scenes.—B. R. Johnson, Roxy Theatre, Nipawin, Sask., Canada. Rural patronage.

HEAVEN CAN WAIT: Don Ameche, Gene Tierney—This picture did excellent midweek business and every one liked it. It's a good picture to play for the adult crowds we have now. Played Wednesday, Thursday, Feb. 2, 3.—Raymond Krutsinger, Rialto Theatre, Lyndon, Kan. Small town and rural patronage.

HELLO, 'FRISCO, HELLO: Alice Faye, John Payne—Technicolor brings out all the color and gaiety of the "Gay Nineties" on the Barbary Coast. Alice Faye does her best singing; John Payne is as romantic as all get-out; Jack Oakie and June Havoc create and produce many a laugh. Excellent opiate prescribed for complete relaxation of war-torn nerves. Played Saturday, Feb. 5.—J. A. Reynolds, N. J. State Prison, Trenton, N. J. Prison patronage.

JITTERBUGS: Laurel and Hardy—Just a little different from the usual Laurel and Hardy pictures. This is not up to the usual standard of good, wholesome fun. Played Friday, Saturday, Feb. 11, 12.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

STORMY WEATHER: Lena Horne, Bill Robinson

(*Continued on page* 50)

KEEP THIS IN STRICTEST

John Fadden

CONFIDENCE . . . .

The Spanish have a name for this woman . . La Perichole. Certain restrictions prevent our translating it for you. So let's just say she's box-office. Ben Bogeaus has produced a whale of a picture about her and U.A.'s releasing it—

"The Bridge of San Luis Rey"

(*Continued from page* 47)

—Too much Negro for a town that doesn't have them. It's all Negro. Would be good in many locations, but not here.—Raymond Krutsinger, Rialto Theatre, Lyndon, Kan. Small town and rural patronage.

SWEET ROSIE O'GRADY: Betty Grable, Robert Young—This picture drew a fairly large crowd and was well liked. Personally, I didn't care for it as all of Betty's pictures are too much alike. Played Sunday, Monday, Jan. 30, 31.—Marcella Smith, Vinton Theatre, McArthur, Ohio. Small town patronage.

United Artists

STAGE DOOR CANTEEN: Stage and Screen Stars—We didn't do as well as expected. Bad weather, and series of big basketball games, ruined trade. This picture is good, but a bit too long. Nevertheless, we would recommend this show for any theatre. Tuesday-Sunday, Feb. 8-13.—Andrew Mayeshiba, Technical Dept., Block 16, Heart Mountain, Wyo. General patronage.

Universal

CORVETTE K-225: Randolph Scott, Andy Devine—This is a well produced and good picture. We only did fair business and I don't know why.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

HERS TO HOLD: Deanna Durbin—Universal is doing all right with Deanna Durbin pictures. This one is good. Played Sunday-Tuesday, Jan. 23-25.—Raymond Krutsinger, Rialto Theatre, Lyndon, Kan. Small town and rural patronage.

HIT THE ICE: Bud Abbott, Lou Costello—This is probably their best. I did well with it, even when the weather was bad. Played Sunday-Tuesday, Jan. 9-11.—Raymond Krutsinger, Rialto Theatre, Lyndon, Kan. Small town and rural patronage.

HONEYMOON LODGE: Harriett Hilliard, David Bruce—These small, low-bracket pictures of Universal are the best on the market for the second half of a double bill. This picture is a dandy, too.—Raymond Krutsinger, Rialto Theatre, Lyndon, Kan. Small town and rural patronage.

MISTER BIG: Gloria Jean, Donald O'Connor—This is a good picture for high school kids. Donald O'Connor made an instant hit the first time we had him. This picture does not have a very good story; therefore, the older group did not enjoy it as much as the younger people. Good music, nice jitterbugging. Kids like Ray Eberle, too. Played Monday-Sunday, Jan. 24-30.—Andrew Mayeshiba, Technical Department, Block 16, Heart Mountain, Wyo. General patronage.

MOONLIGHT IN VERMONT: Gloria Jean, Fay Helm—A good musical show which pleased the kids, as well as the grownups, on Friday night. Business was better than average. This picture is better than some highly advertised Sunday shows which I have had. Played Friday, Saturday, Feb. 18, 19.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

WE'VE NEVER BEEN LICKED: Richard Quine, Anne Gwynn—My patrons commented it was "pretty good," but Walter Wanger muffed the ball in putting the last 15 minutes on to the picture. Played Friday, Saturday, Jan. 7, 8.—Raymond Krutsinger, Rialto Theatre, Lyndon, Kan. Small town and rural patronage.

WE'VE NEVER BEEN LICKED: Richard Quine, Noah Beery, Jr.—We gave this picture a Sunday, Monday run and with nice weather. Due to the war angle, it did a flop the same as many other war specials. We have avoided playing war subjects for several months now, the last one being "Background to Danger" which, likewise, was no good at the box office. Thought maybe we might sneak one through, but it was a "dud" like all the others. The only kind of war pictures that our patrons like are comedy ones. Played Sunday, Monday, Feb. 6, 7.—A. H. Kaufman, Fountain Theatre, Terre Haute, Ind. Family patronage.

WE'VE NEVER BEEN LICKED: Noah Beery, Jr., Martha O'Driscoll, Richard Quine—This is a fairly good picture with some action at the finish. Business was fair. Played Sunday, Monday, Feb. 6, 7.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

YOUR A LUCKY FELLOW, MR. SMITH: Allan Jones—Business low, but nothing more could be expected from a feature of this type. Our sympathy is extended to Allan Jones. Played Wednesday, Thursday, Feb. 9, 10.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

Warner Brothers

CONSTANT NYMPH, THE: Charles Boyer, Joan Fontaine—I believe Joan Fontaine should receive the "Oscar" for her marvelous handling of a difficult role in this slow moving romance. This picture was not well received, as it was too heavy for the average person.—B. R. Johnson, Roxy Theatre, Nipawin, Sask., Canada. Rural patronage.

EDGE OF DARKNESS: Errol Flynn, Ann Sheridan—I think this is a good picture, but all my patrons are fed up on these war pictures. Played Sunday, Monday, Feb. 6, 7.—Cecil Atkinson, Star Theatre, Star City, Ark. Small town patronage.

LAND BEYOND THE LAW: Dick Foran—Not bad for a reissue. Strictly for juvenile consumption. Played Friday, Saturday, Feb. 11, 12.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

MISSION TO MOSCOW: Walter Huston, Ann Harding—This is a very interesting picture that was liked by the handful of people who viewed it. However, they kept away in droves, I don't know why, except the title may have scared them.—B. R. Johnson, Roxy Theatre, Nipawin, Sask., Canada. Rural patronage.

PRINCESS O'ROURKE: Olivia de Havilland, Robert Cummings—This is a cute little package that won universal approval. It did a tidy business. You can boost this one.—B. R. Johnson, Roxy Theatre, Nipawin, Sask., Canada. Rural patronage.

WATCH ON THE RHINE: Paul Lukas, Bette Davis—This was rather a heavy picture for a small town audience, but an excellent production with superb acting by the whole cast. You will add prestige to your theatre by playing a picture such as this. Would recommend this. Played Thursday, Feb. 3.—A. L. Dove, Bengough Theatre, Sask., Canada. Rural and small town patronage.

WINGS FOR THE EAGLE: Ann Sheridan, Dennis Morgan—A triangle is squared off under the stress of the nation's need for airplanes and men to fly them. Very pleasant performances by Ann Sheridan and Dennis Morgan. Played Wednesday, Feb. 9.—J. A. Reynolds, N. J. State Prison, Trenton, N. J. Prison patronage.

Short Features

Columbia

CHAMP OF CHAMPIONS: World of Sports—This is an exceptional fine reel on race horses and their training.—A. L. Dove, Bengough Theatre, Sask., Canada.

Paramount

EGGS DON'T BOUNCE: Little Lulu—This is the first of the "Little Lulu" cartoons, in color, and all agreed it was very good.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

PACKAGE FOR JASPER: Madcap Models—Jasper gets a harmonica in the mail, and does he play hot and sweet. Some of the music is classical. Don't miss it.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

TAILS OF THE BORDER: Speaking of Animals—Dog lovers will enjoy this picture of animals dancing together. It is real entertainment for all ages.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

RKO

LETTER TO A HERO: This Is America—One of the best of this series.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo.

NOT ON MY ACCOUNT: Edgar Kennedy—Comedies like this go over big here. They are long enough to be good "fillers" and certainly not boring.—Marcella Smith, Vinton Theatre, McArthur, Ohio.

VICTORY VEHICLES: Walt Disney Cartoon—This is a good color cartoon from Disney.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Twentieth Century-Fox

SHOW BUSINESS AT WAR: March of Time—This "March of Time" submits conclusive evidence that the various branches of the entertainment world are actively fighting and working for victory.—J. A. Reynolds, N. J. State Prison, Trenton, N. J.

SNOWLAND SENTINELS: Movietone Adventures—This is just another Alaskan travel talk in color. Will do as a "filler" only.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

UPBEAT ON MUSIC: March of Time—This is an entertaining two-reeler. It shows the big shots in the music world and explains the musicians' union ban on recordings.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

VOLCANO IS BORN, A: Magic Carpet—The scenes are in Technicolor showing a volcano in Mexico. Just a filler.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Universal

IN THE GROOVE: Musical—Just another musical. Fair. Nothing "groovy" about it, except the first number.—Andrew Mayeshiba, Technical Department, Block 16, Heart Mountain, Wy.

MRS. LOWELL THOMAS, FUR FARMER: Person-Oddities—This is a good reel in the Oddity series.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Vitaphone

CASE OF THE MISSING HARE: Merrie Melodies Cartoon—This is a good color cartoon.—A. L. Dove, Bengough Theatre, Sask., Canada.

DAFFY THE COMMANDO: Looney Tunes Cartoons—This is a good color cartoon from the Merry Melodies series.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

DOGIE ROUNDUP: Sports Parade—This is a good reel in color showing life on the ranch.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

FIGHTING 69½, THE: Merry Melodies—This reissue cartoon is still a good one.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

MINSTREL DAYS: Broadway Brevities—One of the best short subjects we've ever run. Why not more shorts like this one, instead of so many silly shorts?—Marcella Smith, Vinton Theatre, McArthur, Ohio.

War Activities Committee

JAPANESE RELOCATION: Victory Film—Very educational as well as interesting. Well portrayed and narrated. Story about what became of the Japanese after evacuation from the Pacific Coast.—Andrew Mayeshiba, Technical Department, Block 16, Heart Mountain, Wy.

WAY AHEAD, THE: Victory film—Sequel to "Japanese Relocation." This one shows how Japanese are getting resettled after leaving the relocation centers.—Andrew Mayeshiba, Technical Department, Block 16, Heart Mountain, Wy.

OWI Film Bureau Plans No Expansion Now

The Office of War Information is planning no expansion of its domestic film activities and will not ask for any increase in its appropriation for the year beginning next July 1 over what it now has, it was indicated in Washington this week.

Officials of the motion picture bureau are represented as believing that the $50,000 to which Congress restricted them last year is adequate for their activities as a clearing house and liaison between the Government and the film industry.

There is no desire to get back into production, where officials believe the industry can do a much better and more economical job than the Government, it was said. Greatest concern of the bureau today is the inabiilty to secure 16mm. prints from the industry on current problems, such as juvenile delinquency, but conversations are going on which are expected to result in a satisfactory solution of the question.

Currently, aside from its liaison work, the bureau is engaged principally in handling 16mm. films of Government agencies and arranging for their non-theatrical distribution, for which it has built up agencies throughout the country.

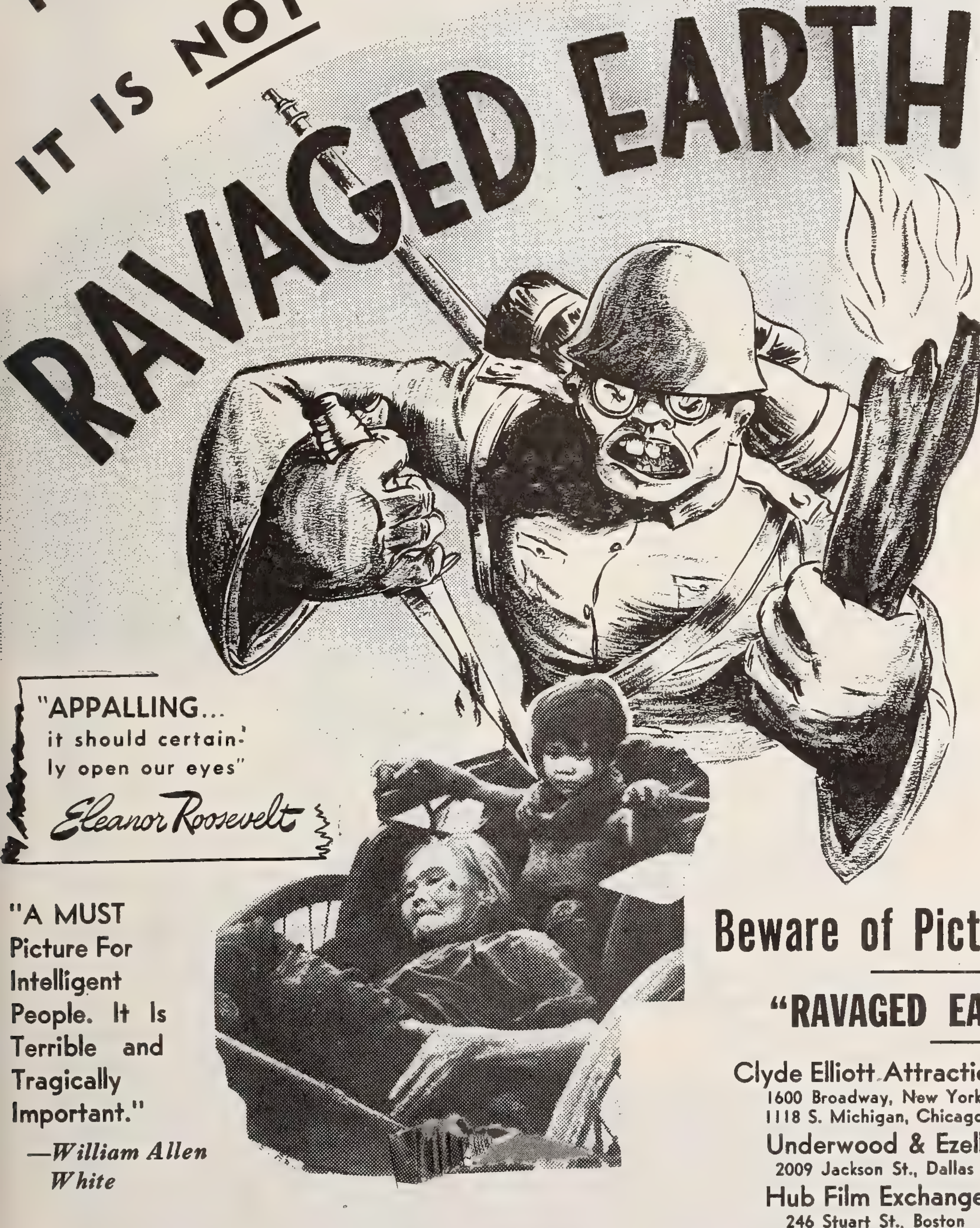
Will Baltin Named Official Of Television Broadcasters

Tuesday the board of directors of Television Broadcasters Association announced Will Baltin, who since 1940 has been program manager of the Du Mont Television Station W2XWV, has been named secretary-treasurer of the Association. Mr. Baltin will handle the business affairs and coordinate the activities of member television companies for the advancement of television during wartime and in the post-war period. The association has offices at 500 Fifth Avenue, New York.

Water Damages House

In addition to putting the heating system out of commission, considerable other damage was caused to the contents of the basement of the suburban Bond theatre, unit of the Wiethe circuit, in Cincinnati, which was flooded with three feet of water during heavy rains last week.

FLASH!
CASH IN NOW!!
THIS IS THE ONLY
ACTUAL JAPANESE ATROCITY PICTURE
IN AMERICA TODAY—ACTUALLY FILMED
AT THE SCENES OF ACTION!
IT IS NOT A HOLLYWOOD PRODUCTION!



"APPALLING... it should certainly open our eyes"
Eleanor Roosevelt

"A MUST Picture For Intelligent People. It Is Terrible and Tragically Important."
—*William Allen White*

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PICTURE GROSSES

A statistical compilation and comparison of Box-Office Performance in first run theatres

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Figures directly below picture title compare dollar gross with average gross and show relative percentage of all engagements tabulated.

Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending October 31, 1943.

SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.

HIGHER AND HIGHER (RKO)

Final Reports:

Total Gross Tabulated	$462,300
Comparative Average Gross	399,000
Over-all Performance	115.8%

BALTIMORE—Hippodrome, 1st week	125.0%
(SA) Vaudeville	
BALTIMORE—Hippodrome, 2nd week	101.1%
(SA) Vaudeville	
BUFFALO—20th Century, 1st week	176.4%
BUFFALO—20th Century, 2nd week	122.6%
CHICAGO—Palace	95.8%
(DB) Rookies in Burma (RKO)	
CINCINNATI—RKO Palace	126.8%
CINCINNATI—RKO Shubert, MO 1st week	120.0%
CLEVELAND—Warner's Hippodrome, 1st week	114.2%
CLEVELAND—Warner's Hippodrome, 2nd week	111.4%
CLEVELAND—Warner's Lake, MO 1st week	83.3%
DENVER—Orpheum	100.0%
(DB) Gangway for Tomorrow (RKO)	
INDIANAPOLIS—Indiana	88.7%
(DB) Gildersleeve on Broadway (RKO)	
KANSAS CITY—Orpheum, 1st week	180.0%
(DB) Gangway for Tomorrow (RKO)	
KANSAS CITY—Orpheum, 2nd week	92.0%
(DB) Gangway for Tomorrow (RKO)	
LOS ANGELES—Egytpian, 1st week	117.9%
LOS ANGELES—Egyptian, 2nd week	99.0%
(DB) Klondike Kate (Col.)	
LOS ANGELES—Los Angeles, 1st week	161.5%
LOS ANGELES—Los Angeles, 2nd week	150.0%
(DB) Klondike Kate (Col.)	
LOS ANGELES—Ritz, 1st week	102.0%
LOS ANGELES—Ritz, 2nd week	93.7%
(DB) Klondike Kate (Col.)	
MINNEAPOLIS—State	83.3%
MINNEAPOLIS—World, MO 1st week	84.0%
NEW HAVEN—Roger Sherman	114.0%
(DB) Gangway for Tomorrow (RKO)	
NEW YORK—Palace, 1st week	136.3%
NEW YORK—Palace, 2nd week	77.2%
OMAHA—Brandeis	210.9%
(DB) Gangway for Tomorrow (RKO)	
SAN FRANCISCO—Golden Gate, 1st week	112.2%
(SA) Vaudeville	
SAN FRANCISCO—Golden Gate, 2nd week	104.0%
(SA) Vaudeville	
SEATTLE—Paramount	97.5%
(DB) Gangway for Tomorrow (RKO)	
ST. LOUIS—Ambassador	152.0%
(DB) Rookies in Burma (RKO)	
ST. LOUIS—Shubert, MO 1st week	114.7%
(DB) Rookies in Burma (RKO)	

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LIFEBOAT (20th-Fox)

Intermediate Reports:

Total Gross Tabulated	$478,300
Comparative Average Gross	432,700
Over-all Performance	110.5%

BALTIMORE—New, 1st week	101.8%
BALTIMORE—New, 2nd week	92.2%
CINCINNATI—RKO Palace	102.0%
CINCINNATI—Keith's, MO 1st week	125.0%
DENVER—Denver	76.5%
(DB) Swingtime Johnny (Univ.)	
DENVER—Esquire	77.7%
(DB) Swingtime Johnny (Univ.)	
DENVER—Aladdin, MO 1st week	142.8%
(DB) Swingtime Johnny (Univ.)	
INDIANAPOLIS—Indiana	86.2%
(DB) Weekend Pass (Univ.)	
KANSAS CITY—Esquire	83.3%
KANSAS CITY—Uptown	83.3%
LOS ANGELES—Chinese	96.7%
(DB) The Ghost That Walks Alone (Col.)	
LOS ANGELES—Loew's State	136.9%
(DB) The Ghost That Walks Alone (Col.)	
LOS ANGELES—Uptown	104.7%
(DB) The Ghost That Walks Alone (Col.)	
LOS ANGELES—Fox-Wilshire	117.6%
(DB) The Ghost That Walks Alone (Col.)	
NEW HAVEN—Loew's Poli	94.4%
(DB) O My Darling Clementine (Rep.)	
NEW HAVEN—College, MO 1st week	74.2%
(DB) O My Darling Clementine (Rep.)	
NEW YORK—Astor, 1st week	169.0%
NEW YORK—Astor, 2nd week	144.9%
NEW YORK—Astor, 3rd week	134.2%
NEW YORK—Astor, 4th week	130.4%
NEW YORK—Astor, 5th week	106.2%
NEW YORK—Astor, 6th week	120.7%
PHILADELPHIA—Fox, 1st week	129.2%
PHILADELPHIA—Fox, 2nd week	96.0%
PITTSBURGH—Harris	123.7%
SAN FRANCISCO—Fox, 1st week	102.5%
(DB) Charlie Chan in Secret Service (Mono.)	
SAN FRANCISCO—Fox, 2nd week.	100.8%
(DB) Charlie Chan in Secret Service (Mono.)	
SAN FRANCISCO—Fox, 3rd week	63.5%
(DB) Charlie Chan in Secret Service (Mono.)	
ST. LOUIS—Fox	96.2%
(DB) My Best Gal (Rep.)	

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JACK LONDON (UA)

Intermediate Reports:

Total Gross Tabulated	$239,200
Comparative Average Gross	229,600
Over-all Performance	104.0%

BOSTON—Loew's State	123.0%
(DB) Is Everybody Happy? (Col.)	
BOSTON—Orpheum	76.1%
(DB) Is Everybody Happy? (Col.)	
BUFFALO—Buffalo	112.3%
(SA) Glen Gray and Casa Loma Orchestra	
CHICAGO—Apollo	122.8%
DENVER—Paramount	80.6%
(DB) Moonlight in Vermont (Univ.)	
CINCINNATI—Palace	97.8%
CINCINNATI—RKO Shubert, MO 1st week	100.0%
INDIANAPOLIS—Loew's	86.3%
(DB) Victory Through Air Power (UA)	
LOS ANGELES—Chinese	104.8%
LOS ANGELES—Loew's State	123.5%
LOS ANGELES—Uptown	100.0%
PHILADELPHIA—Stanton, 1st week	137.2%
PHILADELPHIA—Stanton, 2nd week	136.1%
PHILADELPHIA—Stanton, 3rd week	90.4%
PITTSBURGH—Stanley	114.5%
(SA) Vaudeville	
ST. LOUIS—Loew's State	74.0%
(DB) Hi Diddle Diddle (UA)	
TORONTO—Loew's	105.3%
(DB) The Man From Down Under (MGM)	

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A GUY NAMED JOE (MGM)

First Reports:

Total Gross Tabulated	$663,500
Comparative Average Gross	524,300
Over-all Performance	126.5%

BALTIMORE—Century	120.6%
CLEVELAND—Loew's State	144.7%
INDIANAPOLIS—Loew's	118.3%
KANSAS CITY—Midland	146.0%
NEW YORK—Capitol, 1st week	137.0%
(SA) Kathryn Grayson, Richard Himber's, Orch., others	
NEW YORK—Capitol, 2nd week	[illegible]
(SA) Kathryn Grayson, Richard Himber's, Orch., others	
NEW YORK—Capitol, 3rd week	128.6%
(SA) Kathryn Grayson, Richard Himber's, Orch., others	
NEW YORK—Capitol, 4th week	125.2%
(SA) Kathryn Grayson, Richard Himber's, Orch., others	
NEW YORK—Capitol, 5th week	121.7%
(SA) Kathryn Grayson, Richard Himber's, Orch., others	
NEW YORK—Capitol, 6th week	118.2%
(SA) Kathryn Grayson, Richard Himber's, Orch., others	
NEW YORK—Capitol, 7th week	86.9%
(SA) Kathryn Grayson, Richard Himber's, Orch., others	
PITTSBURGH—Penn	128.2%
PROVIDENCE—Loew's State	141.2%
ST. LOUIS—Loew's State	142.8%

THE DESERT SONG (WB)

Intermediate Reports:

Total Gross Tabulated	$588,150
Comparative Average Gross	575,600
Over-all Performance	102.2%

BALTIMORE—Stanley, 1st week	112.3%
BALTIMORE—Stanley, 2nd week	94.6%
BALTIMORE—Stanley, 3rd week	88.7%
BUFFALO—20th Century	114.9%
(DB) Gangway for Tomorrow (RKO)	
CINCINNATI—RKO Palace	101.3%
CINCINNATI—RKO Shubert	116.0%
DENVER—Denver	128.5%
(DB) Whispering Footsteps (Rep.)	
DENVER—Esquire	100.0%
(DB) Whispering Foosteps (Rep.)	
DENVER—Aladdin, MO 1st week	142.8%
(DB) Whispering Footsteps (Rep.)	
DENVER—Rialto, MO 2nd week	184.0%
(DB) Whispering Footsteps (Rep.)	
INDIANAPOLIS—Indiana	90.5%
(DB) Rookies in Burma (RKO)	
LOS ANGELES—Warner's Downtown, 1st week	136.3%
LOS ANGELES—Warner's Downtown, 2nd week	93.0%
LOS ANGELES—Warner's Downtown, 3rd week	74.8%
LOS ANGELES—Warner's Hollywood, 1st week	105.9%
LOS ANGELES—Warner's Hollywood, 2nd week	93.5%
LOS ANGELES—Warner's Hollywood, 3rd week	85.9%
LOS ANGELES—Warner's Wiltern, 1st week	149.6%
LOS ANGELES—Warner's Wiltern, 2nd week	84.7%
LOS ANGELES—Warners' Wiltern, 3rd week	68.2%
NEW HAVEN—Roger Sherman, 1st week	100.0%
(DB) Murder on the Waterfront (WB)	
NEW HAVEN—Roger Sherman, 2nd week	81.2%
(DB) Murder on the Waterfront (WB)	
NEW YORK—Hollywood, 1st week	104.3%
NEW YORK—Hollywood, 2nd week	145.6%
NEW YORK—Hollywood, 3rd week	120.4%
NEW YORK—Hollywood, 4th week	90.0%
NEW YORK—Hollywood, 5th week	80.4%
NEW YORK—Hollywood, 6th week	78.2%
NEW YORK—Hollywood, 7th week	73.1%
NEW YORK—Hollywood, 8th week	60.8%
PHILADELPHIA—Mastbaum, 1st week	165.9%
PHILADELPHIA—Mastbaum, 2nd week	98.0%
PHILADELPHIA—Mastbaum, 3rd week	72.0%
PITTSBURGH—Penn	87.1%
PITTSBURGH—Warner, MO 1st week	88.2%

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THE MIRACLE OF MORGAN'S CREEK (Para.)

First Reports:

Total Gross Tabulated	$502,600
Comparative Average Gross	390,900
Over-all Performance	128.5%

DENVER—Denham	158.6%
NEW HAVEN—Loew's Poli	111.1%
(DB) Minesweeper (Para.)	
NEW YORK—Paramount, 1st week	157.2%
(SA) Johnny Long's Orch., Hazel Scott, others	
NEW YORK—Paramount, 2nd week	160.3%
(SA) Johnny Long's Orch., Hazel Scott, others	
NEW YORK—Paramount, 3rd week	133.6%
(SA) Johnny Long's Orch., Hazel Scott, others	
NEW YORK—Paramount, 4th week	116.6%
(SA) Johnny Long's Orch., Hazel Scott, others	
NEW YORK—Paramount, 5th week	99.0%
(SA) Johnny Long's Orch., Hazel Scott, others	
OMAHA—Orpheum	92.9%
(DB) Larceny with Music (Univ.)	
WASHINGTON—Warner's Earle, 1st week	119.2%
(SA) Vaudeville	
WASHINGTON—Warner's Earle. 2nd week	98.9%
(SA) Vaudeville	

Official U. S. Navy Photograph

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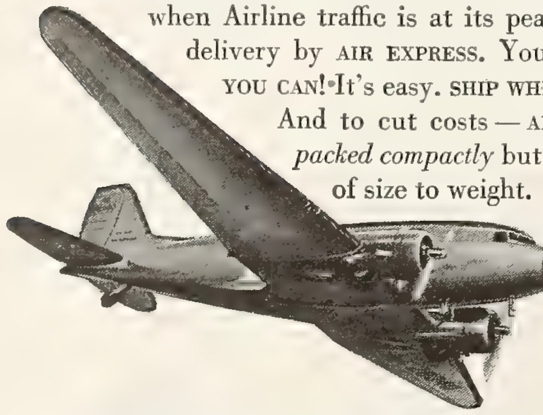

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Police Officials Take Steps to CurbDelinquents

Regulatory measures of the police and public safety departments of the nation's large metropolitan centers this week have developed from local curfew laws passed in recent months as practical methods of curbing juvenile delinquency.

Stricter supervision of film theatres along with other places of amusement in Philadelphia was urged this week by the crime prevention division of the city policewomen's unit in its annual report, as a means of curbing feminine juvenile delinquency. The report showed that the number of arrests of girls under 16 in 1943 had risen 93.4 per cent over the 1942 figure, and for girls from 16 to 20, it had increased 85.9 per cent.

Last week, in Camden, N. J., authorities imposed a county-wide ban on all children under 14 years of age from entering film houses unaccompanied at any time during the day. While the Philadelphia policewomen's report did not propose a similar ban, it urged more rigid supervision of theatres, luncheonettes, taprooms and other places catering to young people.

Restrictions were imposed recently by the New York City police department when Deputy Police Commissioner William Kent instructed his force to pick up girls under 16 in the Times Square area not accompanied by parents or proper guardians. Broadway theatre managers, however, did not foresee any effect upon attendance at their houses nor did they believe the new police regulation was a forerunner of a 10 o'clock curfew.

In Cleveland this week, Frank Cellebrezze, director of public safety, asked theatre owners to do something to curb attendance of youngsters during school hours. His request followed a report of the juvenile unit of the police department's crime prevention bureau that an average of 100 school children a week were found in city theatres during school hours.

George W. Erdmann, secretary of the Cleveland Motion Picture Exhibitors Association, issued a bulletin to members, asking their cooperation with the city's police department. Mr. Cellebrezze, in his appeal, said that truancy from school was apt to lead to acts of juvenile delinquency.

In an effort to curb delinquency, he urged that all children 16 years or under, not accompanied by parents or guardians, should be out of theatres not later than 9:30 P. M.

In North Platte, Neb., the City Council last week ordered rigid enforcement of a 10:30 P.M. curfew law for children under 16.

Fromkess Is Manager Of PRC Companies

Leon Fromkess, vice-president in charge of production of PRC Pictures, Inc., has been named also general manager of the company and of PRC Studio Corp. and PRC Productions, Inc., it was announced this week at the Hollywood studio.

Ramsdell Joins Buchanan

Arthur W. Ramsdell, former vice-president and sales director of the Borden Company, has purchased an interest in and become executive vice-president of Buchanan & Company, advertising agency, which has a number of film accounts.

Palefsky Wins Two Medals

Hyman Palefsky, formerly of the staff of Loew's Oriental theatre, Brooklyn, will return to America soon as an Air Corps staff sergeant hero, having been awarded the Distinguished Flying Cross and Air Medal.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

CHESTER FRIEDMAN, Editor GERTRUDE MERRIAM, Associate Editor

Exhibit "A"—Showmanship

With this issue, the results of the Quigley Showmanship Awards for 1943 become known.

The editors of the Round Table offer congratulations to the winners.

Congratulations are also in order to the runners-up, with the appreciation that victory was hard earned and not without sharp competition. There is also honor and satisfaction in knowing that one has extended himself in worthy performance in a fair field.

The year 1943 has had its trials for the men in the field, and the standard of showmanship evinced by the campaigns submitted is a tribute to the managers' ability to carry on under sometimes difficult conditions.

The past year has provided more restrictions and handicaps on those who are responsible for direct theatre promotion than any in the 50 years of the motion picture's existence.

Increased attendance, improvement in normal business capacity, the turnover and lack of trained theatre personnel have all been shouldered by the theatre manager along with increased duties and obligations connected with the war effort. These latter are far and above those which other industries have been called upon to conduct as a voluntary procedure.

Nor have they accepted the imposition of these accounts with any but the thought of serving in their modest capacity as sincerely as those who are called to actual combat.

The evidence is bound up in the volumes of promotional activity submitted to the Quigley Awards Judges last Monday.

Here is the evidence that there is no moratorium on showmanship.

△ △ △

Nice—If You Can Get It

Mr. Maurice A. Bergman, eastern director of advertising and publicity for Universal Pictures, was the recent guest speaker at a luncheon of the Associated Motion Picture Advertisers, in New York. The topic of Mr. Bergman's address was "What Is Happening to Advertising in the Theatre?" In attendance were leading industry executives.

Mr. Bergman delivered a fine analysis of advertising methods of the past and suggests that the day of ballyhoo has given way to the day of merchandizing and advertising.

He contends that currently the exhibitors are failing (1) to institutionalize the theatre, (2) to make advertising refreshing, (3) to break away from conventions, (4) to spend enough money and (5) to have long-range view.

Mr. Bergman said that advertising had become a major project in any type of showmanship and yet, he declared, "very few exhibitors spend as much as 3 per cent of their gross for advertising". It is also his opinion that motion pictures cannot be advertised with a budget. He particularly takes the exhibitor to task for failure, with slight exception, to promote good-will by the use of radio.

"The reason for the present advertising status," says Mr. Bergman, "is that the exhibitors are finding things too easy and are not thinking about advertising the way they used to."

An open floor discussion followed Mr. Bergman's address, during which Mr. Leonard Goldenson, head of the Paramount theatre department, answered in rebuttal.

Mr. Goldenson replied that, with rising receipts, a saturation point in advertising expenditure on any percentage basis could soon be reached. He stated that in theatres where they had spent as much as 15 or 20 per cent of the gross there was no appreciable difference above that when nothing had been spent.

During Mr. Bergman's discourse he defined showmanship as "doing the absurd thing at the logical time". A showman was described as one who subscribes to this theory, and therefore showmen should be controlled by ideas and inspiration rather than by economics.

This latter thought will probably receive the endorsement of most of the men in the field, who prefer not to be denied the opportunity for free promotional activity but who would rather enjoy the experience of being able to splurge occasionally when an inspiration did strike them.

△ △ △

Edgar Goth, advertising director for Fabian Staten Island Theatres, New York, attended a breakfast at the Hotel Astor, on February 24, along with about 1,000 other theatremen to hear the industry's ambitions outlined for the Red Cross Drive.

On February 26, the *Staten Island Advance* broke a full page ad devoted to the Drive, plus a plea for locals to contribute blood at the Mobile Unit visiting the St. George theatre. A sizeable ad on the current St. George attraction was also in evidence.

In addition to being first to come through for the Red Cross venture, Mr. Groth earned another distinction—*the newspaper sponsored the ad.*

—CHESTER FRIEDMAN

SMART WINDOW DISPLAYS

By Fay Foto Service

Joe Longo, advertising director for Loew's, Boston, arranged this exhibit for "Madame Curie" in one of the city's prominent windows. The display was in for 12 days and stimulated plenty of interest.

Ben Serkowich, director of advertising and publicity, contrived a number of attractive window tieins with the engagement of "Song of Russia" at the Capitol theatre, New York.

Left: Here's an effective plug for "Wintertime" which Ted Emerson, manager of the Paramount, Omaha, promoted in Union Station, with theatre credits and playdates.

Manager Merle Blair employs his own ballyhoo truck to publicize his attractions at the Regent, Cedar Falls, Ia.

"WHAT A WOMAN!"
A CHIC SUIT

Manager Maurice Gable of the Boyd, in Philadelphia, set this display for "What A Woman" in a leading department store.

AS YOU RAMBLE ON THRU LIFE BROTHER. WHATEVER BE YOUR GOAL KEEP YOUR EYE UPON THE DONUT AND NOT UPON THE HOLE"
Screwy isn't it!
SO IS
MY KINGDOM FOR A COOK

Lou Simons cooked up this cute foyer setpiece at the Park, Windsor, Ont., to promote "My Kingdom For A Cook".

The Selling Approach
ON NEW PRODUCT

[The material below reflects press books now in preparation and represents the point of view of the distributors' exploiteers about the selling points and special merit of these pictures.]

THE BRIDGE OF SAN LUIS REY (United Artists): Thornton Wilder's Pulitzer prize winning novel is well known to book-lovers. Go after the bookshops and department store windows. Lynn Bari wears specially created gowns, which will also lead to fine promotions with stores featuring women's apparel. Don't overlook the possibility of landing a featured break on the women's page of your local newspaper. Miss Bari portrays the role of a perichole, and a neat teaser campaign can be used with copy similar to "Girls, hide your men, the perichole is coming", etc. Work up a contest along quiz lines involving the names of bridges made famous in history, or with local interest. Use bookmarks, essay contests in the schools and, since twins are depicted in the film, you can sponsor a contest with this angle. Lithographs are good for cutouts, and lobbies can be enhanced with peep box type displays or an animated book display. For street ballyhoo, of course there's the walking book device, which is effective.

THE SULLIVANS (Twentieth Century-Fox): Except for the tragic end of this vehicle, it must be remembered that "The Sullivans" is a human interest drama which for the greater part will provide laughs and amusement for the audience. The tremendous publicity accorded the heroic sacrifice the Sullivan family made in the war effort will meet the friendly reception of your news editors and feature story writers of the local papers. Tie in with local recruiting drives for the women's auxiliaries, etc. Contact the nearest Navy Public Relations Officer who will be happy to aid you and pave the way for extra news stories. Locate a family in town with the greatest number of sons and daughters in service and honor them with special ceremonies on the theatre stage. Dig up the Sullivan family in your town with the largest number of sons in service and invite them to the theatre as your guests. Get after the war plants with a special night for employees to attend and pay homage to the men who build the equipment for the men in service.

Taylor Promotes Story for Pup On "Lassie Come Home"

Since one of the leading department stores of Buffalo has a program every Saturday called "Children's Theatre of the Air," Charles B. Taylor, director of advertising and publicity for the Shea theatres, promoted a contest for the kids which was tied to his opening of "Lassie Come Home." The store boosted the contest three weeks in advance, with additional spot announcements and used large window displays. In addition, the cooperating merchant used two display ads, in one of which was a large sketch of Roddy McDowall, and Lassie was used in the other.

The store also announced in all broadcasts that they would award a pup to the winner of the contest. The winner was introduced over the air and the puppy presented at the same time; runners-up received guest tickets. Several weeks in advance a display of collies was put on in the lobby of the theatre with appropriate tiein copy; windows were promoted and a special screening held for dog fanciers.

Schreiber Sells "Tokyo" With Teaser Campaign

To usher in his date of "Destination Tokyo" at the RKO Palace, in Columbus, Ohio, Harry Schreiber opened his campaign with teaser ads, plus the national ad campaign arranged by the home office. Breaks were landed over stations WHKC, WCOL and WBNS. 8,000 heralds were distributed to 23 war production plants with the film title serving as a slogan for the workers, numbering from 500 to over 22,000 in each plant.

Special panel blowups were made for the lobby and the "Curtiss-Wrighter," house organ of the Curtiss-Wright aircraft plant ran a story urging all workers to see the picture. The dailies also came through with good news breaks throughout the week before opening.

Dickler's Kid Giveaway

For juvenile attention, Sid Dickler at Warner's Belmar theatre, in Pittsburgh, and as part of his campaign on "Lassie Come Home" promoted 100 samples of "Friskies," the dog food, for distribution to kids at his "Lassie" parade. The parade which was attended by kids with their pooches was held on a Saturday afternoon, with the canines judged on stage and prizes promoted for winners.

THEATRE MANAGEMENT RECORD AND ANNUAL TAX REGISTER

■ Easy accounting system that enables you to keep an accurate, complete and up-to-the-minute record of the business of your theatre. $2.00 Postpaid

QUIGLEY BOOKSHOP
ROCKEFELLER CENTER, NEW YORK (20)

Judges Name Winners of 1943 Quigley Awards

(Continued from page 13)

Gertrude Merriam, A. Montague, Charles C. Moskowitz, Lou Pollock, Lou Preston, Maurice Maurer, Martin Quigley, Terry Ramsaye, Henderson Richey, Herman Robbins, Frank Rosenberg, Charles Schlaifer, George Schutz, Gradwell Sears, Charles Smakwitz, Joseph Springer, Arnold Stoltz, Floyd Stone, Theodore Sullivan, Vincent Trotta, Joseph Vogel, William White, Phil Williams.

Among the judges were two former Award winners: Harry Goldberg of Warner Brothers, who won the Silver Grand Award in 1935, and Arnold Stoltz, now with United Artists, who won the Silver Award in 1941.

Another Round Tabler in attendance was Lt. Douglas George, formerly concerned with exploitation for a number of circuits and more recently with Twentieth Century-Fox. He is now in the incentive division of the Motion Picture Section of the U. S. Navy.

Capitalizes on Newspaper Headlines for Exploitation

The decision for the Awards was closely contested between Mr. Matlack, Miss Bunchez and several other entries. Miss Bunchez is a former newspaper writer who has been in theatre work since last April.

The judges were impressed by Mr. Matlack's aggressive method of going after specific pictures with a definite purpose established beforehand, which was carried out through all his campaigns.

Miss Bunchez was awarded the Grand Bronze Award most particularly for her consistent effort. The judges also took into consideration Miss Bunchez's ability to make publicity capital of current newspaper headlines, tying them in with Century attractions. Miss Bunchez has been prominent in each of the past three Quarter judgings, winning a Scroll of Honor in each instance.

James J. King of the RKO Keith Memorial theatre, in Boston, and winner of the Third and Fourth Quarter Plaques during 1943, also placed high in the final tabulation.

Others who figured prominently in the judges' tabulation were: Joseph Boyle, Loew's Poli theatre, Norwich, Conn; Clayton Cornell, Schine's Strand, Amsterdam, N. Y.; William Galligan, Commercial, Chicago; Arthur Groom, Loew's State, Memphis; Louis Mayer, RKO Palace, Cleveland; Rita Morton, RKO Albee, Providence; James Redmond, Rivoli, Falls City, Neb.; Joseph Samartano, Loew's Poli, Meriden, Conn; Mollie Stickles, Strand, Waterbury, Conn., and Charles B. Tayler, Shea's Theatres, Buffalo, N. Y.

FILMACK for SPECIAL TRAILERS
TOPS in QUALITY • EFFECTIVENESS
SAME DAY SERVICE
1327 So. Wabash Avenue Chicago, 5 Ill.

LIVELY ACTIVITY REPORTED FOR 4th WAR LOAN DRIVE

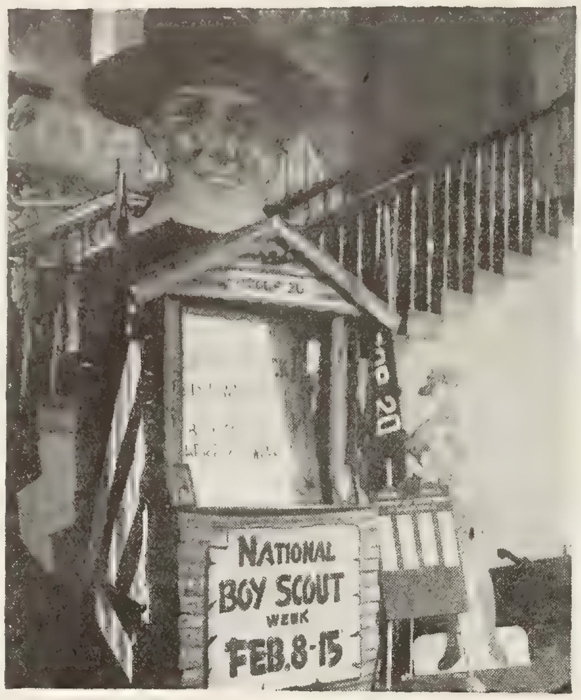
Rallies, Premieres, Auctions Head List, with Other Devices Prominent

With the Fourth War Loan Drive officially concluded, showmen promotions in furtherance of the motion picture industry's endeavor to reach the goal of "A Bond For Every Seat" continue to reach the attention of the Judges Committee for the Quigley War Showmanship Award.

Managers and exhibitors are also competing to gain exceptional recognition by landing in the ranks of the industry's "Honored One Hundred".

In conjunction with the Fourth War Loan Drive, Sid Dickler at the Warner Belmar theatre, in Pittsburgh, tied up the American Legion to award a $25 Bond to some boy or girl in service. Each purchaser of a Bond was eligible to "register" his choice of any one man or woman and buy the Bond in his or her name. At the end of the drive, a "registration" card was drawn and the name appearing on it was the recipient of the Bond that same evening and given to his sponsor for presentation. The local dailies and Legion paper came through with stories in advance.

An effective lobby device was used by F. R. Jackson at the Harris theatre, in St. Marys, Penna., in the form of a large table with small flags available for Bond purchasers. Patrons were permitted to place on these flags the names of a service man or woman, the branch of service and purchaser's initials at the bottom. The display carried the same number of flags as there are seats in the theatre. Jackson reports that on the opening night he sold 253 Bonds.



At the Capitol, Madison, Wis., M. Conner tied in Boy Scout week with Bond Drive. Scouts' Band participated in theatre rally, and lobby booth was manned by Scouts.

To launch his Fourth War Loan Drive campaign at the Yucca theatre, in Midland, Tex., Elmer Adams, Jr., secured radio coverage through the use of transcribed platters from the U. S. Treasury Department, the station using several 15-minute programs and Bond records which were tied directly to the premiere. A special Bond selling booth was constructed for the lobby, effective in its red, white and blue colors; appropriate copy was used over all. In the lobby, Elmer also used the various posters from the WAC and the poster from the Fourth War Loan kits.

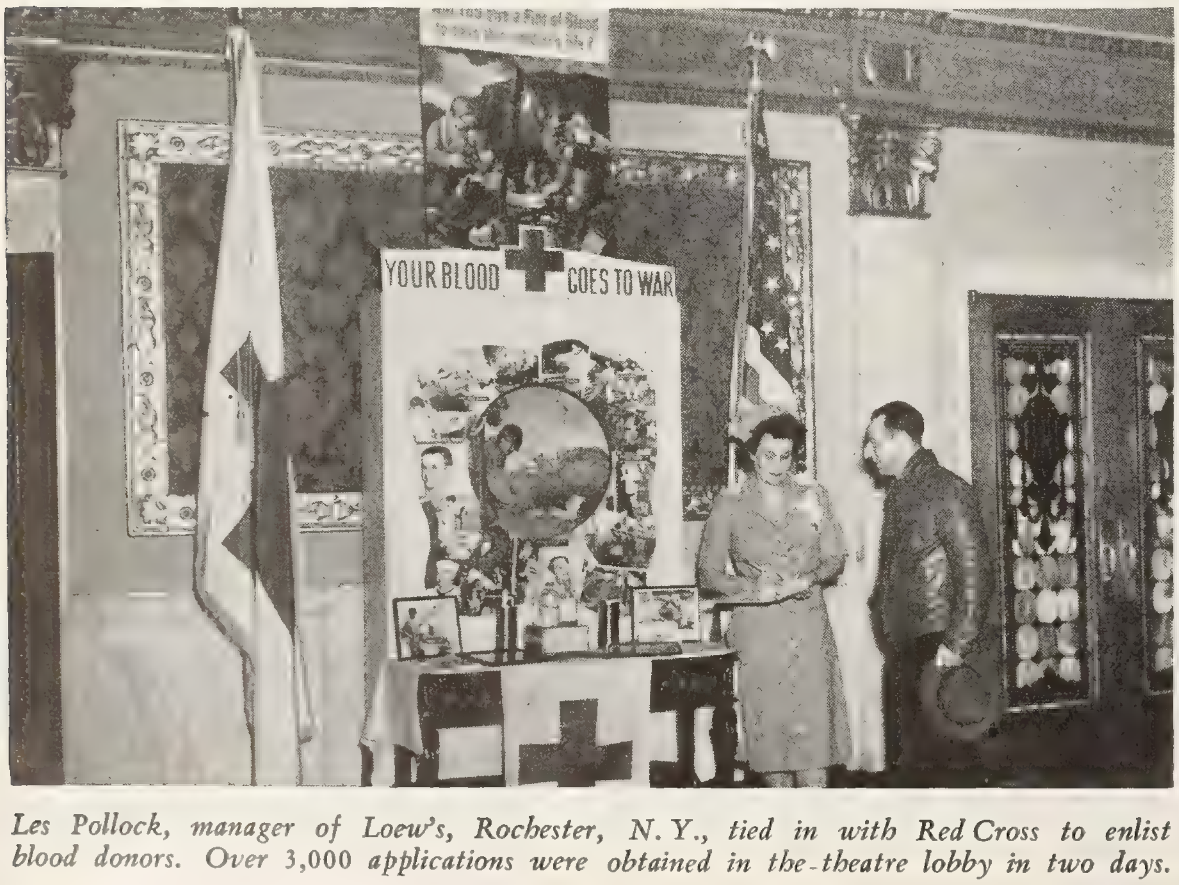
Outdoor coverage was ample, 24-sheets were displayed, Adams' advertising car carried copy on both sides and the front was appropriately decorated. The local dailies came through with stories. For the premiere itself, a special musical program was presented by the band from a nearby air field, with officials and bombardiers on hand for personal appearances.

Clement D. Krepps at the Fox theatre, in Hackensack, N. J., reports that in his 2,300 seat house a Bond was sold for every seat in the first two weeks of the drive and the sale continued sprightly throughout. Krepps' idea of "A Bond for Every Seat in Every School" landed front page breaks and also proved highly successful, with the school children acting as salesmen in the drive.

Effective, was the sign used by Montague Salmon at the Rivoli theatre, in New York. This took the form of six foot comp board numbered four. Copy on the drive was printed on the number and could easily be adapted for the next Drive.

Les Pollock at Loew's, in Rochester, N. Y., broke the dailies with a story about his Bond drive at which nylons and butter were auctioned off. A total of $8,000 was raised in the auction, which was sponsored by the Ladies Auxiliary of the B'nai B'rith. Thirty-nine pieces of merchandise went under the hammer, which was wielded by Mort Nusbaum, manager of Station WSAY.

Dick Lashley, city manager of the Wilby-Kincey theatres, in Greeneville, S. C., put a tattered Jap flag to good use in the lobby in connection with the drive. The flag was nailed up by a local boy who had seen service in the Solomons and a sign overhead read: "Buy War Bonds to Put More Holes in the Rising Sun."


YOUR BLOOD GOES TO WAR

Les Pollock, manager of Loew's, Rochester, N. Y., tied in with Red Cross to enlist blood donors. Over 3,000 applications were obtained in the theatre lobby in two days.

Auction by Helfman Nets $139,000 in Bonds

In Sheboygan, Wis., Earl Helfman, manager of the State theatre, with the aid of his assistant, Earl Brandl, staged a War Bond Auction in cooperation with the 1,500 block merchants at his South Side neighborhood house; approximately $139,000 was bid in on War Bonds. Helfman acted as master of ceremonies. Newspaper publicity and radio cooperation was most generous, the station plugging the special show every half hour for one week in advance.

A variety of gifts were auctioned off, among which were kodak film, nylons, bicycles, lamps and other merchandise, all contributed by the stores. The auction made the front page of the local press five times and the day after the auction got a two-column writeup.

A "St. Francis Corps" Night was held at the Poli Bijou, in New Haven, with Sidney J. Kleper handling all the details. A special Bond committee was appointed for the occasion and the color guard and other

(Continued on opposite page)

Longo Promotes Orchids For Bond Buyers

(Continued from opposite page)

stage festivities were under the direction of the St. Francis Corps. "A minute man" committee was on hand at the theatre to help handle the Bond sales.

Through a tieup with Sherman Adams Company, nationally famous orchid growers, Joseph Longo of Loew's State, in Boston, arranged for orchids to be presented to women Bond purchasers at Loew's State and Orpheum for a period of five days. The Bond booth was manned by Mrs. Charles E. Kurtzman, wife of Charles Kurtzman, Loew's New England zone manager, and Mrs. Sherman Adams.

According to Frank Vennett, War Activities chairman in that vicinity, Gene Keenan at the Burns theatre, in Newport, Vt., led his state from the start, having actually issued 875 Bonds in a 725 seat house. At the time of receipt of his letter, Keenan had received a wire on February 8 designating him as Honored Bondsman of the Day. George also said that he anticipated a credit of $150 in Bond sales for the drive.

The highlight of Sydney J. Poppay's Bond drive at the Majestic theatre, in Gettysburg, Pa., was a show called "Ten Nights in a Squadron," the all-soldier revue produced by the Special Services Branch of the Medical Field Service School, Carlisle Barracks. The 1,138 seats were scaled to produce Bond sales of $1,008,200, but the actual value of Bonds represented totaled $1,209,900. Local papers covered the revue with stories and art.

One of the outstanding events of Buffalo's part in the 4th War Loan drive was a gigantic five-theatre Bond premiere staged by the principal houses in cooperation with the leading retail stores and through which over $650,000 in sales was attained. The theatres presented a preview of a big picture in each instance; the theatres involved were the Buffalo, Great Lakes, Hippodrome, Lafayette and 20th Century.

BACK THE ATTACK
4th
WAR LOAN
WITH EVERY BOND A RESERVED S
WORLD PREM
GINGER RO
TENDER COMRADE
ONE Showing Only
MON. FEB. 7
8:30 P.M.
SOLD OUT
D STATES WAR

Emil Groth, RKO city manager, in Boston, and Frank Howard, of the Keith Memorial, congratulate sales girls on being first local theatre to sell a "Bond for every seat".

Charles B. Taylor, ad head of the Shea Theatres, in reporting on the drive, says that just prior to the premiere there also was an "extra" Bond rally at which civic and military authorities urged the audiences to buy an "extra" Bond.

In connection with promotion of the event, the cooperating stores used page ads in each of the large newspapers, used individual displays and placed specially-prepared screen-process posters in prominent windows and in front of store Bond booths. The theatres used trailers, posters and special lobby displays.

AWARDS CONTENDERS

The showmen listed below are those whose campaigns received during the last two weeks make them eligible for consideration for the First Quarter Quigley Awards.

JOSEPH BOYLE
Broadway, Norwich, Conn.

GERTRUDE BUNCHEZ
Century, Baltimore, Md.

MARLOWE CONNER
Capitol, Madison, Wis.

TOM DELBRIDGE
Vendome, Nashville, Tenn.

SID DICKLER
Belmar, Pittsburgh, Pa.

WILLIAM EAGEN
Princess, Sioux City, Ia.

DICK FELDMAN
Keith's, Syracuse, N. Y.

ALICE GORHAM
United Detroit, Detroit, Mich.

ARTHUR GROOM
Loew's State, Memphis, Tenn.

MEL JOLLEY
Marks, Oshawa, Ont.

ED KEARNEY
Paramount, Syracuse, N. Y.

E. C. LAMOUREAUX
Empire, Windsor, Ont., Canada

JOE LONGO
Loew's State, Boston, Mass.

ABE LUDACER
Park, Cleveland, O.

LOUIS E. MAYER
Palace, Cleveland, O.

RITA MORTON
Albee, Providence, R. I.

WILLIAM S. PHILLIPS
Loew's State, Newark, N. J.

GEORGE PAPPAS
Circle, Indianapolis, Ind.

C. L. QUERRIE
Palace, Toronto, Ont., Canada

KEN ROCKWELL
Palace, Jamestown, N. Y.

ROBERT ROSEN
Sheridan, New York City

R. E. RUSSELL
Poli, New Haven, Conn.

J. G. SAMARTANO
Palace, Meriden, Conn.

LOUIS SIMONS
Park, Windsor, Ont., Canada

JAY G. WILLIAMS
Liberty, Sharon, Pa.

TED TESCHNER
Valentine, Toledo, O.

GERTRUDE TRACY
Ohio, Cleveland, O.

JAY G. WILLIAMS
Liberty, Sharon, Pa.

H. F. WILSON
Regent, Brockville, Ont., Canada

JAY WREN
Paramount, Newark, N. J.

Junior Police Corps Aids Morton in Providence

To help publicize her campaign at the RKO Albee, in Providence, R. I., Rita Morton arranged for the Junior Police Corps to appear on the stage the opening night of the Fourth War Loan Drive. They put on a half-hour program and members circulated through the audience and took pledges and cash for Bonds.

Also held at the theatre was a baby beauty contest. A tieup was effected with a local photographer to take free pictures of the babies, and a board was erected in the lobby to display them. Every Bond sold at the theatre carried with it votes for the babies in the contest. The child receiving the most votes won a Bond.

According to newspaper stories submitted by Joseph Boyle at Loew's Poli Palace, in Norwich, Conn., between $75,000 and $80,000 in "E" Bonds were sold at his premiere. An auction of contributed articles amounted to over $5,000. Past Commander Charles Morgan of the American Legion was the auctioneer. The newspapers plugged the auction well in advance and Boyle constructed a special lobby display for the occasion, featuring the seating arrangement of the theatre with a sign reading: "Salute your boy or girl in service. Buy an extra War Bond."

Bond Buyers Get Personal Thanks from Recording

To bolster sales of Bonds at Loew's Sheridan, in New York City, Robert Rosen invites patrons, after purchasing a Bond, to pick up a telephone at hand. The listener hears a message from the President extending his congratulations for bringing the day of victory closer. The voice was recorded by Arthur Boran with permission from the White House.

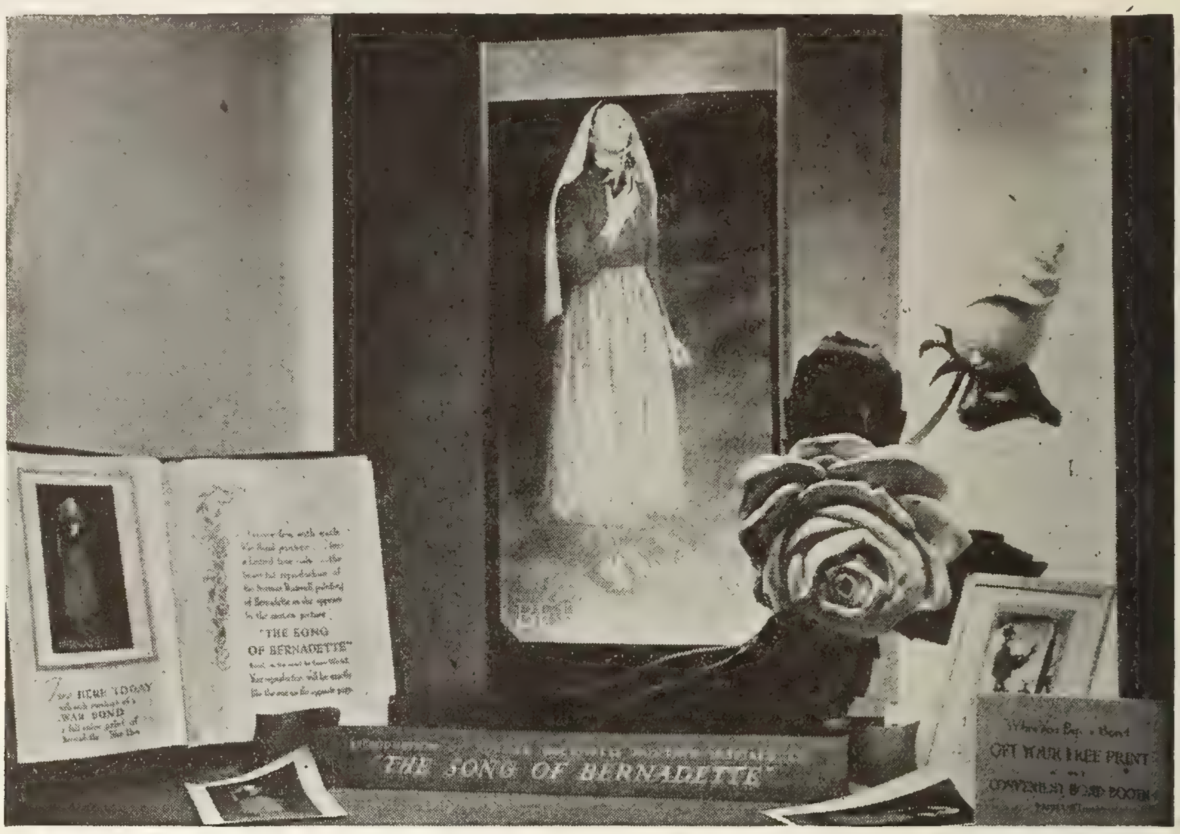
In an endeavor to reach his quota, O. L. Byrd at the Princess theatre, in Harriman, Tenn., sponsored a contest in which school girls vied for the title of Victory Queen of the Fourth War Loan Drive, and a prize of a $300 War Bond to the top winner, the runner-up receiving a $100 Bond. The contestants were selected by a vote of the student bodies of the various schools, the winners decided by a point system. Five points were awarded each contestant for each pledge of $25. The local daily came through with stories ahead and after the contest.

Joe Schwartzwalder of Schine's theatre, in Auburn, N. Y., arranged with the local Bond Chairman to hold a special rally at the Polish Club. $60,000 worth of Bonds were sold at this rally and the theatres set up necessary equipment at the club to issue Bonds.

George Pappas at the Circle theatre, in Indianapolis, broke into the paper when a local woman about to join the WAC's, presented him at his Bond booth with a check for $5,000 worth of Bonds. A photo was taken of the purchase and run in the local papers.

Exploiting the New Films

How the recent pictures are being sold at the first run and pre-release date showings



Representative of the striking window displays arranged for "Song of Bernadette" is the one, above, in a popular New York department store. Art reproductions of the Rockwell painting were offered free to Bond buyers.

A GUY NAMED JOE

The fact that the theme of "A Guy Named Joe" revolves about the Air Force is being utilized to good advantage by theatremen playing the attraction in key city or pre-release showings.

Gertrude Bunchez, publicist for Loew's Century theatre, in Baltimore, sold the news editor of the local *News Post* on the idea that the picture presented an opportunity to stress the need for young men in the Army Air Corps Enlisted Reserve. The result was a number of featured stories on the advantages of enlisting in this branch of service with the picture coming in for prominent mention.

Tom Delbridge, manager of the Vendome theatre, in Nashville, Tenn., took advantage of a local angle which the picture presented, with some fine publicity stories resulting.

He noted that two bomber crews which were stationed at the nearby Smyrna Air Base had filmed the aerial photography in the picture and arranged with the editor of the *Nashville Tennessean* for several featured stories.

The picture naturally came in for some excellent publicity as well as the theatre and playdates, which received mention.

To promote the engagement of "A Guy Named Joe" at the Loew Poli Broadway, in Bridgeport, Conn., manager Joe Boyle tied in with the War Bond drive.

He had special cards imprinted with copy reading, "Buy that extra Bond to help 'A Guy Named Joe.' The cards were about half-sheet size and were distributed in shops and windows and on bulletin boards of factories and office buildings.

A smaller card about the size of a post card was imprinted with teaser copy, "'A Guy Named Joe' wants to see you at the Broadway," etc. These were distributed in hotel mailboxes.

IN OUR TIME

A timely and effective showmanship device known as the Leap Year Turnabout Party, was put over by Charles A. Smakwitz, advertising director for the Warner theatres in the Albany territory, in conjunction with "In Our Time."

The device was employed as an advance publicity stunt for the picture's engagement at the Strand theatre, in Albany.

Basic idea of the promotion was to take advantage of the Leap Year time and have a group of girls pay for all the expenses of a date with members of the armed forces. Girls were obtained from the junior hostess lists of the USO, YWCA and various other organizations.

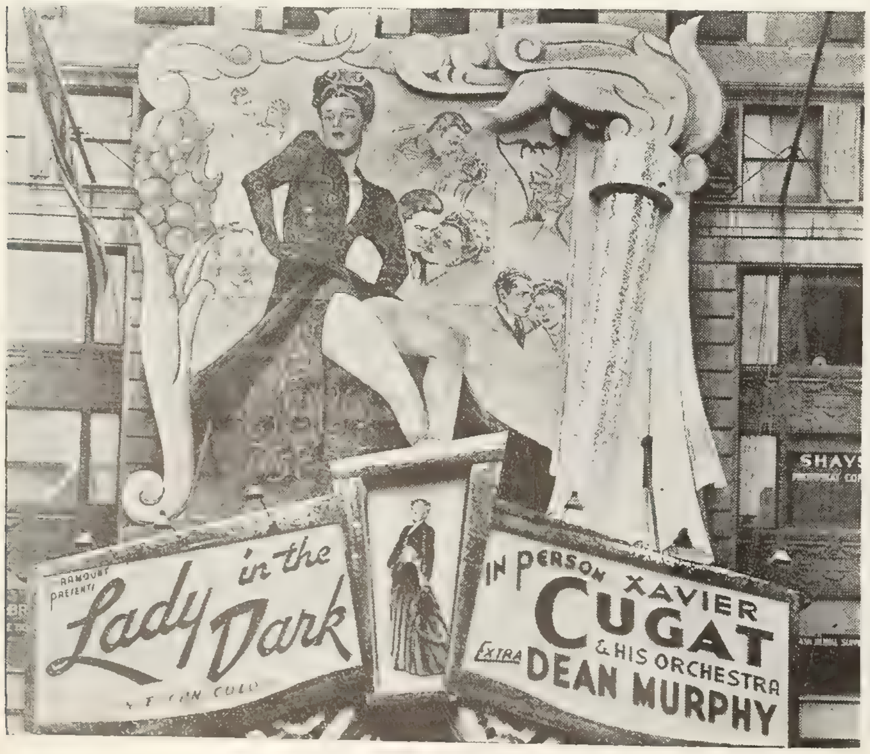
Meeting place for the occasion was USO headquarters and the pairing off was by means of a time clock, with the boy and girl whose time punch came closest to each other's being teamed for the date.

Girls Provide Dinner And Theatre Tickets

Dinner was provided by the girl, either at her home or in a restaurant. The girl also paid for admission to the Strand theatre on opening night of the picture. After the show, the party returned to the USO for dancing and a midnight buffet.

Through a tieup with the *Knickerbocker News,* the party and the picture received fine publicity breaks for a week in advance, winding up with a featured layout, under a banner head with tiein copy on the feature title.

Assisting Mr. Smakwitz with the campaign were Leo Rosen, manager of the Strand, and Jerry Atkin, assistant advertising director.



TOWERING five stories above street level, is this mammoth display atop the New York Paramount, for the engagement of "Lady in the Dark". Robert M. Weitman, managing director, and publicity director Jack McInerney designed the spectacular display. Photo is unable to depict the brilliant color scheme. The mirrored torch measures 45 feet in height.

IN NEWSREELS

MOVIETONE NEWS—Vol. 26, No. 51—Barkley's revolt on tax veto causes political explosion. . . . Japs do surrender! . . . Spectacular films as munitions ship explodes at night. . . . Allied air might blasts the Axis east and west—Thailand and France. . . . Newsettes (New Lehr).

MOVIETONE NEWS—Vol. 26, No. 52—Battle of Kiev, Russia. . . . Latest pictures from Anzio beachhead. . . . Infantile paralysis drive. . . . Launching of the Shangri-La. . . . Track meet at Madison Square Garden. . . . Bob Hope and Bing Crosby entertain soldiers at Santa Anita air base.

NEWS OF THE DAY—Vol. 15, No. 249—Army mops up in Kwajalein. . . . Political bombshell as Barkley splits with FDR. . . . Yank and Nazi artillery duel on Cassino and Anzio fronts. . . . Blasting the invasion coast. . . . MGM beauties show latest spring bonnets.

NEWS OF THE DAY—Vol. 15, No. 250—Reds roll on, Kiev retaken. . . . Shangri-La is in the U. S. Navy now. . . . U. S. movie-goers thanked for millions to March of Dimes. . . . Bing Crosby and Bob Hope sing for the air cadets. . . . U. S. Army nurses on the Italian front. . . . War speeds romance. . . . Help Save Tires Now, Film Bulletin No. 12.

PARAMOUNT NEWS—No. 52—Congress bombshell!—The Barkley drama. . . . Preview of spring hats. . . . Tokyo Bound! Pacific war races ahead.

PARAMOUNT NEWS—No. 53—150 escape fire death. . . . Red Cross drive. . . . British king defies blitz. . . . Kiev, key to Ukraine. . . . University honors three faiths. . . . Launch carrier Shangri-La. . . . Thanks for Dimes drive help. . . . Help Save Tires, Film Bulletin No. 12.

RKO PATHE NEWS—Vol. 15, No. 54—The Capture of Kwajalein Island. . . . Great combat pictures show the invasion of the largest island in the Kwajalein Atoll, key to the Marshalls.

RKO PATHE NEWS—Vol. 15, No. 55—Red army retakes Kiev. . . . Shangri-La goes down the ways. . . . Thank film audiences for dimes. . . . Army nurses at Anzio beachhead. . . . Dodds wins mile at A. A. U. meet.

UNIVERSAL NEWSREEL—Vol. 17, No. 271—Barkley leads Congressional bolt from FDR. . . . Penicillin explained for the layman. . . . The 7th Army mops up. . . . Bombing of Europe. . . . Oklahoma City launched.

UNIVERSAL NEWSREEL—Vol. 17, No. 272—14,000 Nazis captured on Anzio front. . . . U. S. patrols base at Rio. . . . Thanks for the dimes. . . . Recapture of Kiev. . . . Our mighty navy grows. . . . Troops flee hotel fire. . . . A. A. U. track meet.

ALL AMERICAN NEWS—Vol. 2, No. 71—Baltimore has mammoth rally. . . . Sergeant Blue honored for long service. . . . Kids cut paper dollies—keeping out of mischief. . . . Wounded vets tell experiences in war. . . . WACS become histologists. . . . Memphis women stage fashion parade. . . . Bombs demolish warehouse in Italy.

"Voice in the Wind" Preview Is Held in Camden

United Artists held a preview of the Rudolph Monter-Arthur Ripley film, "Voice in the Wind," at the Lyric theatre, Camden, N. J., last Saturday evening, before 2,000 employes of the RCA Victor plant in Camden.

Francis Lederer and Sigrid Gurie, stars of the film, made a personal appearance at the Lyric after broadcasting a scene from the picture on the Victor program, "What's New", over the Blue network.

Civic leaders and officials of RCA Victor attended the preview, as well as trade paper representatives from New York and Philadelphia, who were entertained at a dinner preceding the preview at the Hotel Warwick, Philadelphia.

Decency Legion Reviews 10; None Objectionable

The National Legion of Decency this week reviewed 10 films, finding none objectionable, and placing four in Class A-1 and six in Class A-2, unobjectionable for general patronage and adults, respectively. In Class A-1 are "Action in Arabia," "My Best Girl," "See Here, Private Hargrove," "Thundering Gun Slingers." In Class A-2 are "Lady and the Monster," "Million Dollar Kid," "Nine Girls," "Rosie, the Riveter," "Up in Arms," "Voodoo Man."

New WMC Essential Listing Leaves Films Unchanged

The War Manpower Commission in Washington last week-end issued a new list of essential activities, brought up to date, but indicated no changes in those listings affecting the film or radio industries.

Still included as essential activities are the production of motion pictures, both technical and vocational training, for the Army, Navy and war production industries; film processing; news reels; development of sensitized film; production of radio and television equipment and Vinylite transcriptions, and radio broadcasting and television.

It was explained that the list served as a general guide upon which manpower programs for allocating labor to different needs were based. It is used, among other purposes, in determining whether workers may transfer from job to job with approval of the U. S. Employment Service.

Film Classics Adds Offices

Film Classics, in line with the company's plan to create a national distributing organization, has added exchanges in Los Angeles, San Francisco and Philadelphia to those already operating in New York, New Haven, Boston, Washington, Charlotte, Cleveland, Cincinnati, Detroit, Chicago, Indianapolis, Milwaukee and St. Louis.

Robert L. Lippert, coast exhibitor, will head the new Film Classics of Northern California. The personnel of the Los Angeles exchange will be announced shortly.

Film Classics of Philadelphia has been organized by Sol Krugman and Jack Engel.

Canada Gross in 1942 $46,461,097

Canadian theatre had a gross of $46,461,097 in 1942, an increase of 12.3 per cent over the previous year with a total attendance of more than 183,000,000, an increase of 13 per cent, according to a government announcement in Toronto.

Amusement taxes rose $11,713,165, making the grand total over $58,000,000 income for screen entertainment or $5.01 per capita.

Five hundred and three circuit theatres accounted for 70 per cent of the grosses and 66 per cent of the patronage while 549 independent houses obtained 22 per cent of the total receipts.

Film exchanges reported total receipts of $14,313904, a 12.3 per cent increase over the previous 12 months, identical with the percentage increase in the aggregate theatre grosses exclusive of admission taxes.

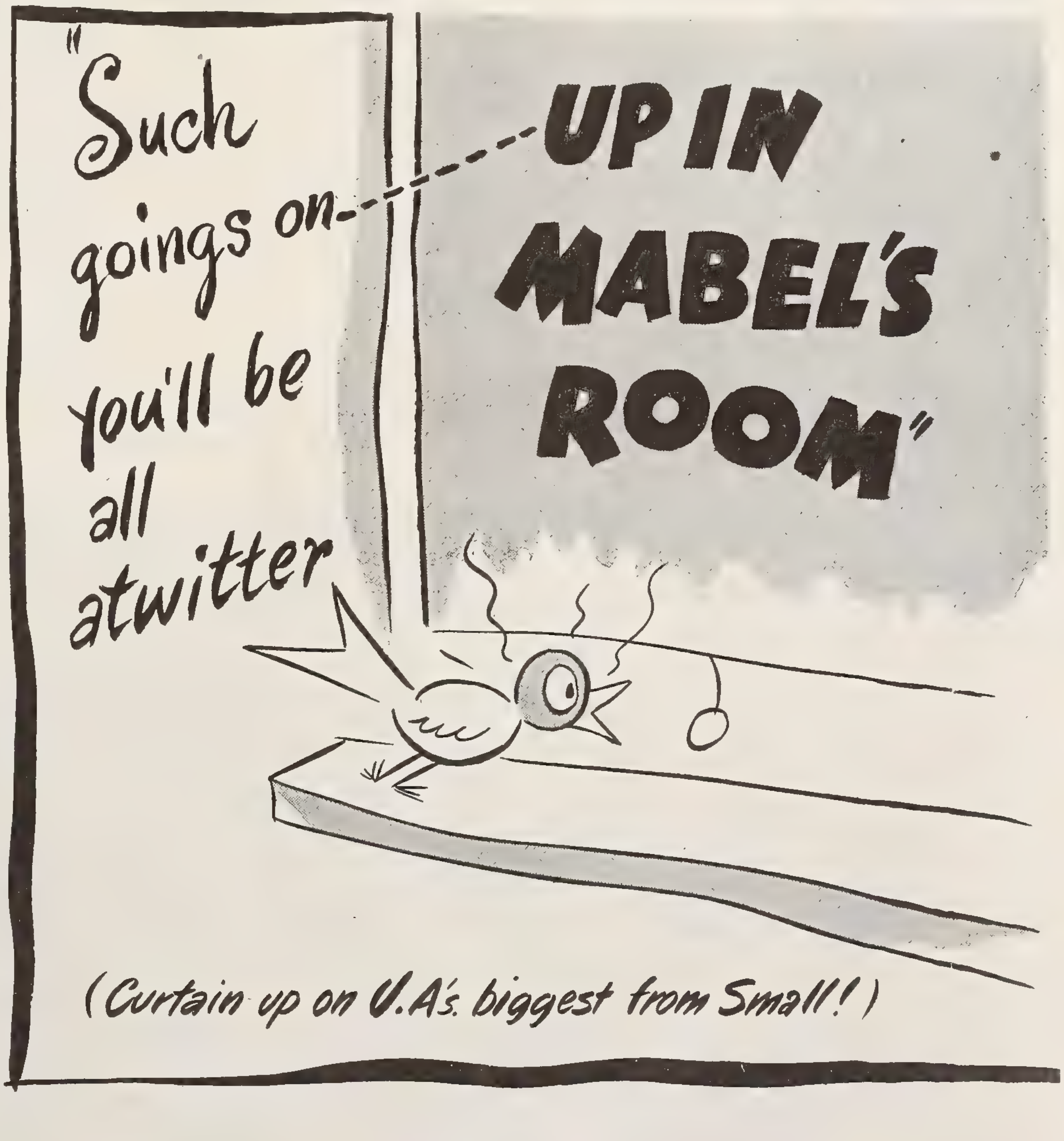
Average admission price of 25.3 cents remained practically static because of the government's freezing of scales for the duration.

To Redeem Securities

The directors of General Aniline & Film Corporation have authorized the redemption of par, May 1, of $3,000,000 principal amount of American I. G. Chemical Corporation guaranteed 5½ per cent convertible debentures due May 1, 1949. With this redemption the outstanding principal amount will be reduced from $15,000,000 to $12,000,000.

Chapman To Be Inducted

Lou Chapman, advertising production manager for Quigley Publications, will be inducted into the U. S. Army on March 9. Mr. Chapman has been with the organization for 14 years.


"Such goings on—
"UP IN MABEL'S ROOM"
you'll be all atwitter
(Curtain up on U.A.'s biggest from Small!)

CLASSIFIED ADVERTISING

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions, for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P. M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

HELP WANTED

WANT TWO MANAGERS AND TWO OPERATORS immediately for small town situations. Permanent positions with excellent future. State age, experience, references, salary expected and draft status. Reply BOX 1301, Knoxville, Tenn.

BOOKS

COMPLETELY REVISED 7TH EDITION OF Richardson's Bluebook of Projection with treatise on Television and complete Sound Trouble-Shooting Charts, as well as host of additional up-to-the-minute text on sound and projection equipment. Order Now! $7.25 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York (20).

MOTION PICTURE SOUND ENGINEERING—547 pages; illustrated; covers every practical method and process in present-day sound engineering. Leading engineers explain every detail of apparatus and its arrangement, with diagrams, tables, charts and graphs. This manual comes straight from the workshops of the studios in Hollywood. It is indispensable to everyone working with sound equipment. Price $6.50 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

NEW 567 PAGE BOOK ON AIR CONDITIONING, by Charles A. Fuller, authority on the subject. Available for theatre owners contemplating engineering changes. Book is cloth bound with index and charts and covers every branch of the industry as well as codes and ordinances regulating installation. Order now at $4.00 a copy postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York (20).

SOUND TROUBLE SHOOTING CHARTS. A handy tool in the booth. Gives the answers to all questions regarding trouble shooting on every type of sound equipment. $1.00 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York. (20).

BOOKKEEPING SYSTEM

THEATRE MANAGEMENT RECORD AND TAX Register. This new accounting system is the finest book of its kind ever made available to an exhibitor. In addition to being complete in every respect, it is simple—so much so that it is not necessary to have had bookkeeping experience in order to keep an accurate, complete and an up-to-minute record of the business of your theatre. The introductory price is only $2.00 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York (20).

STUDIO EQUIPMENT

TWO RCA 16MM. NEWSREEL RECORDING CAMERAS, shoots picture and records sound. One complete with two microphones: spring motor; extra studio galvanometer; recording amplifier; three lenses, including telephoto; visual finder; all cables; headphones; carrying cases and batteries, $975. Other has one F3.5 lens; 4 stage amplifier with Western Electric pre-amplifier; Veeder counter; microphone; cables; headphones; cases, $625. Both excellent condition. Send for bulletin. S. O. S. CINEMA SUPPLY CORP., New York 18.

POSITIONS WANTED

DISTRICT MANAGER, BOOKER, SUPERVISOR, with independent circuit. Army discharged. Now employed. Offer considered. Box 1706, MOTION PICTURE HERALD.

MANAGER—AGE 44, NOW EMPLOYED, WISHES change. Experienced in buying, booking, exploiting. Honest, sober, industrious. Good references. Will go anywhere. ADDRESS BOX 1708, MOTION PICTURE HERALD.

PROJECTIONIST, 30, WANTS POSITION. 4F, Sober, reliable, A1 operator. BOX 1714, MOTION PICTURE HERALD.

TRAINING SCHOOLS

THEATRE EMPLOYEES: TRAIN FOR BETTER position. Learn modern theatre management and advertising. Big opportunities for trained men. Established since 1927. Write now for free catalog. THEATRE MANAGERS SCHOOL, Elmira, New York.

BUSINESS BOOSTERS

BINGO CARDS, DIE CUT, 1 TO 100 OR 1 TO 75, $2.25 per thousand, $20.00 for 10,000. S. KLOUS, care of MOTION PICTURE HERALD.

THEATRES

FOR SALE, 200-SEAT THEATRE. BOX 1703, MOTION PICTURE HERALD.

WANTED: MOTION PICTURE THEATRE. MUST be up-to-date, going, paying and located in Florida or other Southern coastal state. Give full particulars. JIM CAMP, Box 326, Tallahassee, Fla.

FOR SALE—MODERN 800-SEAT THEATRE, DOING good business in good W. Va. manufacturing town. Also fine dwelling. Must sell due to health, BOX 1704, MOTION PICTURE HERALD.

FOR SALE: THEATRE BUSINESS, OPERATING and equipment. Owner in service. Small town Central New York. BOX 1712, MOTION PICTURE HERALD.

WANTED: BUY OR LEASE, THEATRE, WESTERN Pennsylvania, West Virginia. Well experienced. BOX 1710, MOTION PICTURE HERALD.

THEATRES WANTED — NEW ENGLAND. GIVE complete information. BOX 1709, MOTION PICTURE HERALD.

WANTED: BUY OR LEASE NEIGHBORHOOD theatre, Chicago or vicinity. Give details regarding capacity, condition equipment. BOX 1711, MOTION PICTURE HERALD.

NEW EQUIPMENT

CRYSTAL BEADED SOUND SCREENS, 39½c. sq. ft.; Flextone washable, 30½c. chrome diffusive, 23½c.; changeable letter admission signs with 50 characters, $6.45; rear shutters for Simplex, $77.50; shelf worn boxoffice heaters, $6.95; 2½ gallon fire extinguishers, $14.95; quart pump type, $11.25; two quart, $13.50; Wollensak 4" Series I lenses, $13.95; rechargeable flashlight batteries, $2.20; rectifier bulbs, 15 ampere Gordos, $6.95; six ampere Westinghouse, $3.95; Suprex carbon savers, 98c. S. O. S. CINEMA SUPPLY CORP., New York 18.

SIGN PAINTING. EASY WAY TO PAINT signs. Use letter patterns. Avoid sloppy work, wasted time. No experience needed for expert work. Free sample. JOHN RAHN, A1329 Central Ave., Chicago, 51.

A REAL BARGAIN ON 100 SERIES NO. 2 LONG focal lenses; 50 Series No. 1 lenses and a number of condensers, all sizes. BOX 1713, MOTION PICTURE HERALD.

USED EQUIPMENT

200 AMERICAN SEATING CHAIRS HEAVY seven ply back, five ply seat, late model, rebuilt. $4.50; 100 American Seating veneer back, squab padded cushion, reupholstered, $3.50. Limited quantities full upholstered and panel back spring cushion chairs. Wire now. S. O. S. CINEMA SUPPLY CORP., New York 18.

CLOSING OUT PUBLIC ADDRESS EQUIPMENT (send for list); Simplex SI latest type mechanisms, $475; rebuilt Electrolux vacuum cleaner, $69.50; Simplex SP 2,000' sound projectors, $325; twin 50 ampere Suprex rectifiers, rebuilt, $297.50; single 45 ampere type, $112.50; 20/40 arc generators, $57.50. Winter bargain bulletin ready—get yours. S. O. S. CINEMA SUPPLY CORP., New York 18.

WANTED TO BUY

OPEN AIR THEATRE EQUIPMENT IF COMPLETE. Give details, location and price. J. C. WILBOURN, Box 988, Baton Rouge. La.

MOVIE TRADE MAGAZINES, ANNOUNCEMENTS, stills, before 1930. 611 NORTH FAIRFAX, Los Angeles 36.

POPCORN MACHINES WANTED. LATEST AND largest Manley, Burch, regular or counter models. Give full information. EL RENO THEATRES, El Reno, Okla.

OBITUARIES

Frank F. Burns, Retired Theatre Manager, Dies

Frank Frederick Burns, retired theatre manager, uncle of James Gleason, film actor, and a former vaudeville actor, died February 24 in Yonkers General Hospital, Yonkers, N. Y., at the age of 69. Mr. Burns managed the Bostonian Opera Company, the Corinthian theatre in Rochester, N. Y., and for years was associated with B. F. Keith, managing theatres on the Keith circuit. At the time of his retirement 12 years ago he was managing the Playhouse in Passaic, N. J. Before becoming a theatre manager he was an agent for the P. T. Barnum Circus and later a circus performer. He was also a black-face comedian in vaudeville. Surviving, besides his nephew, are a son, Charles F. Burns, manager of Loew's theatre in Yonkers, a brother Charles Burns, and a sister, Mrs. Minnie Buskirk, both of Buffalo.

Lawrence R. Grossmith

Lawrence R. Grossmith, 66, film actor, died in Hollywood February 20. Mr. Grossmith was born in London, a member of a stage family. He made his London stage debut in 1896, with appearances in New York and Australia following. He was in British and American films since 1933, his last appearance being in Warner Brothers' "No Time for Comedy." He is survived by a brother, George Grossmith.

John J. O'Connor

John J. O'Connor, 54, one time theatre manager, vaudeville comedian, singer and producer of stage and radio shows for Fox Midwest, died February 18 in Kansas City. His most recent post was manager of Fox Midwest Rockhill, a suburban theatre. He is survived by his wife, Mrs. Frances V. O'Connor, six sisters and one brother, all of New York.

Donald Stuart

Donald Stuart, 45, film actor who has appeared in many films, mostly for Twentieth Century-Fox, died in Hollywood February 22. Mr. Stuart's film appearances included roles in "A Yank in the RAF," "Destination Unknown," "The Undying Monster" and the "Immortal Sergeant."

Mrs. John Cannon

Mrs. John Cannon, wife of the owner of the Grand theatre in New Haven, Conn., and closely associated with him in the business for the past 20 years, died February 19 at St. Raphael's Hospital following a heart attack.

Michael Husson

Michael Husson, for many years with the Film Delivery Service for Lynn, Lowell and Haverhill in Massachusetts, died in Lowell February 22. With his brother, George H. Husson, he long had been active in film circles of Lowell.

William T. Huber

William T. Huber, 74, retired exhibitor who formerly operated theatres in Findlay, Fostoria and Tiffin, Ohio, died at his home in Cincinnati February 22, after an illness of several years.

Mrs. Carrie D. Dillemuth

Mrs. Carrie D. Dillemuth, 72, theatre owner of Eggertsville, N. Y. died in Buffalo February 18. Mrs. Dillemuth owned and operated the Eggertsville Lyceum with her son Henry.

H. M. ("Mick") Larson

H. M. ("Mick") Larson of Oakland, Neb., one of Nebraska's earliest exhibitors, died February 6 after an illness of several years.

MOTION PICTURE
HERALD
Better Theatres

EQUIPMENT · FURNISHINGS · DESIGN

COMPLETING—

Inspection Guide and Record System
Page 76

Basic Floor Slope and Balcony Plans
Page 70

■ ■ ■

SHULTZ ON PROJECTION
Page 86

PHYSICAL OPERATION · MAINTENANCE

MARCH 4, 1944

RCA
THEATRE SUPPLY DEALER

BUY MORE WAR BONDS

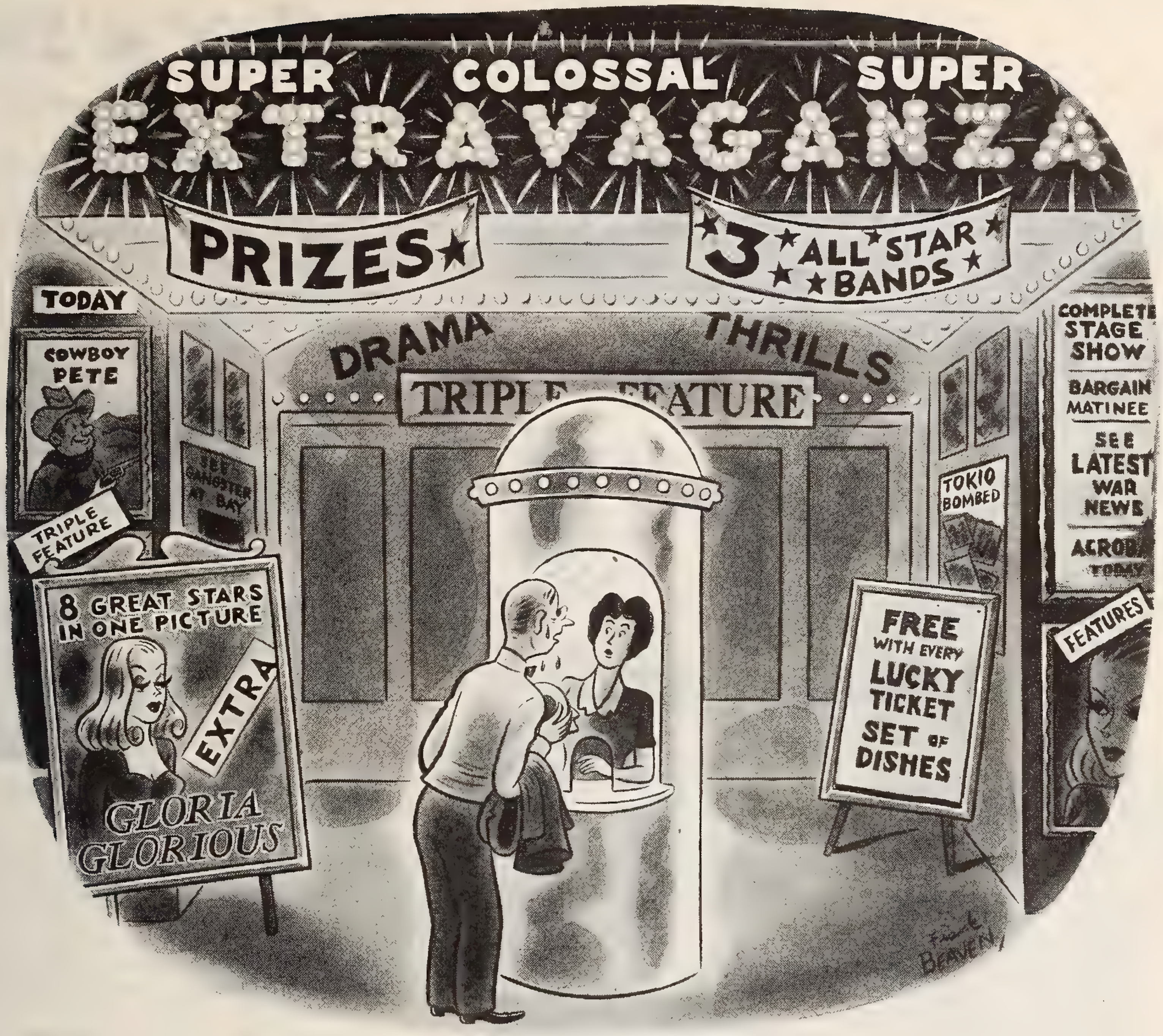
4 Ways He Can Serve You!

He will:

1. Help keep your present equipment running.
2. Supply you with hard-to-get replacement parts.
3. Endeavor to get NEW equipment for you, if you qualify under WPB Order L-325.
4. Sign you up for preferred post-war delivery of new equipment on the RCA Purchase Priority Plan.

Backing your RCA Theatre Supply Dealer is all that RCA stands for—in research, engineering, service and integrity. He will prove to you that it pays to "go RCA all the way." Make it your business to know him better. Radio Corporation of America, Photophone Section, Camden, N. J.

RADIO CORPORATION OF AMERICA


SUPER COLOSSAL SUPER
EXTRAVAGANZA
PRIZES★
★3★ALL★STAR★BANDS★
TODAY
COWBOY PETE
SEE GANGSTER AT BAY
TRIPLE FEATURE
DRAMA
THRILLS
TRIPLE FEATURE
COMPLETE STAGE SHOW
BARGAIN MATINEE
SEE LATEST WAR NEWS
ACROB
TOKIO BOMBED
8 GREAT STARS IN ONE PICTURE
EXTRA
GLORIA GLORIOUS
FREE WITH EVERY LUCKY TICKET SET OF DISHES
FEATURES
Frank BEAVEN

*"Pardon me, but is this theater Air Conditioned?"**

SPECIAL attractions may lure patrons to the box office, but in hot, sultry weather it takes air conditioning to get them inside. And, as many operators have learned from patron complaints, it takes *real* air conditioning . . . and *good* air conditioning.

There can be lots of disappointments in incomplete systems that do not provide all of the benefits of true air conditioning. And there can be much grief in systems that chill patrons with damp, clammy cold.

That's why, before the war, so many operators were turning to General Electric Air Conditioning Systems . . . properly designed and engineered to provide fresh, clean, cool, comfortable air with *both temperature and humidity* correctly balanced for maximum comfort.

Of course, no theater can get new G-E Air Conditioning today. As fast as we can make refrigeration and air conditioning equipment, it is being rushed into war service. But after Victory, even finer G-E Air Conditioning will become available to theaters . . . and at a cost of ownership—through convenient G-E finance plans—that can liquidate itself by the sale of only *2 extra seats per 100 per performance* during the summer months. It's not too soon to start planning your postwar air conditioning installation!

☆ BUY WAR BONDS ☆

General Electric Co., Air Conditioning and Commercial Refrigeration Divisions, Section 4573, Bloomfield, N. J.

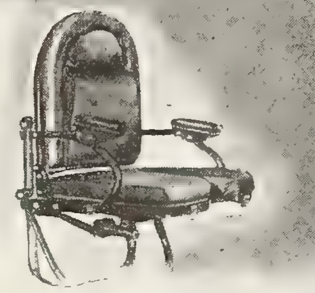
*Maybe the cartoon *is* a little farfetched, but the moral isn't . . . *when it comes to stimulating summer patronage, air conditioning rates top billing*

Air Conditioning by

GENERAL ELECTRIC

Hear the General Electric Radio Programs: The "G-E ALL-GIRL ORCHESTRA" Sundays, 10 p. m., EWT, NBC . . . "THE WORLD TODAY" News, Every Weekday, 6:45 p. m., EWT, CBS

Out of War, a better **NAUGAHYDE**



Now, as in peacetime, we are specializing in the development and production of fabrics for specific needs. In war, Naugahyde has scores of vital jobs, meets numerous government specifications . . . from flameproof berth covers for Navy fighting ships to seat upholstery for trucks, tanks, and airplanes.

Prior to Pearl Harbor we had already started developments to improve our commercial products through the use of plastics. This work was of tremendous value when we were called upon to furnish an almost unlimited number of special coated fabrics, for the Armed Forces.

War developments have also increased our abilities in the techniques of coating not only cotton but rayon, nylon, glass and other fabrics, using plastics or synthetic rubber coatings each designed for a specific purpose.

As we work to win the war, many new developments are coming from our laboratories which will result in a greatly improved family of Naugahyde Upholstery Fabrics after the war. Then, you will find that no matter what your upholstery problem—no matter how specialized it is—there is a Naugahyde Upholstery Fabric for you that resists wear, looks smart, costs little.

GENUINE
NAUGAHYDE
UPHOLSTERY

NAUGAHYDE is now manufactured and sold to conform with the following specifications: 34L13 Bureau of Ships; E-KK-L-136a, Type 3 Federal Specification; 12026A Air Corps Fireproof Specification; 27F11 U.S. Navy; AXS-992 Ordnance Department; MN245 (both types) Maritime Commission.

Serving through Science
United States Rubber Company
1230 Sixth Avenue • Rockefeller Center • New York 20, N.Y.

Said 'n' Done

STATEMENTS AND REPORTS ABOUT THEATRE EQUIPMENT, MATERIALS AND SERVICES AND THOSE WHO SELL THEM

P. F. Thomas Made Treasurer In Altec Officer Changes

P. F. THOMAS

P. F. THOMAS has been elected treasurer of Altec Service Corporation to succeed H. M. Bessey, recently elected vice-president following the death of L. W. Conrow, former president. His election, said G. L. Carrington, president of Altec Service, was in accordance with a policy of promotion-within-the-organization of men of outstanding ability and loyalty.

Mr. Thomas was graduated from Purdue University in Electrical Engineering. He became associated with the Edison Storage and Battery Company, then joined Electrical Research Products in 1929 as installation engineer, operating in the Middle and Southwest territories. Later he transferred to the real estate and lease department of Erpi.

In 1937, upon the formation of Altec, he was appointed credit manager of the Detroit district. In 1942 he became branch manager and in November of the same year was appointed general credit manager at the New York home office.

•

The Continental Electric Company, Geneva, Ill., has issued a new catalog describing their line of electronic tubes. The catalog gives complete information and technical data on Continental phototubes, rectifier tubes, and grid control tubes.

•

They Were at Kwajalein, Too!

It takes many things to make a soldier; he doesn't fight with guns alone. So when the U. S. Navy told employes at the Yonkers, N. Y., plant of the Alexander Smith & Son Carpet Company that the blankets they rushed through production saw service in the brilliant conquest of the Marshall Islands, they felt as close to the fighting front as any worker in a gun factory.

Rear Admiral W. B. Young, addressing the employes, indicated the significance of the efforts in such classes of products by adding, "We count on your continued cooperation in order that blankets urgently needed for coming campaigns may be available on time."

You Don't Mind Waiting

...for new Strong Projection Arc Lamps, knowing that all those now being produced are helping to make possible the entertainment so appreciated by our boys on the fighting fronts.

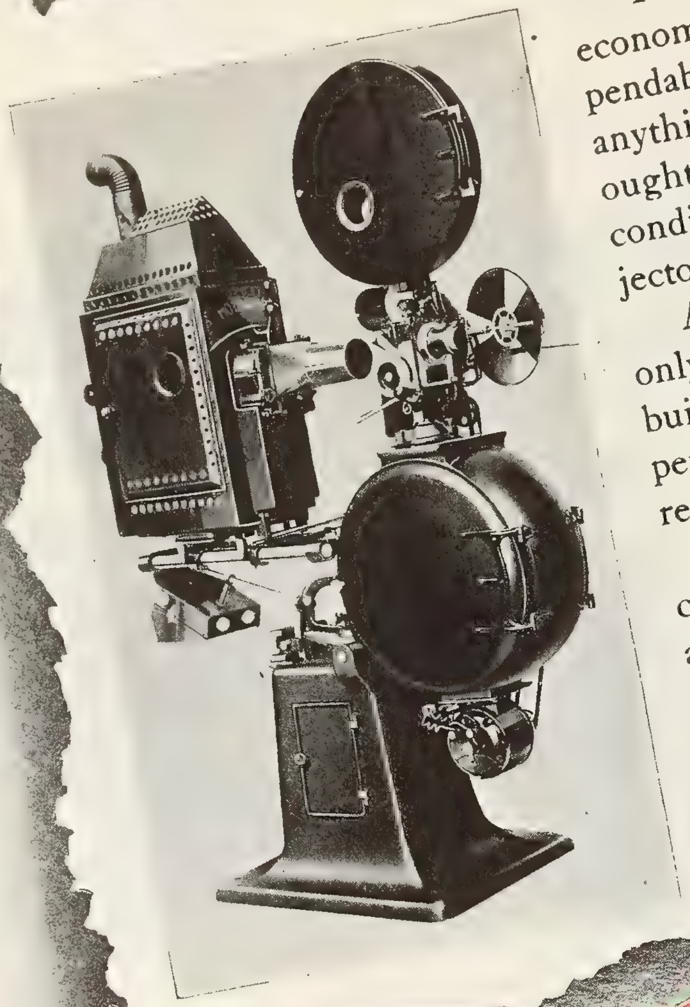
¶ How's about buying some more Bonds today to cut down the time until those boys can step up to your box office again?

Waiting in line to see films in New Georgia.
Photo by Army Overseas Motion Picture Service.

The Strong ELECTRIC CORPORATION
87 City Park Avenue Toledo 2, Ohio

• THE WORLD'S LARGEST MANUFACTURERS OF PROJECTION ARC LAMPS

A Motiograph Ad of 1916 said:



The daily delivery of service, easily, economically, uncomplainingly, the dependable readiness to do everything and anything that a motion picture projector ought to do when placed under exacting conditions, is the supreme test of a projector.

And this kind of service is possible only from projectors that are designed and built by builders with many years of experience in the projector industry and vast resources of organization equipment.

Building projectors over 20 years, we claim we have in the Motiograph De Luxe a projector unrivaled in beauty, projection and endurance.

We stand ready, and our distributors everywhere stand ready, to prove our claim for perfect projection, long life and small upkeep.

And you can say that again

in respect to the brand new Motiograph Projector which will be offered as soon as we have won the Victory... and you can help hurry that Victory by buying more and more War Bonds NOW!

MOTIOGRAPH
"SINCE 1896"
4431 W. LAKE STREET • CHICAGO 24, ILL.

Better Theatres

Published in every fourth issue of Motion Picture Herald
GEORGE SCHUTZ, Editor RAY GALLO, Advertising Manager

How Forward Auditorium Walls Affect Acoustics

A LETTER received the other day from an exhibitor contemplating certain changes in the forward part of his auditorium after the war, primarily for the purpose of increasing the capacity, prompted a search of our files for acoustical data compiled by the late C. C. Potwin. Certain inevitable feelings aside, the search had an unexpectedly happy ending. It unearthed the manuscript of an article—written just before his death—that had not been published.

This article concerned the acoustic significance of the shape and surfaces of auditoriums at the screen, and we recalled Charlie's frequent criticism of the manner in which these areas were neglected. Well, there has been considerable confusion about them. Charlie Potwin, of course, was an authority on acoustics whose specialty was the theatre. Here is what he recommended for treatment of the screen area:

"In connection with the acoustical planning and development of the theatre structure, architects frequently ask how the walls adjacent to the screen may best be designed from the acoustical point of view. A typical question reads, 'Are these surfaces important in the their relation to good acoustics, and if so, how should they be shaped?'

The surfaces adjacent to the screen are very important in acoustical design—so important that they may present a source of difficulty if not properly arranged.

"As an example, the design practice in some cases has been to develop the front side walls in the form of concave curves, with the radius of these curves often located at a point on each side of the forward seating area. In several such cases these surfaces have focussed first or second reflections to the radial point, with a resulting interference similar to that of an echo.

"In one case, in particular, where the writer was called in to determine the source of difficulty in the forward sections of the seating area, it was quite obvious that the concavely curved front walls were responsible for the disturbing effect. This effect was so marked as to give the effect of a distinct echo. After a small amount of draping material was placed at each side *on the curved front walls,* the effect disappeared almost entirely. From this example and other similar experiences it may be stated, generally, that *concave curves, even of the very shallow type, should be avoided in the design of the front wall surfaces.*

"Splayed surfaces worked out in straight lines from a point near the screen to the side walls are more desirable acoustically than concave curves; however, if these splays are designed as large, unbroken surfaces, they may produce disturbing first reflections in the forward seating banks, unless they 'fan out' quickly to each side.

"Convexly curved forms, or angular shaping, can be used very effectively in the design of the front side walls, provided such surfaces are arranged properly to distribute the sound reflected from them to the audience area."

•

To turn to another factor in current planning: Most questions concerning the adaptation of television to the physical scheme of the theatre are confined to the operational requirements and the placement of its gadgets. More important in wartime planning is the question of its effect on the capacity, or at any rate, the form of the auditorium. From anything that the television people have disclosed thus far, the equipment itself offers no substantial problem of physical adaptation to conventional theatre design. But does television advise a relatively short auditorium of several levels of seating because of limitations of picture size and screen illumination? The question has immediate importance because of a prewar tendency to seat as many as 1,200 on a single floor.—*G. S.*

AVAILABLE NOW FOR CONSTANT SERVICE

WITH the completion in this issue of Ben Schlanger's series of basic floor pitch schemes, and of John Sefing's inspection record and inventory system, theatre operation has permanent tools in two widely different aspects of its interests: planning of the building, and maintenance of both building and equipment. Both were the product of decisions prompted by the inquiries and suggestions of theatre people themselves.

Of the inquiries received through the years, seeking guidance in laying out a building for a theatre, at least half have always asked for floor slope specifications. Mr. Schlanger, in one phase of his serial discussion of theatre design methods, has now supplied a set of basic specifications from which any exhibitor—at least with the aid of a local architect (even if he has no theatre experience) or a contractor—should be able to determine the main floor gradient, stadium and balcony pitches, projection room location and screen position for any project.

And, in view of the fact that obstructed vision is Mr. Schlanger's pet peeve, and of years of effort to find practical ways of getting rid of it, floors and risers, based on the calculations he has presented for a variety of capacities, ground conditions and seating levels, promise viewing conditions better than those with which an earlier theatre business was long content.

The Theatre Inspection Guide and Record has covered, since last May, every major division of physical operation. It supplies not mere lists of items but detailed instructions for examination and correction of the condition discovered.

The record forms have been of course useable as published; for continued application of the system they may be readily reproduced by either the regular printing or photo-offset method. The accompanying text supplies a comprehensive manual on the maintenance of theatre equipment and buildings.

•

These two features have prompted most of the requests for back copies of Better Theatres received during the past seven or eight months. Now especially—though even in normal times some past issues are soon exhausted—back copies are frequently unavailable because wartime paper restrictions greatly limit the number of copies printed of any one issue. Many exhibitors and circuit maintenance and construction executives have always filed Better Theatres; this, at any rate until WPB regulations for the publishing business are relaxed, is the only way to assure having, promptly and in printed form, published material likely to have recurrent value—and most of the articles in Better Theatres are of permanent rather than of current significance only.

Planning Floor Levels For Maximum Seating

HOW TO DESIGN a Motion Picture Theatre

One of a Group of Articles on Theatre Planning

By
BEN SCHLANGER

THIS CONSIDERATION of the large overhang type of upper level seating is the last of the series of studies presented to meet the various ground conditions and plan arrangements in solving the floor slopes and upper level inclines for sightline clearances.

The upper level illustrated overhangs seventeen rows of the main floor seating. Such an overhang is recommended as a *maximum* projection, since any additional overhang creates acoustical and psychological problems. The upper level seating must be placed as low as the illustrated sightline "A"-"A" will permit so that the downward viewing angles from the upper level can be as flat as is possible for physical comfort. This condition dictates a minimum headroom from the main floor to the ceiling under the upper seating tier.

Any further projection of the upper tier would emphasize and make for an oppressive feeling in the area under the overhang. Acoustically it is difficult to pump the sound properly into the rear part of the main floor seating when the overhang is too great and placed at the lowest possible position.

Floor slope No. 5 (issue of August 21, 1943) has been recommended for this seating scheme because its use of a maximum reverse slope at the screen end permits minimum riser heights and the smallest downward viewing angles for the upper level seating. This recommendation is made *regardless of the nature of the slope of ground* upon which the main floor seating is placed, because in this case the quality of the upper level seating becomes the most important consideration in determining the design. And as has been stated before, it is wholly practicable to allow a difference in levels if the floor at the first row of seats on the main level is above the natural ground level at the point where exit doors must be placed. This first row of seats must never be *below* the natural grade at this point because of water conditions.

With three banks of seating of 14 chairs across each, the scheme illustrated will permit a capacity of about 2,200 chairs, which, incidentally, may be considered maximum seating capacity and maximum design conditions for the height and width of an auditorium well adapted to the exhibition of 35-mm film. Seating depth and width are stretched to the limits advisable for viewing the largest picture that can properly be projected.

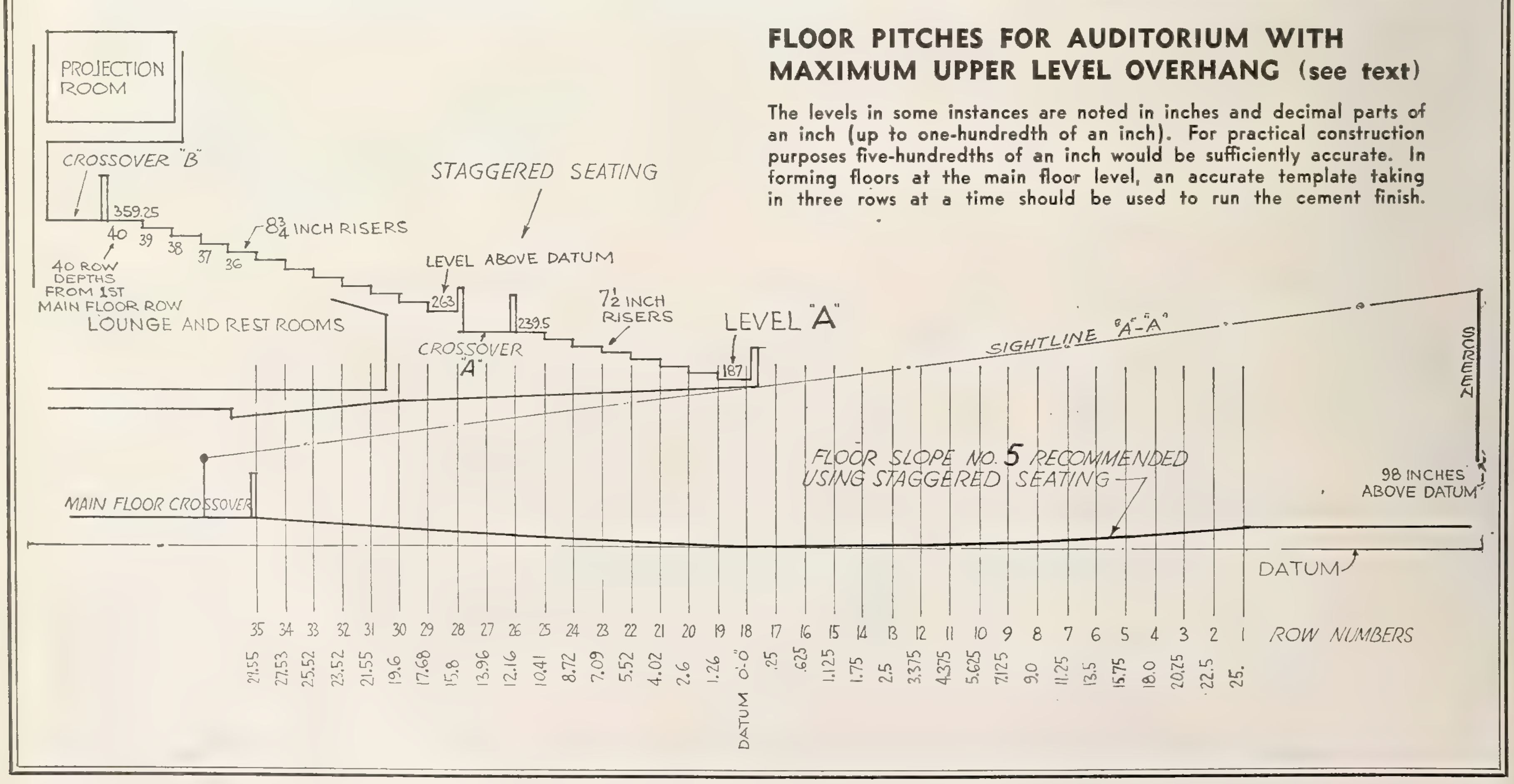
The scheme illustrated can also be used for a narrower auditorium, to increase the seating capacity.

Staggered seating *must* be used with this plan, on the main floor as well as in the upper level of seating, as has been recommended in all of the previous studies. The use of staggered seating in the upper level, and the relatively high placing of the screen, has made it possible to use riser heights and seating platform level differences small enough so that there is no need for the extra step between platform levels.

Note the 7½-inch risers in the front part, and the 8¾-inch risers in the rear part of the upper level. No riser should be greater than 8 inches for safety and comfort. The ¾-inch excessive height in the risers shown is taken care of by ramping the platform upward ¾-inch *in the aisles only*, so that the riser is only 8 inches at the point of rise.

If the crossover "A" is to be used as a main feed into the upper level, it will be advisable to raise *Level* 263 another 6 inches to obtain clear sightlines over the people walking on crossover "A." In this event the risers marked 8¾ inches should

(*Continued on page* 92)


PROJECTION ROOM
CROSSOVER "B"
359.25
40
39
38
37
36
8¾ INCH RISERS
40 ROW DEPTHS FROM 1ST MAIN FLOOR ROW
LOUNGE AND REST ROOMS
STAGGERED SEATING
LEVEL ABOVE DATUM
263
239.5
CROSSOVER "A"
7½ INCH RISERS
LEVEL "A"
187
SIGHTLINE "A"-"A"
SCREEN
MAIN FLOOR CROSSOVER
FLOOR SLOPE NO. 5 RECOMMENDED USING STAGGERED SEATING
98 INCHES ABOVE DATUM
DATUM
35 34 33 32 31 30 29 28 27 26 25 24 23 22 21 20 19 18 17 16 15 14 13 12 11 10 9 8 7 6 5 4 3 2 1 ROW NUMBERS
29.55 27.53 25.52 23.52 21.55 19.6 17.68 15.8 13.96 12.16 10.41 8.72 7.09 5.52 4.02 2.6 1.26 0'-0" .25 .625 1.125 1.75 2.5 3.375 4.375 5.625 7.125 9.0 11.25 13.5 15.75 18.0 20.75 22.5 25.
DATUM

FLOOR PITCHES FOR AUDITORIUM WITH MAXIMUM UPPER LEVEL OVERHANG (see text)

The levels in some instances are noted in inches and decimal parts of an inch (up to one-hundredth of an inch). For practical construction purposes five-hundredths of an inch would be sufficiently accurate. In forming floors at the main floor level, an accurate template taking in three rows at a time should be used to run the cement finish.

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ARMY E NAVY

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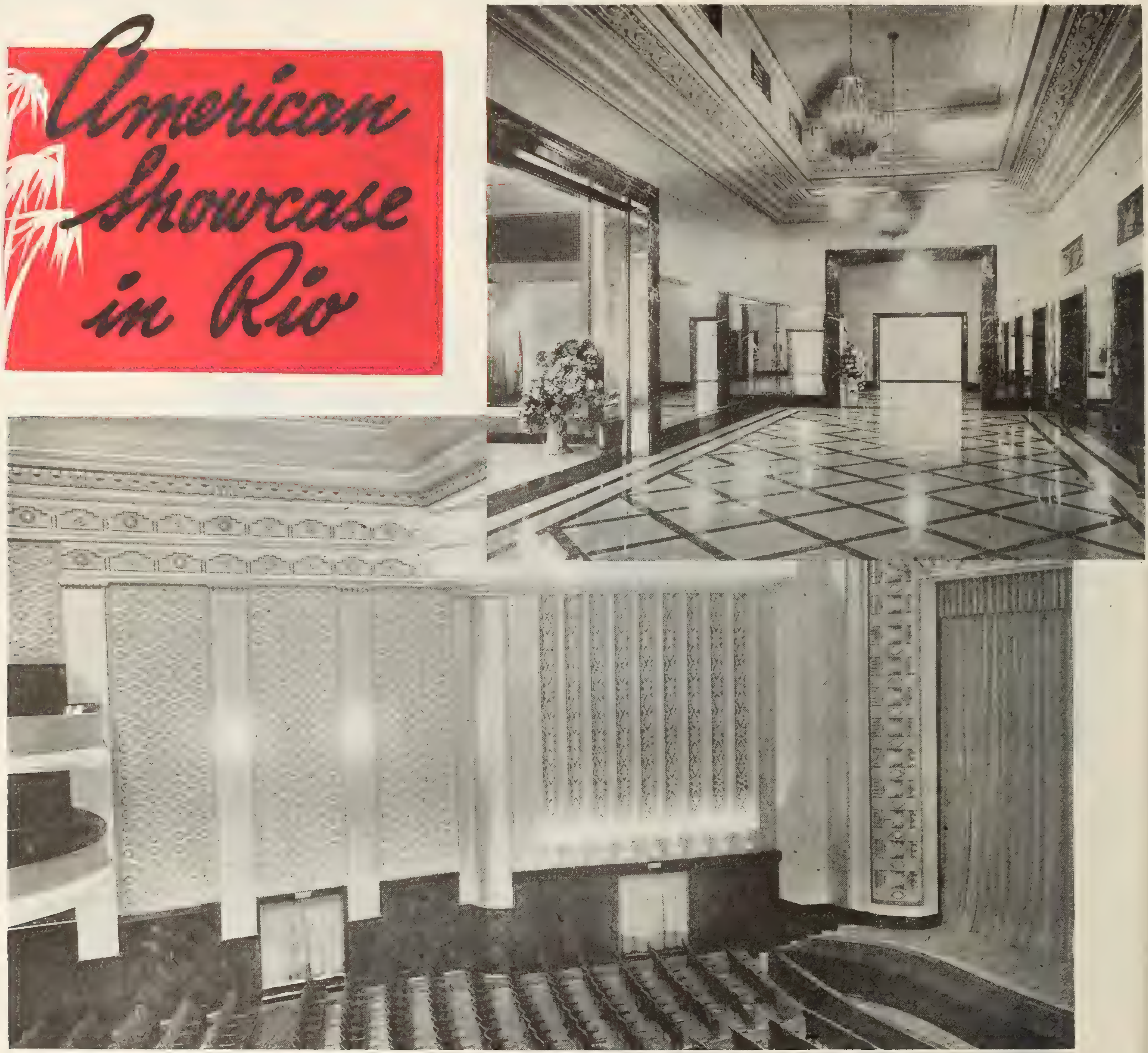
American Showcase in Rio



Above, the foyer and auditorium of the Palacio; below, the projection room.

■ Wartime Latin-America has been adding an impressive number of fine motion picture theatres. One of the newest of these is the Palacio theatre in Rio de Janeiro, Brazil. This house, seating 1,600, is distinguished by an affiliation with 20th Century-Fox. The theatre is a unit of the circuit operated by Luiz Severiano Riberio, with whom 20th Century-Fox, through J. Carlo Bavetta, managing director for 20th Century-Fox in Brazil, has arranged for a long-term franchise, making the theatre a 20th Century-Fox "showcase" in the Brazilian capital. Architecturally, the theatre is of classic-modern style; it is elaborately appointed and is extremely spacious in plan. Facilities include air-conditioning with mechanical refrigeration. The Palacio theatre is located in the heart of the amusement center of Rio de Janeiro. The Riberio Circuit is the largest in Brazil; it comprises 50 theatres operating in the capital and suburbs. Both Mr. Bavetta and Mr. Riberio were hosts to celebrities and city officials at the opening, for which the feature was 20th Century-Fox's "Springtime in the Rockies".

Money-saving tips for your post-war carpet installations

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BONDS

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Get the carpet that will help you build the "atmosphere" that you want. Bigelow Carpet Counsel will be glad to help you.

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THOMPSONVILLE MILL

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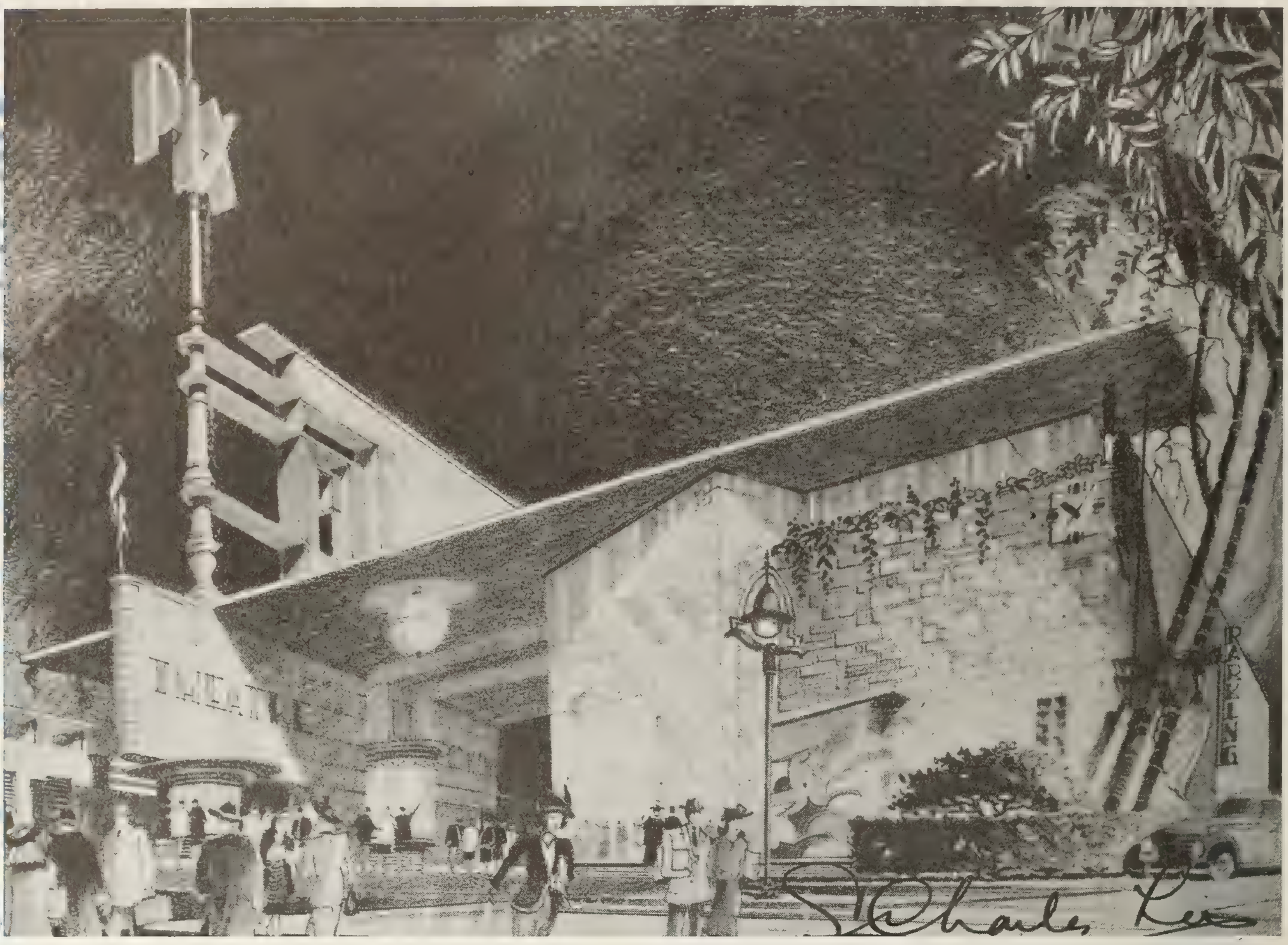
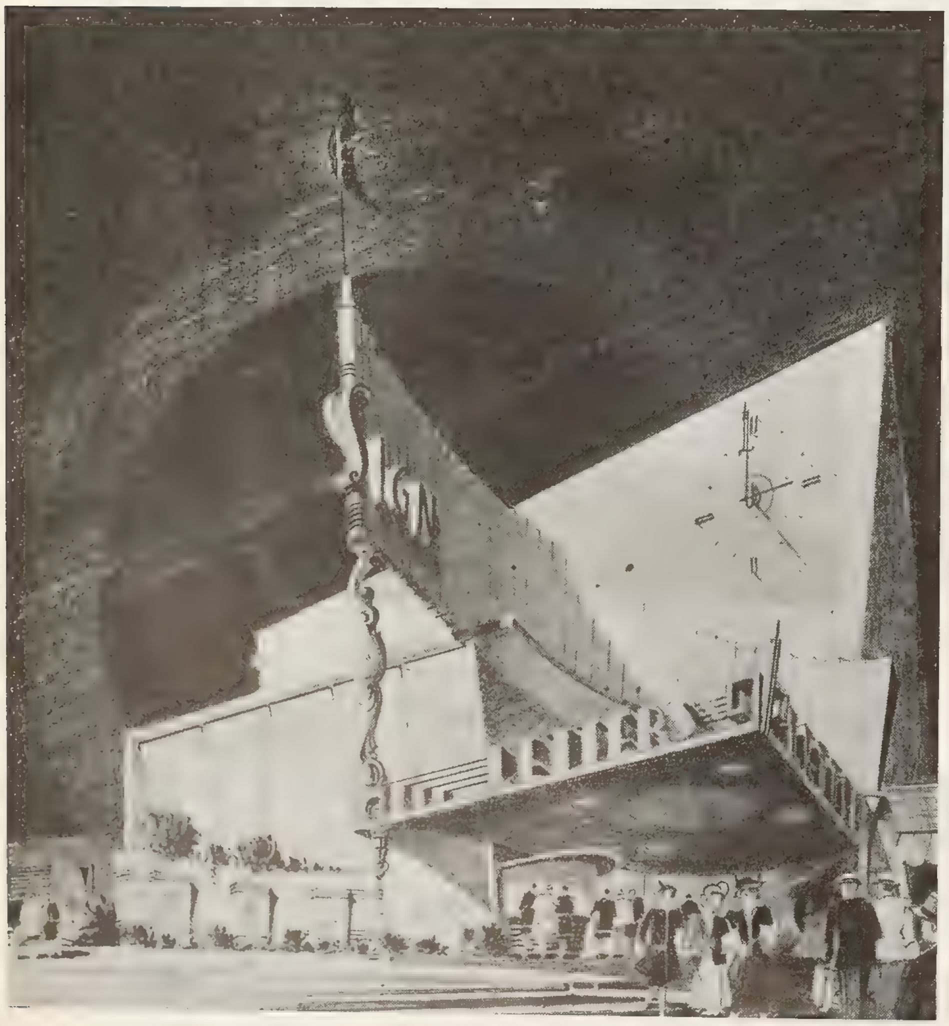
RUGS & CARPETS
BIGELOW WEAVERS

LOOKING AHEAD IN THEATRE DESIGN: Two More of a Series of Post-War Studies by S. CHARLES LEE





Glorifying the Show!

Here are couple more ideas for selling the show with the building—the feel of it in form—view of its luxury inside through glass wall sections—plenty of sign work and other advertising devices. The one called Pix mixes modern with rustic—good for suburbs—but neither leaves anything to the imagination as to what the place is for.

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In lamps marked G-E, you get all the benefits of over 50 years of General Electric Lamp Research
Planning postwar redecoration? G-E lighting can be one of your most important tools in creating new, outstanding effects to please patronage. J. P. Harris Theater, Pittsburgh, Pa.
Remember! Good lamps are the heart of any lighting installation.
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G-E MAZDA LAMPS

GENERAL ELECTRIC

BUY WAR BONDS

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John J. Sefing's WAYS & MEANS

in operation, installation, maintenance

John J. Sefing is a graduate mechanical engineer and has long specialized in theatre work

WARTIME INSPECTION: 11. The Theatre Building

LAST OF A SERIES OF INSPECTION GUIDES WITH RECORD FORMS

[*The Maintenance Inspection Record form for The Theatre Building appears on pages* 82-83. *Beginning below, with each item numbered according to its number in the form, is an explanation of procedure for efficient examination and for correction of defects. The first guide, on projection and sound, was published in May* 29, 1943, *issue; items are numbered cumulatively regardless of classification so as to avoid confusion in the use of the record forms.*]

ITEM 116: Cement Floors

The floors in the theatre should be given a thorough checkup periodically, and repairs should be made as quickly and as well as possible, for the condition of the floors affects the useful life of the chairs, rubber mats and carpeting. Factors contributing to faults in floors can be any or all of the following:

(1) Improperly laid expansion joints, or omission of these joints.

(2) Fastening of chair standards directly in line with such joints.

(3) Original concrete mixture improperly mixed or of wrong proportions.

(4) Cross-sectional area or thickness of the concrete too thin or skimpy in spots.

(5) Fill underneath the concrete not tamped solid or is uneven, leaving hollow spaces.

(6) Thin layer of concrete joined to a thicker layer without any shrinkage joints or fillet bands for gradual reduction from the thicker to the thinner body.

(7) Sections of fresh or new concrete improperly joined to the old concrete already set.

(8) The original concrete mixed and poured in freezing weather.

(9) The normal or abnormal expansion and contraction of the concrete due to temperature changes.

(10) Practice of washing down the floor with strong acids, which tend to weaken the concrete, especially when of poor makeup and construction.

EXPANSION - SHRINKAGE JOINTS

In checking the condition of the floor, remember that the expansion or shrinkage joints should be well defined and of proper and uniform width from wall to wall. Also, they should be laid out in equal sections the full depth of the auditorium area, and to follow the contour or shape of the floor. A chair installation where the fastening bolts are anchored at or near these joints is bound to give trouble in time.

Where trouble is experienced at these expansion joints, a *larger* portion of the old concrete than is broken or fractured should be removed, the fill underneath be tamped solid, and a strong mixture of new concrete be poured. Where a row of chair standards is fastened directly on the expansion joint the best remedy is to move these chairs forward a little and re-drill the holes to avoid future trouble.

BAD CEMENT CONDITIONS

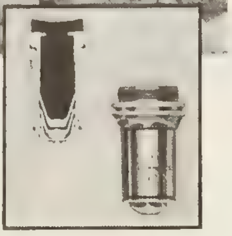
When individual chairs are loose on the floor, and the holes are not too bad, the standards can be held fast by pouring fast setting patent cement, or molten lead, around the old bolts. In some cases special toggle floor bolt or bolts with large iron washers can be inserted in the faulty holes, and then set in place by pouring cement or lead around them.

When repairs are to be done either by the theatre staff or by an outside contractor, bear the following in mind:

Old concrete or concrete that has already set should be roughened, thoroughly cleansed of dirt, dust and other foreign material, well wetted with water, then slushed with a mixture of one part cement and two parts sand.

Concrete that has partly set in the mixing batch and has so hardened that it cannot be mixed readily, should not be poured

(*Continued on page* 79)



Accuracy that Counts on all Fronts

Bausch & Lomb Oil Immersion Objective —97X-N.A. 1.25.

At first glance there would seem to be little relationship between an intricate, ten-foot long height finder and a microscope objective with lenses of less than one millimeter in radius. Yet both are the products of the same eyes, the same facilities, the same standards of accuracy, the same experience. Both are aiding in America's war effort. Both are products of Bausch & Lomb.

The lens computing and grinding skills that for years have produced the minute, exceedingly accurate lens components of the microscope objective are today also being employed in the production of height-finders and gunfire control instruments that are helping America's armed forces to win an earlier Victory.

This quantity production of precision optical instruments, pioneered and fostered by Bausch & Lomb through years of peace, has become a highly valued asset to an America at war. Here again, because of its wartime accomplishments, Bausch & Lomb will be able to extend its optical services to peacetime pursuits when Victory is won.

For Bausch & Lomb Instruments essential to Victory—priorities govern delivery schedules.

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"And copper is...second only to steel in usage!"

***(The Iron Age: Jan. 6, 1944. p. 74)**

TODAY, "usage" refers primarily to war usage, and "scarcity" is a word of challenge to every American!

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Then turn it all in to your distributor, or to your local salvage headquarters, so that it can be put back into war-essential products.

For additional economy of copper, and carbons too, a bulletin describing completely the operation of the Victory High Intensity Carbons . . . "National," "Suprex," and "Orotip,". . . has been in general distribution. If you have not received your copy, write today. National Carbon Company, Inc., Cleveland 1, Ohio, Dept. **5c.**

The words "National," "Suprex," and "Orotip" are registered trade-marks of National Carbon Company, Inc.

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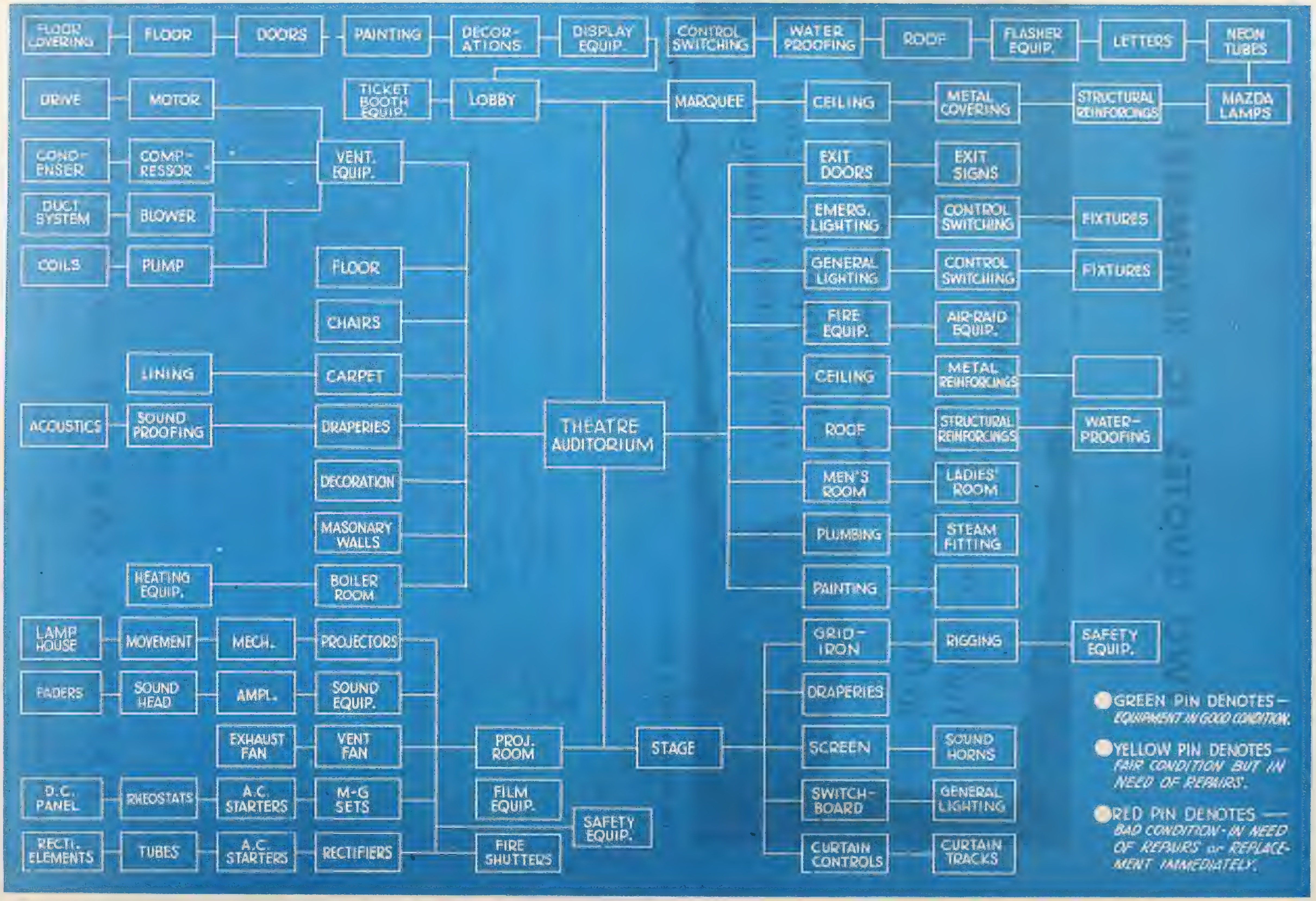
Unit of Union Carbide and Carbon Corporation

CARBON PRODUCTS DIVISION, Cleveland 1, Ohio UCC **New York, Pittsburgh, Chicago, San Francisco**

PERPETUAL MAINTENANCE REPORT CHART

SEE EXPLANATION ON OPPOSITE PAGE


FLOOR COVERING
FLOOR
DOORS
PAINTING
DECOR-ATIONS
DISPLAY EQUIP.
CONTROL SWITCHING
WATER PROOFING
ROOF
FLASHER EQUIP.
LETTERS
NEON TUBES
DRIVE
MOTOR
TICKET BOOTH EQUIP.
LOBBY
MARQUEE
CEILING
METAL COVERINGS
STRUCTURAL REINFORCINGS
MAZDA LAMPS
COND-ENSER
COMP-RESSOR
VENT. EQUIP.
EXIT DOORS
EXIT SIGNS
DUCT SYSTEM
BLOWER
EMERG. LIGHTING
CONTROL SWITCHING
FIXTURES
COILS
PUMP
FLOOR
GENERAL LIGHTING
CONTROL SWITCHING
FIXTURES
CHAIRS
FIRE EQUIP.
AIR-RAID EQUIP.
LINING
CARPET
CEILING
METAL REINFORCINGS
ACOUSTICS
SOUND PROOFING
DRAPERIES
THEATRE AUDITORIUM
ROOF
STRUCTURAL REINFORCINGS
WATER-PROOFING
DECORATION
MEN'S ROOM
LADIES' ROOM
MASONARY WALLS
PLUMBING
STEAM FITTING
HEATING EQUIP.
BOILER ROOM
PAINTING
LAMP HOUSE
MOVEMENT
MECH.
PROJECTORS
GRID-IRON
RIGGING
SAFETY EQUIP.
FADERS
SOUND HEAD
AMPL.
SOUND EQUIP.
DRAPERIES
EXHAUST FAN
VENT FAN
PROJ. ROOM
STAGE
SCREEN
SOUND HORNS
D.C. PANEL
RHEOSTATS
A.C. STARTERS
M-G SETS
FILM EQUIP.
SWITCH-BOARD
GENERAL LIGHTING
SAFETY EQUIP.
RECTI. ELEMENTS
TUBES
A.C. STARTERS
RECTIFIERS
FIRE SHUTTERS
CURTAIN CONTROLS
CURTAIN TRACKS
● GREEN PIN DENOTES — EQUIPMENT IN GOOD CONDITION.
● YELLOW PIN DENOTES — FAIR CONDITION BUT IN NEED OF REPAIRS.
● RED PIN DENOTES — BAD CONDITION - IN NEED OF REPAIRS or REPLACEMENT IMMEDIATELY.

(*Continued from page* 76)

if a lasting job is expected. When any interruptions will occur between mixing and the pouring of the concrete due to breaks of the show, a slow-setting cement should always be used. Always make sure that the ground fill underneath where the new concrete is to be poured is thoroughly tamped down.

Cinder concrete, if used as a base, should be around 4 inches thick. The cinders should be checked to see if they are hard, clean, vitreous clinkers free from unburned coal, sulphur compounds or ashes.

POURING IN FREEZING WEATHER

In case the concrete must be mixed and poured in freezing weather, to prevent freezing dissolve rock salt in water (1 pound to 18 gallons) and pour this mixture into the concrete batch as required. This solution will be effective for temperature around 32° Fahrenheit (freezing); for every 3 degrees lower than 32° add 3 ounces more of salt.

Another way to avoid freezing of concrete and to quicken its setting is to use 2 pounds of carbonate of soda to 1 gallon of water, boiling the mixture and adding it to the cement mortar while that is being mixed.

ROUGH CONCRETE MIXTURE

A good mixture for rough concrete work consists of one part cement, three parts sand, laid at least 2 inches thick to withstand general wear and tear and proper fastening of the chairs and carpet. Sand to be used in finishing work should be very clean with no dust, dirt or vegetable matter. When the mixing is to be done by hand, the sand and cement should be turned over at least six times by means of a shovel or hoe until an even color is noticed. Then the right amount of clean water should be added and the whole mass remixed again until it is noticed that the mixing hoe or shovel leaves the mixture clean when drawn out.

When the concrete is poured in place, it should be worked into a compact mass

Perpetual Maintenance Report Chart (Opposite Page)

Supplementing the Maintenance Inspection and Inventory System completed in adjoining pages, this chart is offered as a means of providing management or maintenance departments a means of keeping at-a-glance track of physical conditions throughout the theatre (in a manner similar to that used in other matters on bulletin boards). As regular inspection and incidental reports reveal conditions in any class of equipment or section of the building, a pin or thumb tack with a head of a color denoting the condition (see legend of chart) is stuck in the proper square.

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RECT-O-LITE
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FOR 1 KILOWATT ARC

RECT-O-LITE Rectifier No. 45-T (3-phase) is the latest development in Rectifiers and produces **Clear, Bright, Flickerless** pictures. No moving parts; no servicing; saves enough current to pay for itself. I YEAR GUARANTEE.

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ADLER "THIRD DIMENSION" MULTIPLE SIZE SILHOUETTE LETTERS
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ADLER SILHOUETTE LETTER CO.
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- - *Save Those Extra Copper Drippings* - -

by the use of a straight shovel or special slicing tool kept moving up and down until the concrete has settled in the proper places and the surplus water has come to the top.

BROKEN OR CRACKED TERRAZZO

Where sections of terrazzo flooring are cracked or broken, and material or experienced help is not readily available, an ordinary cement mortar *can* be used in the repairs satisfactorily if the cracked or broken areas chipped away for repairing are given a shape that makes a design in the floor—a star, diamond, circle, etc. If the spot to be repaired is on one side, the design of course would have to be balanced by the same design on the opposite side.

Such designs really should be in color to be effective, and there is on the market a special concrete paint that can be easily mixed with ordinary cement mortar. This paint can be had in three different colors. After the colored concrete is poured, finished off smoothly and properly set, it can be waxed to a high polish by the use of a special concrete wax.

In checking the floor areas in the entrance lobby, make sure that no defects are present that may have left the edges of the recessed mats or floor borders extending beyond the walking level.

ITEM 117: Wood Floors

As a general rule, wood floors require more repairing and care than cement floors, especially when the original installation had been done improperly and without foresight. When wood floors give constant trouble, the causes may be:

(1) Single flooring was laid over the entire auditorium floor area, or in certain sections, with improper tongues and grooves, making a tight fit impossible.

(2) Ground fill underneath is holding dampness or water is causing the wood to belly up (especially likely if the flooring is not joined tightly or the floor is carrying an excessive concentrated load).

(3) Supporting wood joists under flooring are rotted, of improper sizes, or are spaced too far apart.

(4) Flooring has been or is being washed down with excessive water, or there are leaks present at the exit doors.

(5) Improper kind of wood used, with dead knots, splits, worm holes, piths and warps.

(6) Chair standards in reseating jobs fastened with improper screws in same holes used for preceding chairs; or old chairs were ripped off the floor without backing out the flooring screws. When wood flooring is badly chewed by the screws holding down the chairs, is split or bellied up, the best thing is to lay down new flooring rather than to try to plug up the holes or to toe-nailing the splits.

Where the flooring or joists are rotted, or continuously damp, the fill underneath should be maide moisture-proof by stopping the source of water penetration and filling in with cinders.

Where the flooring has sagged, new joists should be installed if need be, or the joists be blocked up solidly with the fill underneath.

For wood flooring the best wood is *maple,* but double flooring should be laid with *white pine* or *hemlock* as the first floor, and *maple* as the finish.

ITEM 118: Walls, Masonry

Where cracks or fractures are found in the wall due, as in most cases, to setting of the building, the holes should be cleaned out, wetted and then filled in solidly with a mixture of one part cement, and one part clean, fine sand. Where there is moisture penetration through the walls, especially at the chair rail area, which is nearest to the outside grade or ground line, the area affected should be properly treated with mastic asphalt, with no untreated seams.

Another method is to use an alum solution wash consisting of 1 pound of alum dissolved in a gallon of water; this is mixed with a solution of 2¼ pounds of pure hard soap dissolved in a gallon of water.

Before applying any solution make sure that the wall is thoroughly dry and the surface is not colder than 50° Fahrenheit.

If a soap wash is used, it should first be boiled and then applied to the wall at a temperature of about 65° Fahrenheit. After the first wash is applied it should be left to dry for at least a day and then another such wash applied. Also aluminum-sulphate can be used for damp-proofing.

MOISTURE PENETRATION

Where there is moisture penetration in back of a tile waiscoting, patented waterproof cement can be applied with the defective area covered at least 2 feet beyond all around. This cement should be applied very carefully for lasting results.

Another method is to apply successive coats of tar paper and felt, or asphalt and felt seal paper. First, the area in and around the fracture should receive a generous swabbing of tar or asphalt, then and before this has become cold, one thickness of the paper saturated with coal tar should be laid. In turn, this paper should get a coating of coal tar or asphalt, then another layer of paper should be applied, this operation to be continued until there are from five to six layers of paper, with six or seven swabbings of the tar or asphalt.

Where a white powdery crust appears on the outside walls (exposed to the weather), hot paraffin can be applied to overcome this condition—or some reliable patented waterproofing mixture. However, first the *exposed top surfaces of the brickwork* should be waterproofed, and the roof, cornices and rain gutters made water-tight to prevent penetration of rain or moisture.

For inside waterproofing, the soap solution or aluminum-sulphate can be used as explained above.

ITEM 119: Standee Rails

When the standee rail is constructed of hollow tile or terra cotta with a good plastic finish, there is very little attention and care required except for occasional touching up of the marred surfaces. However, a periodical checkup should be made to see if the backs of the last row of chairs are not touching or rubbing hard against the rail. A condition of this sort, if not remedied, will not only mar the rail but ruin the backs of the chairs and help to reduce the life of the upholstery and the seat covers.

Sometimes the trouble may be caused by loosened backs, or the last row of chairs has been incorrectly installed. The only alternatives are to tighten up the backs, or move the chairs slightly forward. Defects of woodframed standee rails can be:

(1) Corner posts are not tied in properly to the floor, are of improper size, or have defective splices.

(2) Insufficient number of intermediate posts in the core, or they are spaced too far apart.

(3) Insufficient or improper cross-bracing between these intermediate posts to take the strain of the patron pushing against the rail.

(4) Lack of a substantial base or kick-block at the bottom.

(5) The plaster or composition finish has been improperly applied, or the wire or wood lath backing is of the wrong type and size.

(6) The flooring or the joists (if of wood) are loose, rotted or not resting solidly on the fill underneath.

ITEM 120: Plastering

As a rule plaster, when mixed and applied properly, will last a long time. However, faults may appear in some cases and they should be accorded immediate care so as not to spoil the decorative appearance of the auditorium. Stains appearing on the surface of the plaster can be caused by leaks from the roof or through the wall. Any and all leaks should be repaired immediately. Crust and stain may be the result of too much lime in the water mixed with the mortar; the lime has saturated the brickwork and is evaporating to the surface. In some cases the trouble may be that the plaster has been applied to walls not thoroughly dry or walls extremely cold.

Lime stains can be remedied by first scraping off all loose scale and plaster and then applying the alum solution mentioned before for moisture-proofing. In addition, however, when this application is dry it should be lightly sponged with clean water, then left to dry again, after which linseed oil should be applied. After this treatment fresh plaster can be applied; when dry it is ready for painting.

Where alkaline or even caustic stains are noticed on plaster, the affected areas should be washed with a strong solution of zinc sulphate. In applying and handling this preparation extreme care should be taken.

PLASTER FINISHES

When some plastering repair work must be done, the different types of finishes should be understood. A *sand finish* is a

(*Continued on page 84*)

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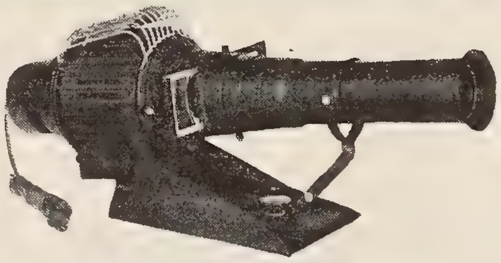
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THEATRE ____________________

LOCATION ____________________

MAINTENANCE INSPECTION RECORD-

ITEM INSPECTED	DATE INSPECTED	DEFECTIVE PART (UNIT OR MATERIAL) INSPECTED	AMOUNT IN SAME CONDITION	TOTAL AM'T IN USE OR ON HAND	LOCATION (AS NECESSARY)	MAKE	PART OR STYLE NO.	INSTALLATION DATE	ORIGIN PRI
116. Cement Floors									
117. Wood Floors									
118. Walls, Masonry									
119. Standee Rails									
120. Plastering									
121. Painting									
122. Structural Members									
123. Fire Escapes									
124. Ceilings									
125. Roofing									

he Theatre Building

MANAGER ____________________

INSPECTED BY ____________________

NATURE OF DEFECT	CORRECTION (check)		DATE OF Correction	SUGGESTIONS FOR POST-WAR REPLACEMENT or REVISION
	REPLACE	REPAIR		

(*Continued from page* 81)

cement plaster about 1-inch thick having a rough surface resembling coarse sandpaper. The cement is mixed in the regular way, only a lot of coarse sand is used and it is finished with a wooden or cork-faced float trowel.

A *hard finish* consists of lime putty and plaster of Paris, to which marble-dust is sometimes added. However, plaster of Paris should not be mixed with the lime putty until a few minutes before using. And no more should be mixed at one time than can be used up at once as this mixture sets quickly, after which it cannot be used. This hard finish is made with a steel trowel and wet brush; the more the surface is troweled the harder it becomes.

This hard finish can be obtained also by mixing about four parts of Keene's cement to one part of lime putty or hydrated lime. For a very good job in obtaining a hard finish use equal parts of hydrated lime and Keene's cement. This Keene's cement plaster is used extensively in theatre work as it has less of the so-called "sounding-board" effect which is noticed in other hard wall plasters when tapping it with the knuckles of the hand after it has set on the wall.

A sand or plain cement plaster finish should be used only as a finish around the chair rail area as it can withstand abuse, whereas ordinary gypsum plaster is too soft to take kicks, scratches, etc.

ITEM 121: Painting

Nearly all paint work deteriorates very rapidly with age. The main causes are dust in the air, extreme humidity, water penetration through leaks in the walls or roof, and chemical stains from the walls and plaster. Every one of these faults should be remedied if present, in order to have a lasting paint job.

There are several classes of paint used in theatres: *enamel,* which contains varnish; *calcimine* or other cold water paints, containing casein, albumen and glue or some other binder; *oil paints* (the most commonly used in theatres) having a white lead or white zinc base. The white lead can be used anywhere, but it has a tendency to turn slightly yellowish in time, especially when applied to walls in darkened areas. White zinc is very white and should be used only for inside work.

For good results only boiled linseed oil should be mixed with paint; for thinning purposes use turpentine or benzine.

Extreme care should be taken that too much drying compound is not mixed with paint as an excess will tend to shorten its life. If special driers are desired, to make the paint dry more rapidly, use only 10% by volume; and they should not contain any rosin or an alligator skin effect will be the result on the painted surface.

PRIMING COAT

When new work, or old work scraped clean, is to be painted, a priming coat should first be applied consisting of a mixture of 1 gallon of paint thinned with 1 gallon of linseed oil. All defects, nail holes, etc., should be puttied smooth after the priming coat is applied. If the woodwork has knots or pitch and resinous areas, these should be touched up with shellac varnish before the priming coat of paint. When yellow pine is to be painted, mix equal parts of turpentine with the linseed oil and apply the mixture before the first coat; then a mixture of two parts of red lead to one part of white lead can be used for the priming coat.

Use only a flexible wooden knife or spatula for applying putty to fine woodwork so that it will not be scratched or marred.

SECOND AND FINAL COATS

When the second coat of paint is to have a dull finish instead, equal parts of turpentine, or benzine, and linseed oil should be used in the mixture. The final coat can be standard oil paint. If a glossy finish is not desired, it can be made dull by rubbing with pumice and water. Enamel paint can be readily applied over oil paint if a harder and finer finish is desired.

Sometimes the final coat can be made of enamel paint mixed with varnish and white lead, or zinc, with little linseed oil.

Only a good grade of spar varnish should be used never a quick-drying varnish, otherwise it will soon crack the finished surface.

INSIDE WOODWORK

When open-grained goodwork in the lobby, foyer or standee rail is to be varnished, it should first receive a coat of paste filler. This paste filler is better than liquid filler as it provides a good base for finish work and dries quicker. Paste filler should be rubbed on the gain of the woodwork or paneling with a stiff haired brush, and after it sets, a rough cloth should be used, rubbed across the gain to remove the excess filler.

Index of Subjects in Inspection Record System

ACCESSORIES, MISC.	Issue of December 11, 1943
AIR CONDITIONING	Issue of February 5, 1944
CURTAINS	Issue of August 21, 1943
FABRICS	Issue of August 21, 1943
FLOOR COVERINGS	Issue of July 24, 1943
HEATING PLANT CONTROLS	Issue of November 13, 1943
LIGHTING EQUIPMENT	Issue of October 16, 1943
PLUMBING	Issue of January 8, 1944
PROJECTION	Issue of May 29, 1943
PROJECTION ACCESSORIES	Issue of June 26, 1943
SCREEN	Issue of August 21, 1943
SEATING	Issue of July 24, 1943
SOUND	Issue of May 29, 1943
STAGE EQUIPMENT	Issue of September 18, 1943
VENTILATION	Issue of February 5, 1944

Where the wood is to be stained, the oil stain should be mixed with the paste filler. When close-grained woodwork is to be stained, the paste filler can be omitted, but the oil stain should be thinned with turpentine or benzine to the desired color, then applied as a wash. In about two days after the first application of the filler the first coat of varnish should be put on; then after about five days the surface should be rubbed with #000 sandpaper to provide a proper base for the next coat to stick to. Then at intervals of five days the succeeding coats of varnish should be applied, with each coat sanded before the next is applied. Generally, five such coats will give a very substantial finish. The final coat is left with a glossy finish.

OUTSIDE DOORS, DISPLAYS, ETC.

Outside lobby or vestibule doors, jambs, exterior windows, wood display frames and other wood surfaces exposed to the weather and sunlight should be varnished with a good grade of spar varnish and left with a glossy finish. In case shellac is used, the same method should be followed as suggested above, but at least six coats should be applied for proper durability.

PAINTING CEMENT FLOORS

In painting cement floors, first wash down the floor with benzine or similar solvent, then scrape off all the gum, grit, etc. Next apply a prime coat of a good grade of porch and deck paint, finishing with another coat of the same paint to give a hard, smooth surface to the floor. Always remember a well kept and properly painted floor will be easier to keep clean, while gum, grit, etc., will have less tendency to adhere to it.

In case the floor is to be painted a dull red, the paint can be mixed on the site by using white lead, venetian red and lamp black, the mixing to be done in proportions to get the desired color and consistency. Linseed oil or turpentine can be used for thinning.

Plain lead and oil painting of concrete floors is about the best finish that can be had, although ready-mixed porch and deck paint will do a good job if applied correctly in at least two coats. Where wood floors are to be varnished they should receive two coats of shellac varnish, then five or six coats of wax, a week apart, each coat being polished with a special waxing brush. Shellac can also be used on wood floors as it has long life, discolors the wood very little, and dries quickly.

PAINTING STEEL WORK

In painting structural steel members, rods, hangars, etc., the paint used should be tough and elastic with good adhesion properties, and should be to a large degree water- and rust-proof. Two coats of this paint should always be applied, and three coats would be desirable. When paint is applied to steel members it nearly always dries thin on the edges, angles, bolt and rivet heads, hence it is a very good practice to apply a partial or striping coat after the first full coat, covering all bolt and rivet heads, angles and edges and the surface about 1 inch back from the edges. When this striping coat becomes dry the second full coat should be applied. About one week should elapse between the application of the first and second coats of paint.

Only *true* red lead paint should be applied to structural steel work. In case the paint must be mixed on the site, the common practice is to mix 28 pounds of the red lead dry pigment to 1 gallon of linseed oil. Sometimes finely ground graphite in linseed oil is used for painting metal or steel. This mixture is easily applied as it flows easily and is less expensive than the red lead. Lamp black or bone black is also sometimes used, mixed with graphite. And in the past, on some jobs, the writer has used oxide of iron mixed in linseed oil to cover steel, and it did a fairly good job.

ITEM 122: Structural Members

Generally speaking, steel is more perishable than wood, as well as more expensive, and it is mostly used where its strength is essential to stability. As a result the protection of steel from corrosion is of prime importance. All iron supporting or reinforcing members throughout the theatre should be checked regularly for any structural weakness or needed repairs. Iron supporting members on top and around all entrance and exit doors should always be in a safe and solid condition.

Periodic checkups should be made of steel members supporting the gridiron over the stage, of all skylights, iron beams under the balcony, roof trusses, beams and girders. Any rust spots and scale should be removed by using a stiff-wire brush; thick and firmly stuck rust or scale can be removed with a hammer and chisel. However, care should be taken that the chisel cuts off only the rust without being allowed to dig into the steel.

The turnbuckles, hangar rods, struts, gusset plates and bolts on the marquee should be also checked for rust or scale and general weakness. Every bolt and nut should be tested with a heavy wrench for holding strength. Any leakage of water will quickly rust the threads and the constant minute vibration present in the structural members can loosen up the bolt nuts. Periodic checkup should be made of the wires, pullies, winches, etc., that hold in place and operate chandeliers and special displays or lights.

ITEM 123: Fire Escapes

Practically the same checkup and maintenance should be accorded all fire escapes as suggested in Items 121 and 122. In addition, these structures should be tested regularly to see if the hinges or pivot joints, treads and support angles are in good working order. Also, the fire escape should always be kept free and clear of storage material, ice and snow, etc.

ITEM 124: Ceilings

When defects are noticed in the ceiling, the trouble may be:

1. There are roof leaks present.

2. The wood or steel trusses are defective or have deteriorated because of excessive loads.

3. Some ceiling hangars are broken or are loosened.

4. The lathing is not properly latched to the plaster or is of the wrong type and size.

5. Materials are stored on the ceiling, adding to the dead load; or the composition of these materials is staining the ceiling. In case the plastering is at fault, the trouble may be that plain wire sheet laths are installed and the plaster covers only one side of the lath without thoroughly imbedding itself on the other side of the perforation. Also, this lath may not be stretched properly for a firm foundation to which the plaster can stick.

On ceilings, only expanded metal lath with diamond-shaped or rectangular mesh should be used.

In some cases where wood laths are used in the ceiling, the trouble may come from the wood not being well seasoned, and free from sap, bark and dead knots. Wood laths of hard pine will also stain the plaster as they contain too much pitch.

ITEM 125: Roofing

It is very important that the roof be inspected regularly for defects; repairs should be made as soon as possible. The most common troubles found in roofs are as follows:

1. The metal flashing or the coping on the parapet walls have rusted or deteriorated to such an extent that water leaks through them into the theatre.

2. Rain water gutters, leaders, downspouts are rusted or blocked up with rubbish.

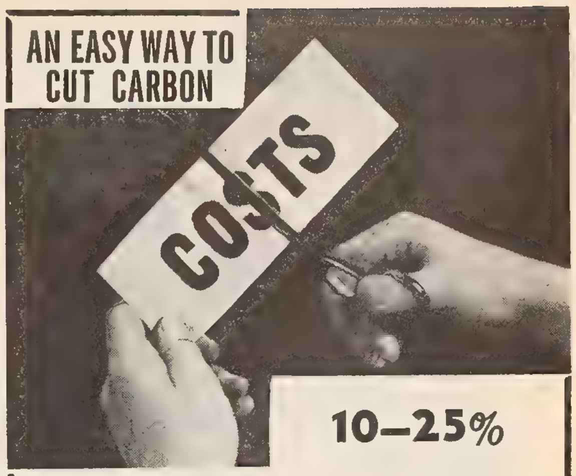
3. The insulation, if of tar or felt paper, is punctured in spots or has become loose.

4. The seams or laps of this paper are defective or torn, or there is an insufficient amount of asphalt cement for a tight water seal.

5. The roof insulation has been punctured by the feet of maintenance men stepping on loose nails, gravel, stones, etc. Also, leaks have been caused by the careless use of shovels in the removal of snow and ice.

A thorough inspection should also be made, if there are such openings, of the vent over the stage and of the skylight. Make sure that the stage vent is always in good working order. Examine the skylight for any breaks due to heavy snowfall or prolonged usage without there having been any repairs.

The same causes of roof trouble should be looked for when the marquee roof is showing signs of deterioration.



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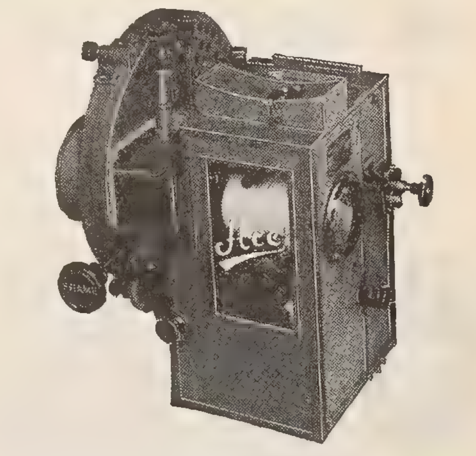

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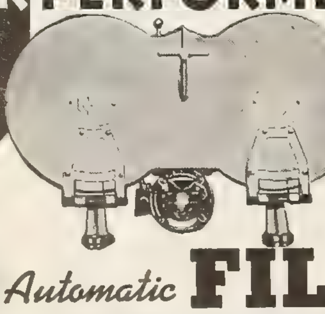

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The Yes's and No's of Putting Rectifiers in Bases

Reed Van Gorder of the Hunterdon theatre, Flemington, N. J., writes, "Just a line to ask what you think of a projectionist's idea of a post-war rectifier designed by one who has to keep the show on.

"Details: Put each rectifier in the base of the machine if it is an enclosed type base. The unit itself should be mounted on a steel frame the same as a filing cabinet drawer with one large handle that can stand plenty of pull. This drawer then would ride on a track and push into clips which would make all wire connections. The fuses would also pull out with the drawer. By this method a spare unit mounted in another drawer would be inserted in case of rectifier failure.

"Each unit should have an ampere meter in the base in addition to the ampere meter on the lamp so that comparing the two meters will help to locate dead spots at a glance.

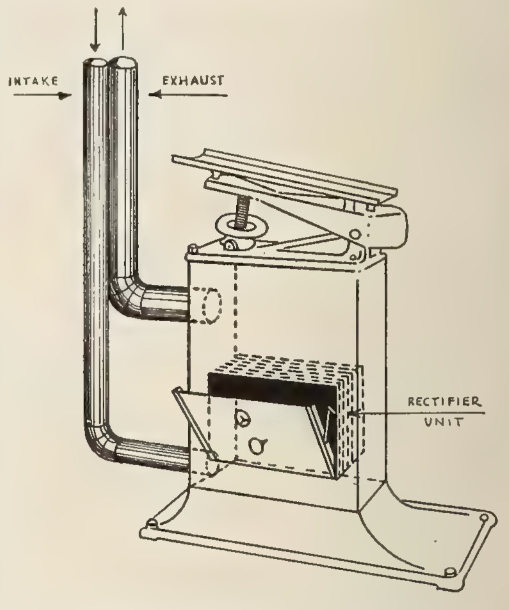
"Each unit should have a rheostat for controlling the incoming line voltage, thus enabling the projectionist to correct for changes of current at suppertime.

"The ampere output taps should have one clip and a slotted bar to make the changes for stepping up the output instead of the usual nut and bolt.

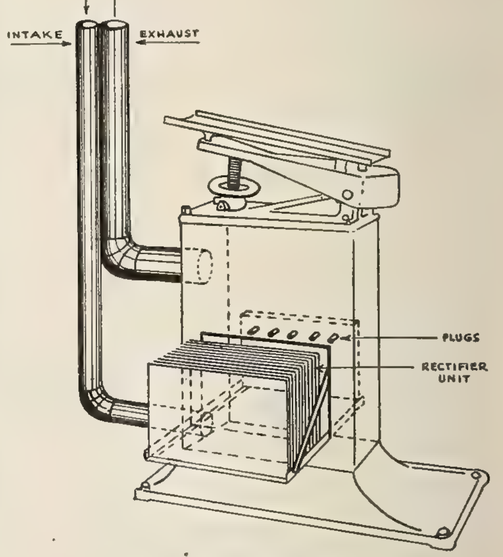
"Each base should be wired with a jack for jumpers to be plugged in in case of trouble, to enable the projectionist to plug in his jumper wires to the other machine.

"The unit would be ventilated by an oversize fan above the booth ceiling and a double pipe up from the base to draw in and take out fresh air.

"By using this method it puts the rectifier where the projectionist can watch it and make quick changes when need be. It makes his base heavier, helping to get a steadier picture. He can see at a glance if any faults are at the rectifier. It helps to make his entire equipment smaller and keeps the noise of the fan out of the booth. On new installations the fresh air can come in at the bottom of the base. This system also conserves the space usually taken up by the rectifiers."



Projectionist's idea for enclosing a rectifier unit within a projector base.



Rectifier unit slides out for inspection or repairs.

In order to make a complete study of Projectionist Van Gorder's interesting idea, I took the matter up with manufacturers of projection bases, rectifiers and sound systems, to obtain their reactions to the manufacturing problems involved for each individually. I also discussed the servicing and installation problems with a leading theatre supply company. From their comments regarding various phases of the technical problems which would have to be solved to make such a product available I have compiled a list of the advantages and disadvantages of this idea.

ADVANTAGES:

1. The rectifier becomes an integral part of the projector, thus conserving space and placing the rectifier and its controls under the projectionist's eyes at all times.
2. The shorter distance between the rectifier unit and lamphouse requires less wire on the d. c. leads to the arc. This results in less voltage drop between the rectifier and arc.
3. Extra weight is added to a desirable point within the base.
4. Replacement and repair are simplified through the "sliding drawer" mounting and plug connections.
5. Dead space within the projector base is utilized.

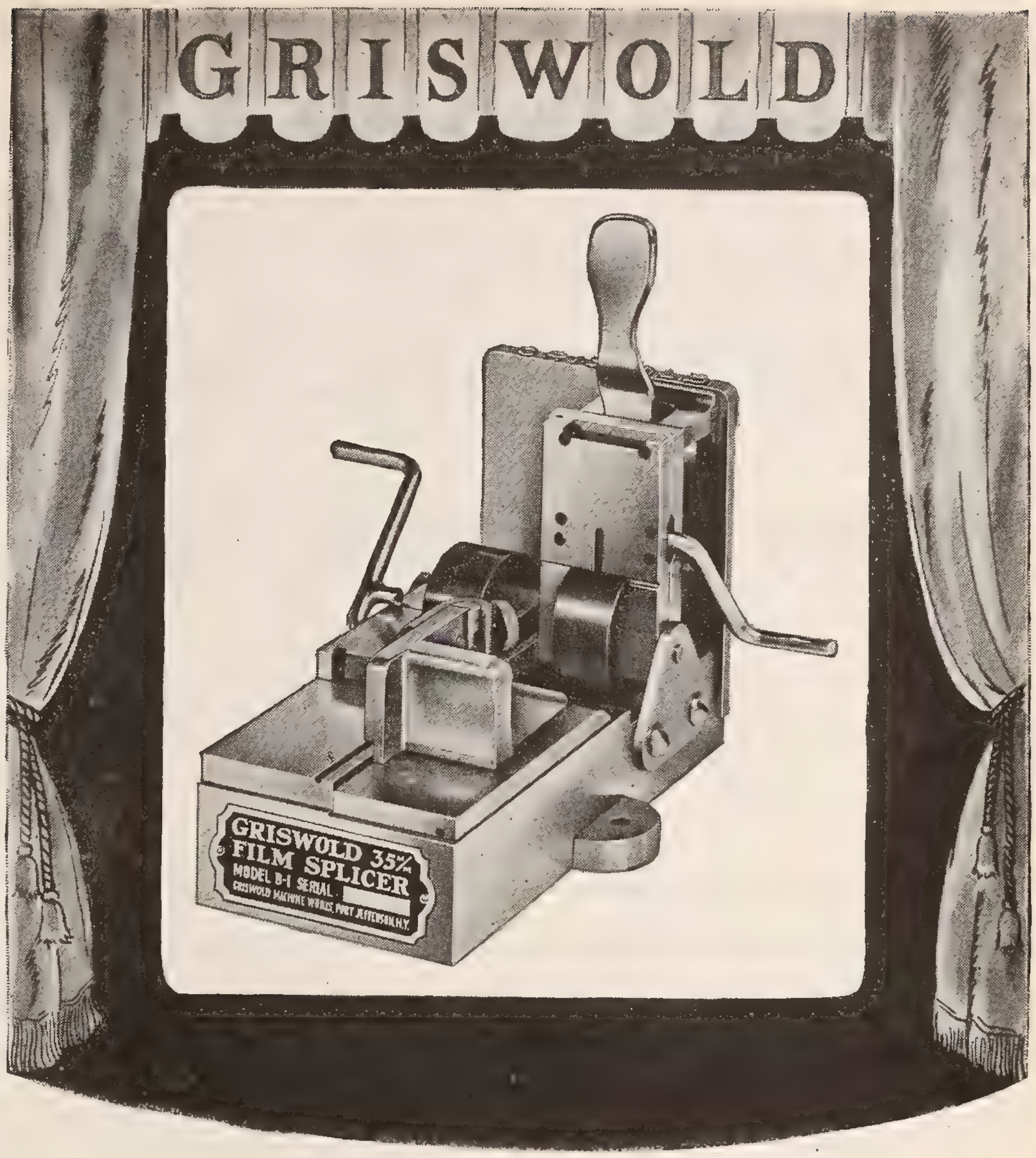
DISADVANTAGES:

1. The differences in the shapes of the various types of existent bases would require a "custom built" rectifier unit for each. (Some types would exclude the mounting of rectifier units within them entirely.)
2. The current requirements of various types of arcs would require rectifier units of different capacity and size. Not all sizes and types would be capable of mounting in all types of bases.
3. Because of the highly special design of rectifier units for each type of base, the manufacturing costs would be very high due to the comparatively small volume of production on each and the small demand for any one type would only be as great as the number of bases of that particular kind in use.
4. Most bases would require changes in the housing to accept the sliding drawer on which the rectifier is to be mounted.
5. The special pipes or ducts for bringing in the cool air and exhausting the warm air from the totally enclosed units would have to be especially engineered in each case as the number of cubic feet of air required per minute would be dependent upon the efficiency of the rectifier, and perfect cooling is absolutely essential to the life of the rectifier.
6. The placing of the rectifier unit in close proximity to the soundhead and cables introduces a hazard of noise in the high impedance type system. (This could be taken care of by shielding the rectifier properly, however.)

It appears from comparison of the advantages and disadvantages that the unsurmountable production problems do not make this idea practical from the manufacturers' standpoint, even though it would be desirable in many respects from the projectionists' point of view.

BUT THAT ISN'T ALL!

Despite these findings, this letter interested me very much because it is indicative of the interest shown by this projectionist for the future of his craft when our war is won and manufacturers again will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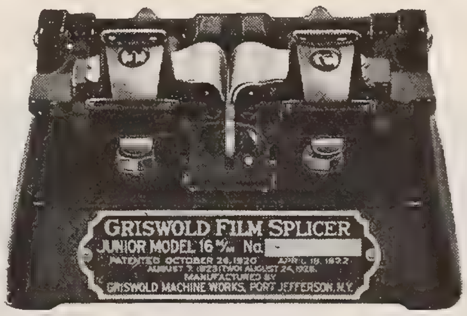

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place improved equipment in his hands. His desire to have a hand in the development of this future is a healthy sign of the trend of thought of men who will *use* this future equipment, for what group *should* be more interested than those who will use these yet unborn products to project the motion pictures of the future?

War research has unveiled techniques and materials that were unknown or undeveloped in the past, and manufacturers will be quick to take full advantage of these new technical advances to bring finer equipment to every theatre.

It is desirable that ideas born of working projectionists on their jobs be examined for their merits whenever possible because the history of technical progress in the motion picture field clearly demonstrates that some of these ideas have been the nucleus of revolutionary improvements in the art.

What's your idea of a pet "gadget" that should be a part of any good projector of the future?

Storage Batteries as a Source of D. C. Arc Current

PENROSE PRICE, projectionist of the Main theatre, Phillipsburg, N. J., suggests the use of storage batteries as a d. c. source.

"I have the habit of going over projection magazines and clipping out helpful hints that I feel may be of value to me," he writes. "Among my collection of clippings I have a copy of an advertisement by The Strong Electric Company which appeared in last April in Better Theatres. This ad was headed "Tips on Wartime Operation of Projection Lamps" and explained how to use ordinary 6-volt storage batteries as an emergency d. c. arc power supply in the event of a breakdown in the regular d. c. rectifier or generator.

"My theatre is at present using Peerless low-intensity lamps with the 10¼-inch conversion reflectors, but after the war we might change to the One-K. W. type lamps. It occurs to me if we make this change we could save the purchase of a new rectifier or generator by using five storage batteries for each lamp and having a charger hooked up in such a way that the set of batteries on the idle machine was always under charge. In this way the batteries would always be kept charged up.

"It seems to me that the batteries would be a very good source of d. c. power because they would have a constant output that is not affected by changes in the line power coming into the theatre. I wonder if you can tell me any reason why this idea wouldn't be practical?"

This is a very interesting observation. Incidentally, the idea of keeping a scrap book of ideas is one that will prove to be of real value to anyone desirous of keeping himself posted on projection.

In regard to the use of the batteries as a source of d. c. power for the One-Kilowatt type arc, I have found that this method is practical from a technical standpoint *provided* the following important points are understood, and means are provided to take care of the problems involved.

1. Five fully charged 6-volt storage batteries will deliver the proper arc current and voltage without the use of a ballast resistance when the arc is burning normally, but the batteries have the undesirable characteristic of producing very high amperage when the carbons are brought together in striking the arc. Tests indicate that with the batteries as a power source, at the moment the carbons are brought together there is a current of approximately 200 amperes. This striking current is more than twice that encountered when the arc is struck with conventional type rectifiers or generators designed for use with the One-Kilowatt type arc.

The excessive striking amperage tends to "blow out" the crater of the positive carbon to a depth of approximately ½-inch. It requires from 3 to 5 minutes of normal burning to re-establish a good crater after it has been blown out to this depth.

To avoid this excessive current at the time the arc is struck with the batteries, a set of step-up switches and a starting ballast could be used in the circuit in much the same manner as that described and illustrated for the rotating positive high-intensity condenser type arc in another part of these columns.

By using 1-10-ohm ballast resistance for striking the arc through a set of step-up switches, the striking current would be reduced to approximately 130 amperes, which would reduce the striking current to a point that would only "blow out" the crater about ¼-inch in depth. It would require only 1½ to 2½ minutes of normal burning to re-establish the crater, and this is just about the length of time usually allowed for burn-in before changeover.

Some difficulty might be encountered in the use of step-up switches and starting ballast with an arc which operates on only 40 amperes because after the arc is struck and the carbons are separated, it is necessary to throw out the starting ballast immediately to avoid losing the arc. There are automatic ballast starting switches manufactured which throw the extra resistance in and out as required. Such devices are current-controlled solenoid switches.

2. The charger used with the batteries would have to have sufficient output capacity to recharge the batteries completely in less time than the shortest reel of film normally projected, as the time in which it must replace the charge is limited to the time that the projector is idle.

A charger capable of rapidly re-charging the batteries would have to be fully automatic so that it shut off as soon as the batteries were fully charged, because an overcharged battery gives off a gas which is explosive when brought into contact with an open flame such as a projection arc. Beside the danger of such gases, the plates of the battery would suffer if the charger did not shut off when the batteries were fully charged.

3. A special switch would be required that operated from the changeover to di-

Photograph from Republic's "CASANOVA IN BURLESQUE"

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rect the output of the charger to the idle batteries only.

If these important factors in the operation of the batteries are taken into consideration it is safe to assume that good results might be anticipated with their use —*but* the cost of ten batteries, starting ballast, step-up switches, special charger and circuit routing switches connected to the changeover would undoubtedly be higher than the conventional rectifier or generator built for this purpose.

The use of the batteries as an emergency measure to keep the show going in time of sudden failure of the d. c. converting equipment is highly desirable and entirely practical for a few hours of operation; but when the installation of batteries for continuous use is considered, it then presents a series of conditions which make technical problems of importance.

Switch Provisions for Condenser Arc Lamps

INFORMAL chats with projectionists over a cup of coffee often bring out interesting questions concerning standard equipment which does not find wide use in the majority of theatres because of its specialized nature. The projectionist will often hesitate to send me such a question because he is afraid that it will create the impression that he hasn't "been around." I regret that this feeling exists at all, but I can readily understand it.

In several of these informal coffee sessions one question has come up, so it would seem that there are many projectionists who have honestly wondered about this one, yet felt hesitant about writing. I will discuss it here in the hope that not *every* reader will shout,"*I* know that!"

Several projectionists have told me that they have noticed in pictures of deluxe projection rooms in certain of the larger theatres using the rotating positive high-intensity condenser type arc lamps, that the table switches appear entirely different from those to which they are accustomed. There are often two handles in these switches, and from three to four wires leading to the switches instead of the usual two. The question is simply, *how come?*

It isn't strange at all that this should be puzzling, because it is only the large thea-

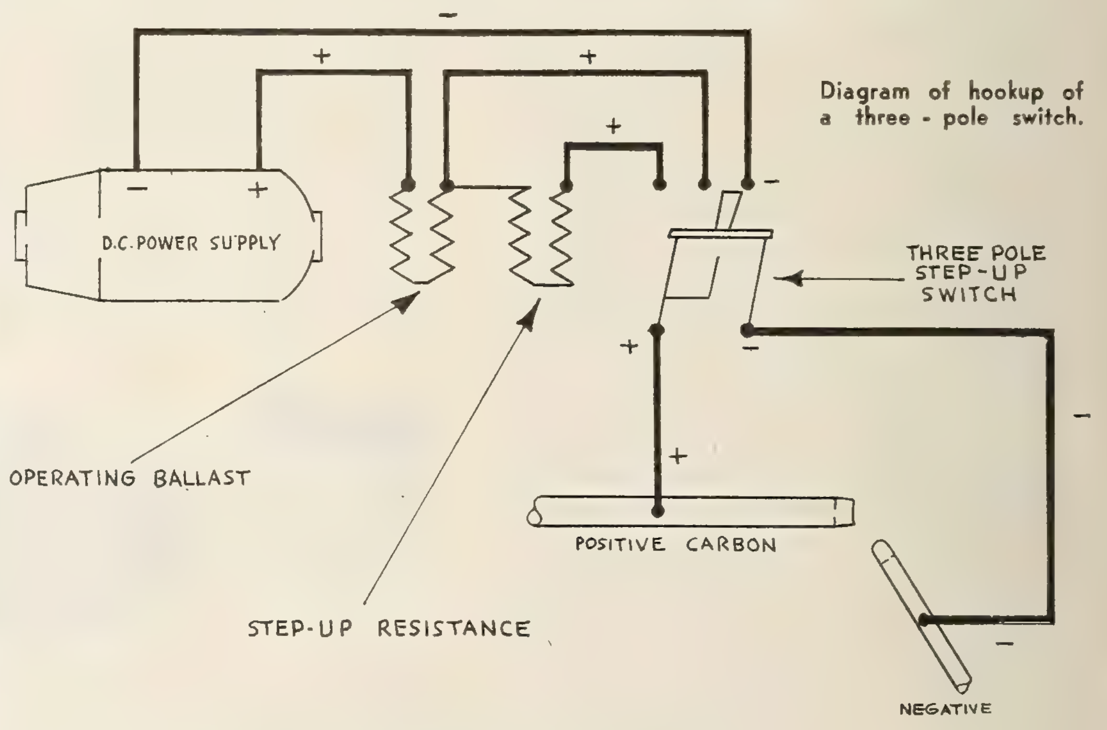

Diagram of hookup of a three - pole switch.

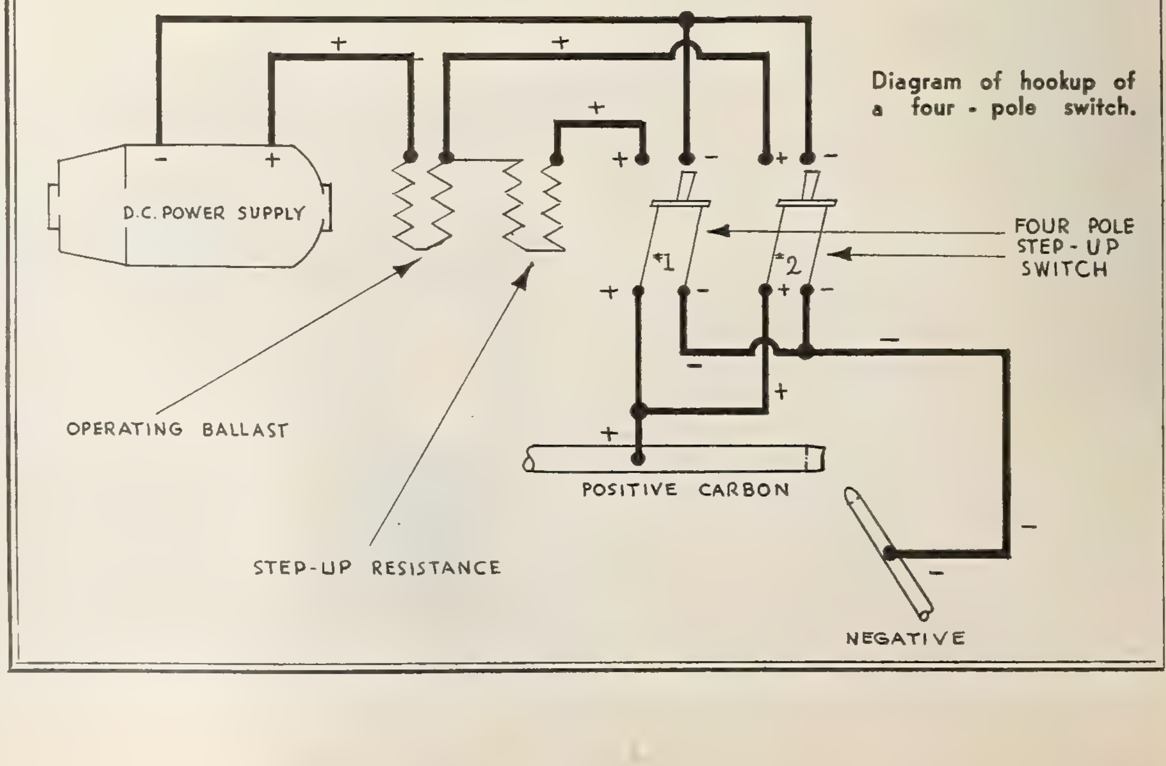

Diagram of hookup of a four - pole switch.

tres that use this type of equipment, therefore such lamps are few and far between compared to the types found in the average projection room. This is the answer to that question:

The high intensity rotating positive condenser type arc operates at an extremely high amperage compared to other types of lamps and if the carbons were brought together with full operating amperage across the arc, the crater might be blown out to such a depth that it would require a long time to reform it.

To avoid blowing out the crater, step-up switches are used which allow the arc to be struck and started at about half the amperage at which it normally burns, then brought up to operating current after it is burning.

Types of Switches

Two common types of step-up switches are used for this purpose. The first type is a three pole table switch so arranged that when the handle is pushed half way in, only two of the poles are closed; these poles supply the arc through a heavy ballast which absorbs the shock to the generator and supplies about half the operating current. After the arc has been started, the projectionist pushes the switch all the way in, which closes all three poles and shuts out the extra resistance, allowing full operating amperage to flow to the arc. This type of switch has three wires leading into it.

The second type of step-up switch has four poles and consists, in practice, in two separate switches in the same housing. One of the handles, when pushed in, allows half the current to reach the arc, since it closes two of the poles which supply current to the arc through a heavy ballast. By pushing in the other handle, the full operating current flows to the arc which has been started. This type of switch has four wires leading into it.

The two accompanying drawings show a general plan of the kind of wiring used and help to illustrate the principles involved in our discussion.

Use as Step-Down Switch

The step-up switch serves another useful purpose because it may also be operated as a step-*down* switch when the arc is put out, which prevents excessive arcing at the switch contacts and sudden drop in load at the generator.

As a matter of general interest, the following arc current is recommended at the time of striking the arc in comparison to the maximum at which the arc operates normally.

If maximum amperage in normal operation is:	Then the striking current should be:
120–130 amps.	40–50 amps.
150–160 amps.	50–60 amps.
170–180 amps.	60–70 amps.

It should be understood that the term "striking current" is not used to denote the current at the time the carbons are brought together, but the current *after* the arc has been started and is burning.

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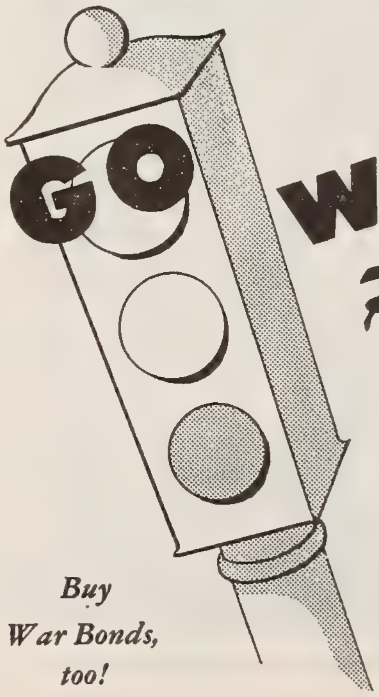

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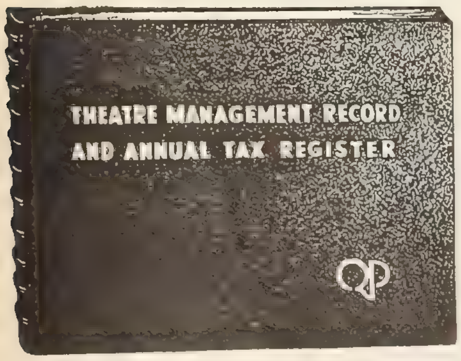
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Floor Pitches for Large Overhang Balcony

(*Continued from page* 70)

be changed to 9 inches, and the platforms in the aisles only will have to be ramped upward 1 inch to maintain the 8-inch riser at the rise point.

A lower position for the screen and the lack of a staggered seating would cause greater than a 9-inch difference in platform levels, and force the use of an extra step at the point of rise from one platform to another. Such a condition would produce a broken rhythm in the stair climbing, which can be the cause of many accidents.

Note that for each group of upper level seating the riser heights are kept the same throughout. This is done because even a small difference in riser heights in the same run can cause misjudgment of the rise.

Actually, the mathematics of the sightline calculations call for a different riser height for each row. This is avoided by making the last riser adequate for sightline clearance, other risers the same.

In this plan the projection room has been placed above the rear of the upper level instead of at the rear of the high crossover "B," in order to hold the depth of the auditorium structure to a minimum.

This allows for sufficient area for lounge and rest room purposes just above the main floor crossover. The rest rooms are logically placed at this level because of the large upper level seating capacity.

●

Index of ADVERTISERS in BETTER THEATRES

PAGE
Adler Silhouette Letter Co. 80
Altec Service Corp. 91
American Pop Corn Co. 91
Artkraft Sign Co. 81
Automatic Devices Co. 90
Baldor Electric Co. 80
Bausch & Lomb Optical Co. 76
Bigelow-Sanford Carpet Co. 73
Chicago Expansion Bolt Co. 81
Dayton Safety Ladder Co., The 76
DeVry Corp. 89
Droll Theatre Supply Co. 85
Essannay Electric Mfg. Co. 91
F & Y Building Service 89
Fensin Seating Co. 91
Forest Mfg. Corp. 88
Formica Insulation Co., The 71
General Electric Co., Lamp Dept. 75
General Electric Co., Air Conditioning Dept. 65
Goldberg Bros. 86, 90
GoldE Mfg. Co. 81
Griswold Machine Works 87
Hertner Electric Co., The 88
LaVezzi Machine Works 80
Motiograph 68
National Carbon Co., Inc. 77
National Theatre Supply, Div. of National-Simplex-Bludworth, Inc. 81, 92
Projection Optics Co., Inc. 88
RCA Theatre Service Co. 86
RCA Theatre Equipment Co., Div. Radio Corp. of America 64
S. O. S. Cinema Supply Corp. 90
Strong Electric Corp., The 67
Union Carbide & Carbon Corp. 77
United States Air Conditioning Corp. 79
United States Rubber Co., Naugahyde Div. 66
Wenzel Projector Co. 85

PRODUCT DIGEST

In This Week:

SHOWMEN'S REVIEWS

SHORT SUBJECTS

ADVANCE SYNOPSES

RELEASE CHART
BY COMPANIES

THE RELEASE CHART

Reviews

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

(Running times in all instances are the official times given by the distributors.)

The Hour Before the Dawn

(Paramount)

Drama of Ideals

This is not a war picture but a picture with a wartime setting. It is one of a number of films dealing in the drama of ideas and ideals, the ideas and ideals of democracy in conflict with fascism. And it is the story of an integrity that transcends faith. As such, it is a superb picture, one of the best in its category. William Dozier, the producer, and Frank Tuttle, the director, have caused to be brought forth a smooth, highly polished and well contrived adaptation of the Somerset Maugham novel.

In a brief prologue young Jim Hetherton accidentally shoots and kills his pet dog. As a result, he grows into manhood pathologically hating guns and killing. Franchot Tone plays the role of Jim Hetherton as a young man and gives a poignantly realistic and understandable portrayal of a conscientious objector when England goes to war with Germany upon the invasion of Poland.

Jim is in love with a Dora Bruckmann, ostensibly an Austrian refugee, and the only weak note in the picture with Veronica Lake in the role, making it all too obvious to the English family, into which she has ingratiated herself, that she is a Nazi espionage agent. Nearby the Hetherton estate is a secret airfield, the headquarters of Jim's brother, an RAF commander.

The while Dora endeavors to guide the Luftwaffe to the secret airport, one of her confederates works on Jim's pacifism in an effort to involve him in a scheme for a negotiated peace.

Jim's small nephew Tommy, comes upon Dora in the act of firing a haystack during an air raid. He tells his Uncle Jim who thereupon experiences a metamorphosis in the knowledge that perfidy is even more at odds with his ideals than is killing. He kills Dora.

Exhibitors can exploit this film as drama, a tale of intrigue and espionage. Miss Lake, throughout the footage in which she appears, makes a beautiful, albeit a rather obvious, spy. The cast in every other respect is uniformly good, especially John Sutton, Binnie Barnes, Henry Stephenson and young David Leland.

Seen in the home office projection room. Reviewer's Rating: Excellent.—Bert Hicks.

Release date, Block 4. Running time, 75 min. PCA No. 9371. General audience classification.

Jim Hetherton	Franchot Tone
Dora Bruckmann	Veronica Lake
Roger Hetherton	John Sutton

Binnie Barnes, Henry Stephenson, Philip Merivale, Nils Asther, Edmond Breon, David Leland.

Knickerbocker Holiday

(PCA - United Artists)

Fun in Old New York

The initial release of Producers Corporation of America is unique among current screen offerings, although it is, in the truest sense, musical comedy. The film is costume farce of the 1650's, without being more than broadly historical, and it is operetta, fitted to the voice and style of Nelson Eddy, with no time out for arias or staged production numbers.

The accent is on comedy in song and story. Charles Coburn, taking a part in both as Peter Stuyvesant, is its mainstay, while Ernest Cossart, Johnny "Scat" Davis and Percy Kilbride lend capable assistance. When the comedy clicks, whether slapstick or satire, Harry Joe Brown, who produced and directed it, has a highly amusing film.

At all times the music, including four songs from the original stage show by Maxwell Anderson and Kurt Weill, is delightful and well-sung by the principals and chorus. The lyrics of "September Song" are still fresh enough to promise a revival of the musical hit of the show. Five songs, of which two are by Eddy himself, have been added to keep the splendid baritone at the trade in which he has few rivals.

The story, adapted from the Anderson-Weill play by Thomas Lennon, David Boehm and Rowland Leigh, mixes politics and romance in merry and tuneful fashion, pitting a crusading printer against a peg-legged and unscrupulous governor for the future of New Amsterdam and the hand of pretty Constance Dowling. The situation is resolved with the two men joining forces for democratic rule.

If this sounds like unnatural history, there is enough reference to trafficking with the Indians in fire-arms and fire-water as well as a Councilman named Roosevelt—a man of some honor among thieves—to give it the proper farcical flavor.

Carmen Amaya and her company of dancers are introduced at two points for their vivid specialties, but are under a disadvantage in the stylized colonial setting.

Seen in the home office projection room. Reviewer's Rating: Good.—E. A. Cunningham.

Release date, not set. Running time, 85 min. PCA No. 9830. General audience classification.

Brom Broeck	Nelson Eddy
Peter Stuyvesant	Charles Coburn.
Tina Tienhoven	Constance Dowling

Ernest Cossart, Shelley Winter, Johnny "Scat" Davis, Percy Kilbride, Otto Kruger, Richard Hale, Fritz Feld, Chester Conklin.

You Can't Ration Love

(Paramount)

Teen-Age Musical

Two timely topics are combined to create the plot of this entertaining musical—the current devotion to crooners among the younger set and the present shortage of manpower, with or without vocal talent. The result has novelty, light hearted high-jinks, a handful of good songs by Lester Lee and Jerry Seelen and engaging performances by Betty Rhodes and Johnnie Johnston. Audiences in and out of the "bobby-sock" age should find the film diverting.

The principals are students in a small college, and very "hep." The few remaining males are rationed on a point value system according to their desirability for dates. A not-so-lucky girl whose steady boy friend costs too many points finds herself falling back on "Two Point Simpson" for solace. Turning him into a modish crooner, she stimulates overwhelming competition and must resort to an ancient female deception to win him back.

Several attractive young performers, including Marjorie Weaver, Marie Wilson, Bill Edwards and Johnnie "Scat" Davis, add zest to the story, while D'Artega and his All-Girl Orchestra contribute swing music, very much in the groove.

Lester Fuller and Michel Kraika, director and associate producer, rate praise for a well-paced and nicely varied production. Val Burton and Hal Fimberg wrote the screenplay from a story by Muriel Roy Bolton.

Seen in a New York projection room. Reviewer's Rating: Good.—E. A. C.

Release date, Block 4. Running time, 79 min. PCA No. 9837. General audience classification.

Betty	Betty Rhodes
John Simpson	Johnnie Johnston

Bill Edwards, Marjorie Weaver, Marie Wilson, Johnnie "Scat" Davis, Mabel Paige, Jean Wallace, Roland Dupree, Christine Forsythe, D'Artega and his All-Girl Orchestra.

The Halfway House

(Ealing Studios)

Flesh and Fantasy from Britain

Michael Balcon's second contribution to the year's offerings is a characteristic adventure into the twin worlds of flesh and fantasy.

Tormented by the strain of continued war, allowing their private troubles to overcome them, is a little knot of people, each unassociated with the others, all seeking the sanctuary of the quiet peace of a wayside inn set in the remote valleys of North Wales. There is a flying officer and his wife, bickering their way to the tragedy of a divorce; an embittered ex-officer just released from a prison sentence; a ship's captain wrongfully accused of cowardice and his wife inveterately mourning their dead son; three or four other victims, as each imagines, of the cruel circumstance of war. All of them, at different times, had spent vacations at the inn. None of them was aware that exactly a year before the house had been burned to the ground in the Blitz, the landlord and his daughter killed.

Queer things start to happen immediately they reach the inn. The landlord and his little girl walk in bright sunshine yet cast no shadow on the ground; neither can they see themselves reflected in the mirror. Last year's newspapers are strewn around untouched. The truth is borne in upon the visitors to the inn. It—and its landlord—have been conjured up from the limbo of dead things. They—the visitors—are living back in time, through the day when the inn was destroyed.

Duly, the events of those tragic hours are reenacted: the warning siren, the machine gunning, the incendiaries, the engulfment once more of the landlord in the death flames. But not before the visitors find themselves healed of their private torments in the face of another's dire tragedy.

It is an unusual, a disturbing kind of film; one, moreover, which demanded vast courage in the making.

It is to the picture's credit that throughout the 95 minutes of its running time a critical exhibitor audience sat convinced by its manifest impossibilities, thrilled by the exquisite delicacy of the acting and presentation.

There is, too, some rare and ripe comedy in the story's unfolding.

Esmond Knight, Alfred Drayton, Francoise Rosay—newly arrived from occupied France—Mervyn Johns, lead a nicelv balanced cast.

A picture that must inevitably appeal to any thinking audience.

Seen at a trade show in the Cambridge theatre, London. Reviewer's Rating: Good.—PETER BURNUP.

Release date, not set. Running time, 95 min. Adult audience classification (British).

Mrs. Meadows	Francoise Rosay
Capt. Meadows	Tom Walls
Rhys	Mervyn Johns
Gwyneth Rhys	Glynis Johns
Oakley	Alfred Drayton
David Davies	Esmond Knight

Richard Bird, Sally Ann Howes, Valerie White, Philippa Hiatt, Guy Middleton, Pat McGrath, C. V. France.

No Greater Love

(Artkino)

No Greater Hate

This is a story of a great hate born of a great love. It has a dramatic goal and it drives straight through to it without regard for finesse or subleties. It is so wholly Russian in its treatment and its origin that the dubbing in of English dialogue, in spite of a smoothness and a surprising harmony of words to the action of the characters, seems just a shade incongruous.

The story is built in general around the life, death and resurrection of a Russian village invaded by the Nazis, and is in particular the story of a wife and mother whose husband is shot by the Nazis and whose small son is crushed by a German tank. The mother, Pasha, played by Vera Maretskaya, who runs the gamut of emotions from A to Z, rallies a band of Russian partisans around her behind the German lines. Before the picture has ended they take an eye for an eye and a tooth for a tooth—nearly literally.

It is stark, unbending drama, deeply tragic and deeply forceful. There is romance and there is pathos as well as stark reality, and the two go hand in hand and end in tragedy. It is also a thunderous recording of Nazi brutality.

Unfortunately, either the print now in use at the Victoria theatre on Broadway is faulty or the shooting of the film ran into sporadic technical difficulties. But these are not serious handicaps. Aside from some death scenes that are too long and ponderous, the picture should appeal to patrons who like their vicarious participation in the war by way of the screen straight without a chaser. It is packed with action, and there is no reason why it should be confined to foreign film houses.

Seen at the Victoria theatre, New York. Reviewer's Rating: Good.—B. H.

Release date, March 3, 1944. Running time, 71 min. Adult audience classification.

Pasha	Vera Maretskaya
Femya	Anna Smirnova

Alexander Violinov, Nikolai Bogoliubov, Irina Fedorova, I. Feltzer.

"SNOW WHITE" IN GENERAL RELEASE

RKO has reissued "Snow White and the Seven Dwarfs", the first feature-length cartoon by Walt Disney, originally released in 1938. The current release is an uncut version, running 83 minutes, reviving the fairy tale of the prince and princess, the wicked queen and the now-celebrated characters of Grumpy, Happy, Sleepy and Dopey. Regional premieres are setting off exhibitor exploitation throughout the territory.

Partners of the Trail

(Monogram)

Law Wins Out

In this latest of the Johnny Mack Brown-Raymond Hatton Westerns produced for Monogram by Charles J. Bigelow, the stars again are U. S. Marshals. They ride to Rawbone to solve a series of mysterious slayings for which there is no apparent motive.

Under Lambert Hillyer's direction, the original screenplay by Kenneth M. Young unfolds as Brown and Hatton snap into Western action to ride, shoot down, and deductively unravel the plot behind the murders. They link the head of the local water company and a deputy sheriff, Robert Frazer and Jack Ingram, to the shootings, and discover the pair are after a valuable gold mining claim that each of the dead men, in turn, had stumbled upon. The partners trap Frazer attempting to buy up the ranchers' lands, so he'll control the rich gold claim, and reveal the discovery to the townsfolk.

Seen at the Hitching Post theatre, Hollywood. Reviewer's Rating: Good.—JACK CARTWRIGHT.

Release date, March 14, 1944. Running time, 54 min. PCA No. 9921. General audience classification.

Nevada	Johnny Mack Brown
Sandy	Raymond Hatton

Craig Wood, Christine McIntyre, Harry Price, Robert Frazer, Jack Ingram, Marshal Reed, Lynton Brent.

The Falcon Out West

(RKO Radio)

Falcon Rides Again

The Falcon rides the plains in this latest of the series, in which RKO has crossed a western with a detective film, in a manner that should please western fans as well as followers of the Falcon series. There are times when plot and characters become confused in the maze of action, but the film should do well enough on a double feature bill.

The story starts off with the murder of a wealthy rancher in an eastern night club. The trail leads to the wide open spaces with the Falcon, the police and the leading characters following it. There is gun play in the West, and there are ranches, and what has become the important ingredient to all western films, a vocalizing quartet equipped with guitars.

There are three exceedingly attractive girls in the cast, and there is Tom Conway carrying on as usual as the Falcon, with an eye for clues and feminine pulchritude. Each innocent character has his and her turn at being suspect. For humor, what there is of it, the story offers the ubiquitous dumb cop as a foil for Conway's suavity. There is nothing particularly unusual about the plot. There are no innovations, unless one is to be found in the fact that the most attractive of the girls turns out to be the hunted killer who uses rattlesnake venom packed in a snake ring to erase victims from the scene.

Seen in the home office projection room. Reviewer's Rating: Fair.—B. H.

Release date, not set. Running time, 64 min. PCA No. 9735. General audience classification.

Falcon	Tom Conway
Marion	Barbara Hale
Hayden	Don Douglas

Carole Gallagher, Joan Barclay, Cliff Clark, Ed Gargan, Minor Watson, Lyle Talbot, Lee Trent, Perc Launders, Wheaton Chambers, Chief Thunderbird.

Voice in the Wind

(United Artists)

Undertone of War

Rudolph Monter and Arthur Ripley, producers of "Voice in the Wind," have attempted to achieve a mood in this dramatization of a repercussion of Nazi brutality, but with only a moderate degree of success.

As directed by Ripley from his own original story and a screen treatment by Frederick Torberg, the film's chief weakness lies in its inability to truly capture the mood sought, and in turn to grasp and hold the attention of the audience. As a study in impressionism it should have some appeal for audiences of the "art" category.

Francis Lederer, Sigrid Gurie, J. Edward Bromberg, J. Carroll Naish and Alexander Granach have been cast in the leading roles, and they have difficulty at times in making their characters believable.

On the island of Guadalupe, refuge for many from the Nazi heel, is a crazed man who haunts a waterfront saloon and its piano. The film flashes back to Prague, where Lederer, concert pianist, is permitted to perform but warned by the Gestapo against playing a notable native Czech composition. He does play it, realizes the consequences, arranges for the rescue of his fiancee, and is arrested, beaten to the point where he loses his reason, and is found in Guadalupe, but the audience has no insight into the manner of his reaching there.

His fiancee, Miss Gurie, in the care of Bromberg, likewise is in Guadalupe, lies dangerously ill nearby, and responds vaguely to the music from the saloon. In retaliation for sinking the refugee "murder-boat" of Naish and Granach, Naish shoots Lederer. The latter shocked to sanity, makes his way to Miss Gurie's bedside, finds her dead, and himself dies.

Previewed at the Lyric theatre, Camden, N. J., before an audience of RCA employees, who for the most part followed proceedings restlessly, occasionally laughing where no laughter was intended. Reviewer's Rating: Fair.—C.S.A.

Release date, March 10, 1944. Running time, 85 min. PCA No. 9427. General audience classification.

Jan Volny El Hombre	Francis Lederer
Marya	Sigrid Gurie
Dr. Hoffman	J. Edward Bromberg
Luigi	J. Carroll Naish
Angelo	Alexander Granach

David Cota, Olga Fabian, Howard Johnson, Hans Schumm, Luis Alberni, George Sorel, Martin Garralaga, Jacqueline Dalya, Rudolph Myzet, Fred Nurney, Bob Stevenson, Atto Reichow, Martin Berliner.

Norway Replies

(J. H. Hoffberg)

Dramatic Documentary

The story of Norway and its contribution to the war is told in terms of a dramatic story of a young lad who is rescued from Norway during a Commando raid and, after intensive training, returns to his native land as leader of a bombing squadron. During the course of the film's 61 minutes, there is pictured every phase of Norway's activity, from exciting scenes of Norwegian-led Commando raids to the final bombing raid. In between are well-handled scenes showing the Norwegian merchant marine and training sequences.

The young Norwegian aviator who plays a leading role in the film shows considerable promise, but the exigencies of war make it impossible to disclose his identity. Musically, the film has an interesting original score composed and directed by Jack Shaindlin. F. Herrick wrote and directed the film, which was produced for the Royal Norwegian Information Service.

In those sections where there is a large Scandinavian population, the film rates extra exhibitor attention.

Seen at the Stanley theatre, New York. Reviewer's Rating: Fair.

Release date, February 25, 1944. Running time, 61 min. General audience classification.

Hot Rhythm

(Monogram)

Comedy with Songs

Producer Lindsley Parsons achieved here a refreshing little comedy which is better-than-average merchandise in its bracket. Five song numbers are tuneful, particularly "Where Are You," which Dona Drake sings with charm.

The screenplay by Tim Ryan and Charles R. Marion concerns a mixup in a recording studio brought about by the well-meant efforts of Robert Lowery and Sidney Miller to promote Dona Drake as vocalist with the company's leading band. Some effective comedy by Tim and Irene, and dialogue that keeps the chuckles coming brings the story to a logical and satisfactory finish with love triumphing.

William Beaudine directed with a fine sense of timing. The supporting cast of able and experienced players add polish. Harry Langdon's comedy is especially effective, as is Miss Ryan's portrayal of a temperamental executive.

Previewed at the Hawaii theatre, Hollywood. Reviewer's Rating: Good.—THALIA BELL.

Release, April 7, 1944. Running time, 79 min. PCA No. 9937. General audience classification.

Jimmie ....Robert Lowery
Mary ....Dona Drake
Tim Ryan, Irene Ryan, Sidney Miller, Robert Kent, Harry Langdon, Jerry Cooper, Lloyd Ingraham.

Nabonga

(PRC Pictures)

Gorilla, Crabbe and Jungle

That man in the gorilla skin is back again, with grunt and leer, to battle Buster Crabbe in this jungle chiller from PRC. An alligator, two-legged schemers who also want the lost treasure, and a generous cutting of expedition animal film help pad out a thin plot about a jungle princess.

The princess, the audience knows from the start, is a little girl who was saved by the gorilla after an airplane crash. With her father, an embezzler, she had been fleeing from the cops. After she had grown to maturity, and a sarong, under the animals' protection, Crabbe arrives to find the stolen jewels and bonds which had been embezzled from his father's bank.

The jungle girl finds herself interested in the city boy, but won't give up the treasure. A spying trader and Marie, his slinky accomplice, horn in and there are some slap bang fights with the gorilla finishing off the trader. Crabbe and the Princess head back to civilization to repay the stolen money.

It is an implausible and confusing story and Crabbe's heroics brought many unintended laughs from the usually indulgent audience at the New York theatre, the Times Square house that specializes in Westerns and scare pictures. Sigmund Neufeld produced and Sam Newfield directed. Fred Myton did the script.

Seen at the New York theatre. Reviewer's Rating: Poor.—JOHN STUART, JR.

Release date, January 25, 1944. Running time, 73 min. PCA No. 9749. General audience classification.

Ray Gorman....................................Buster Crabbe
Marie..Fifi D'Orsay
Doreen (the princess)........................Julie London
Carl Hurst.......................................Barton MacLane
Bryant Washburn, Herbert Rawlinson, Prince Modupe, Jackie Newfield, Nabonga (the gorilla).

SHORT SUBJECTS

reviews and synopses

(Running times are those quoted by the distributors.)

OPEN FIRE (Para.)

Sportlight (R3-5)

The subject is guns, from bazookas to 105 mm. howitzers, with mortars and grenades thrown in for good measure. The film was made with the cooperation of the Infantry Control, showing the foot soldiers on maneuvers. Commentary is by Ted Husing.

Release date, February 18, 1944 9 *minutes*

FOLLOW THROUGH WITH SAM BYRD (Col.)

World of Sports (5806)

Sam Byrd, who left a career in baseball for a try at the fairways, shows that one sport complements the other nicely. In both "the swing's the thing," and the follow through makes the difference. But this is primarily a golf short and helpful hints from a professional are the order of the day.

Release date, February 18, 1944. 9 *minutes*

POPULAR SCIENCE, NO. 3 (Para.)

(J3-3)

The all-glass bathroom promised for those fabulous homes after the war is especially attractive with a pretty model posing inside. Professor Oakes contributes hints and gadgets for beaching at home. The subject closes on a more serious note on some Army infantry maneuvers.

Release date, March 3, 1944 10 *minutes*

THE BAREFOOT JUDGE (Univ.)

Person-Oddity (8376)

There's a judge in Karnes City, Texas, who has refused to don shoes for the duration and an Austin dentist who performs tricks for painless extraction. Other subjects in this round-up are a new machine for making fish-hooks, the remains of the cliff-dwellers in Mesa Verde Park and the river bath at San Antonio.

Release date, February 28, 1944 9 *minutes*

ANIMAL TRICKS (Univ.)

Variety View (8357)

Here are some animals doing man's chores and trying a few of his hobbies. Farm animals pitch in to ease the labor shortage; a penguin goes to market for his own fish; a crow manages some typing along with card tricks and juggling and a lion learns to wrestle with the airs and moans of a professional.

Release date, February 21, 1944 9 *minutes*

COMMUNITY SING, NO. 9 (Col.)

(5659)

The five songs played by Lew White at the organ, while the Song Spinners lead the way for the audience, range all the way from romantic ballad to comic novelty. "Sunday, Monday or Always" and "For the First Time" are followed by "I Opened a Trunk," "Red River Valley" and "Make With the Bullets Benny."

Release date, February 25, 1944. 9½ *minutes*

BACHELOR DAZE (Col.)

Summerville (5433)

Slim and his roommate find keeping housse unlimited drudgery. Marriage, they decided, can't be that bad. One of them must find a wife, and the choice falls on Slim. He woos the neighborhood widow and she sets the day. But Slim cools on the proposition and escapes with his life.

Release date, February 17, 1944 17½ *minutes*

CRASH GOES THE HASH (Col.)

Three Stooges (5405)

The boys are sent out on assignments before anyone realizes they were never reporters. The story is the marriage of wealth and nobility at a very ritzy wedding. Posing as household help, the Three Stooges make poor butlers but come up with the story of the year, pictures and all. And Curly makes a special catch which threatens matrimony.

Release date, February 5, 1944. 17 *minutes*

HULLABA LULU (Para.)

Little Lulu (D3-2)

Little Lulu turns out to be too much for the circus in her second cartoon adventure. After getting in without a ticket, she proceeds to heckle the barker, give a hot foot to the fire-eater, tickle the toes of the lady who's sawed in half and strew the path of the barefoot Rajah with peanut shells. Her final achievement is facing the lion tamer with a switch in animals from the prop variety to a man-eater.

Release date, February 25, 1944. 9 *minutes*

HEN-PECKED ROOSTER (Para.)

Noveltoon (P3-2)

Henry Rooster has wife trouble until a mouse appears on the scene. Then her hurried call for help brings out the protector in Henry. But when the mouse offers his aid in keeping the rooster top man in the household, Henry agrees to spare him. The hen fights this new challenge to her supremacy with all the wifely tricks, including appealing to Mrs. Mouse as one woman to another. But Henry has tasted power and manages to hold it.

Release date, February 18, 1944. 8 *minutes*

AMOOZIN' BUT CONFUSIN' (Col.)

Li'l Abner (5601)

The latest addition to Columbia's cartoon features has taken the character of Li'l Abner over from the comic strips, along with the whole town of Dawgpatch. This initial effort concerns the results of Abner's trip to the city in search of culture. He returns with a bath tub and has a hard time restoring his former reputation.

Release date, February 17, 1944. 9 *minutes*

ZOOT CAT (M-G-M)

Technicolor Cartoon (W-531)

Tom the cat, offers Jerry, the mouse, in a jewel case, tucked away in cotton batting, to his current lady friend. When she rejects the pair as corny, Tom goes out to get some slick clothes for proper rug-cutting. Jerry watches this tolerantly for some time before starting his own personal mischief. In the course of things Tom gets a good drenching and the mouse falls heir to a slick zoot suit.

Release date, February 26, 1944 7 *minutes*

TROMBONE TROUBLE (RKO)

Disney Cartoon (34,114)

The heavenly gods, Vulcan and Jupiter, waken to the sour notes of Sergeant Pete's trombone and look with compassion upon the fleeing Donald Duck. Jupiter releases a bolt of lightning for the occasion, turning Donald temporarily into a superman. It's Pete's turn to fall back now, but the gods are not yet able to return to their sleep. Donald has taken up the trumpet.

Release date, February 18, 1944 7 *minutes*

RELEASE CHART
By Companies

For Stars, Running Time, Review and other Service Data references, turn to the alphabetical Release Chart starting on page 1756.

Complete listing of 1942-43 Features, by company, in order of release, may be found on pages 1508 and 1509 of the Product Digest Section in the August 28, 1943 issue.

COLUMBIA

Prod. No.	*Title*	*Release Date*
5201	Hail to the Rangers	Sep. 16,'43
5031	Doughboys in Ireland	Oct. 7,'43
5003	Sahara	Oct. 14,'43
5034	Chance of a Lifetime	Oct. 26,'43
5016	Is Everybody Happy?	Oct. 28,'43
5202	Silver City Raiders	Nov. 4,'43
5024	Return of the Vampire	Nov. 11,'43
5017	There's Something About a Soldier	Nov. 30,'43
5009	The Heat's On	Dec. 2,'43
5021	Crime Doctor's Strangest Case	Dec. 9,'43
5029	Klondike Kate	Dec. 16,'43
5203	Cowboy in the Clouds	Dec. 23,'43
5005	What a Woman!	Dec. 28,'43
5036	The Racket Man	Jan. 18,'44
5020	Swing Out the Blues	Jan. 20,'44
5022	Beautiful but Broke	Jan. 28,'44
5204	The Vigilantes Ride	Feb. 3,'44
5006	None Shall Escape	Feb. 3,'44
5220	Cowboy Canteen	Feb. 8,'44
5042	The Ghost That Walks Alone	Feb. 10,'44
5018	Nine Girls	Feb. 17,'44
....	Sailor's Holiday	Feb. 24,'44
5013	Hey Rookie	Mar. 9,'44
....	Two Man Submarine	Mar. 16,'44
....	Sundown Valley	Mar. 23,'44
....	The Whistler	Mar. 30,'44
....	Cover Girl	Apr. 6,'44
....	Wyoming Hurricane	Not Set
....	The Last Horseman	Not Set
....	Riding West	Not Set
....	Cowboy from Lonesome River	Not Set
....	Cyclone Prairie Ranger	Not Set
....	Curly	Not Set
...	Empire of the West	Not Set
...	Address Unknown	Not Set
....	Jam Session	Not Set
....	At Night We Dream	Not Set
....	Heroes of the Sagebrush	Not Set
....	The Girl in the Case	Not Set
....	Pilebuck	Not Set
....	Mr. Winkle Goes to War	Not Set
....	Mission 36	Not Set

MGM

Prod. No.	*Title*	*Release Date*
	Block 5	
401	Salute to the Marines	Sep.,'43
402	Above Suspicion	Sep.,'43
403	I Dood It	Sep.,'43
404	Swing Shift Maisie	Oct.,'43
405	Best Foot Forward	Oct.,'43
406	Adventures of Tartu	Oct.,'43
407	Dr. Gillespie's Criminal Case	Nov.,'43
408	Young Ideas	Nov.,'43
409	Girl Crazy	Nov.,'43
410	Lassie Come Home	Dec.,'43
411	The Man from Down Under	Dec.,'43
412	Whistling in Brooklyn	Dec.,'43
	Block 6	
413	Thousands Cheer	Jan.,'44
414	The Cross of Lorraine	Jan.,'44
415	Lost Angel	Jan.,'44
490	Madame Curie	Feb.,'44
417	Cry "Havoc"	Feb.,'44
422	Song of Russia	Feb.,'44
418	Rationing	Mar.,'44
416	A Guy Named Joe	Mar.,'44
419	Broadway Rhythm	Mar.,'44
420	See Here, Private Hargrove	Mar.,'44
421	The Heavenly Body	Apr.,'44
423	Swing Fever	Apr.,'44
....	American Miracle	Not Set
....	The White Cliffs	Not Set
....	Meet the People	Not Set
....	Andy Hardy's Blonde Trouble	Not Set
....	Mr. Co-ed	Not Set
....	Gaslight	Not Set
....	The Canterville Ghost	Not Set
....	Kismet	Not Set
....	Two Sisters and a Sailor	Not Set
....	Dragon Seed	Not Set
....	Three Men in White	Not Set
....	Seventh Cross	Not Set
....	Meet Me in St. Louis	Not Set
....	National Velvet	Not Set
....	Marriage Is a Private Affair	Not Set
....	Secrets in the Dark	Not Set

MONOGRAM

Prod. No.	*Title*	*Release Date*
....	Melody Parade	Aug. 27,'43
....	Spotlight Scandals	Sep. 24,'43
....	The Unknown Guest	Oct. 22,'43
....	The Texas Kid	Nov. 26,'43
....	Death Valley Rangers	Dec. 3,'43
....	Mr. Muggs Steps Out	Dec. 10,'43
....	Women in Bondage	Jan. 10,'44
....	Where Are Your Children?	Jan. 17,'44
....	Westward Bound	Jan. 17,'44
....	The Sultan's Daughter	Jan. 24,'44
....	Raiders of the Border	Jan. 31,'44
....	Charlie Chan in the Secret Service	Feb. 14,'44
....	Voodoo Man	Feb. 21,'44
....	Million Dollar Kid	Feb. 28,'44
....	Sweethearts of the U.S.A.	Mar. 7,'44
....	Arizona Whirlwind	Mar. 7,'44
....	Partners of the Trail	Mar. 14,'44
....	Hot Rhythm	Apr. 7,'44
....	Lady, Let's Dance	Apr. 11,'44
....	Outlaw Trail	Apr. 18,'44

PARAMOUNT

Prod. No.	*Title*	*Release Date*
	Block 1	
4301	Let's Face It	
4302	The Good Fellows	
4303	True to Life	
4304	Tornado	
4305	Hostages	
	SPECIAL	
4331	City that Stopped Hitler	
	Block 2	
4306	Henry Aldrich Haunts a House	
4307	Riding High	
4308	Minesweeper	
4309	No Time for Love	
	Block 3	
4311	Henry Aldrich Boy Scout	
4312	Miracle of Morgan's Creek	
4313	Timber Queen	
4314	Standing Room Only	
4315	The Uninvited	
	SPECIAL	
4338	For Whom the Bell Tolls	
4336	Lady in the Dark	
	Block 4	
4316	The Navy Way	
4317	The Hour Before the Dawn	
4318	You Can't Ration Love	
4319	Going My Way	
4320	The Hitler Gang	
....	Great Moment	Not Set
....	Henry Aldrich Plays Cupid	Not Set
....	And the Angels Sing	Not Set
....	Henry Aldrich's Little Secret	Not Set
....	Frenchmen's Creek	Not Set
....	Ministry of Fear	Not Set
....	The Story of Dr. Wassell	Not Set
....	Hail the Conquering Hero	Not Set
....	Our Hearts Were Young and Gay	Not Set
....	The Man in Half-Moon Street	Not Set
....	Double Indemnity	Not Set
....	I Love a Soldier	Not Set
....	'Till We Meet Again	Not Set
....	Incendiary Blonde	Not Set
....	Take It Big	Not Set
....	Rainbow Island	Not Set
....	National Barn Dance	Not Set
....	Gambler's Choice	Not Set
....	Road to Utopia	Not Set
....	And Now Tomorrow	Not Set
....	One Body Too Many	Not Set
....	Bring on the Girls	Not Set
....	Practically Yours	Not Set

PRC PICTURES

Prod. No.	*Title*	*Release Date*
405	Submarine Base	July 20,'43
401	Isle of Forgotten Sins	Aug. 15,'43
411	Danger! Women at Work	Aug. 23,'43
459	Blazing Frontier	Sep. 1,'43
406	Tiger Fangs	Sep. 10,'43
412	The Girl from Monterrey	Oct. 4,'43
451	Return of the Rangers	Oct. 26,'43
460	Devil Riders	Nov. 5,'43
452	Boss of Rawhide	Nov. 20,'43
402	Harvest Melody	Nov. 22,'43
407	Jive Junction	Dec. 20,'43
461	The Drifter	Dec. 20,'43
453	Gunsmoke Mesa	Jan. 8,'44
403	Career Girl	Jan. 11,'44
408	Nabonga	Jan. 25,'44
454	Outlaw Roundup	Feb. 10,'44
409	Men on Her Mind	Feb. 12,'44
462	Frontier Outlaws	Mar. 4,'44
414	Lady in the Death House	Mar. 15,'44
463	Thundering Gun Slingers	Mar. 25,'44
413	The Amazing Mr. Forrest	Mar. 29,'44

RKO

Prod. No.	*Title*	*Release Date*
	Block 1	
401	The Fallen Sparrow	
402	Adventures of a Rookie	
403	The Seventh Victim	
404	So This Is Washington	
405	A Lady Takes a Chance	
	Block 2	
406	The Iron Major	
407	Gangway for Tomorrow	
408	Government Girl	
409	Gildersleeve on Broadway	
410	The Falcon and the Coeds	
	SPECIAL	
451	The North Star	
	Block 3	
411	Around the World	
412	The Ghost Ship	
413	Tarzan's Desert Mystery	
414	Rookies in Burma	
415	Higher and Higher	
	Block 4	
416	Tender Comrade	
417	Passport to Destiny	
418	Curse of the Cat People	
419	Escape to Danger	
420	Action in Arabia	
....	Days of Glory	Not Set
....	Show Business	Not Set
....	Gildersleeve's Ghost	Not Set
....	The Falcon Out West	Not Set
....	Are These Our Children?	Not Set
....	Marine Raiders	Not Set
....	Seven Days Ashore	Not Set
....	Up in Arms	Not Set
....	One Exciting Night	Not Set
....	Manhattan Serenade	Not Set
....	Casanova Brown	Not Set
....	Heavenly Days	Not Set

REPUBLIC

Prod. No.	*Title*	*Release Date*
361	Fugitive from Sonora	July 1,'43
301	The Saint Meets the Tiger	July 29,'43
362	Black Hills Express	Aug. 15,'43
302	Hoosier Holiday	Sep. 13,'43
351	Beyond the Last Frontier	Sep. 18,'43
375	Death Valley Manhunt	Sep. 25,'43
363	Man from the Rio Grande	Oct. 18,'43
303	Here Comes Elmer	Nov. 15,'43
376	Overland Mail Robbery	Nov. 20,'43
306	The Deerslayer	Nov. 22,'43
304	Mystery Broadcast	Nov. 23,'43
305	Drums of Fu Manchu	Nov. 27,'43
364	Canyon City	Nov. 29,'43
307	In Old Oklahoma	Dec. 6,'43
310	Pistol Packin' Mama	Dec. 15,'43
352	Raiders of Sunset Pass	Dec. 20,'43
365	California Joe	Dec. 29,'43
309	Whispering Footsteps	Dec. 30,'43
308	O, My Darling Clementine	Dec. 31,'43
353	Pride of the Plains	Jan. 5,'44
341	Hands Across the Border	Jan. 5,'44
3301	Rootin,' Tootin' Rhythm (R)	Jan. 15,'44
9002	Women in War (R)	Jan. 25,'44
333	Casanova in Burlesque	Feb. 19,'44
3302	The Big Show	Mar. 1,'44
354	Beneath Western Skies	Mar. 3,'44
311	The Fighting Seabees	Mar. 10,'44
377	Mojave Firebrand	Mar. 19,'44
....	My Best Gal	Mar. 28,'44
....	The Laramie Trail	Apr. 3,'44
....	Rosie the Riveter	Apr. 9,'44
....	The Lady and the Monster	Not Set
....	Cowboy and the Senorita	Not Set
....	Hidden Valley Outlaws	Not Set
....	Outlaws of Santa Fe	Not Set
....	The Man from Frisco	Not Set
....	Jamboree	Not Set
....	Storm Over Lisbon	Not Set
....	Trocadero	Not Set
....	Silent Partner	Not Set
....	Tucson Raiders	Not Set
....	Yellow Rose of Texas	Not Set

20TH-FOX

Prod. No.	Title	Release Date
401	Bomber's Moon	Aug. 6,'43
402	Heaven Can Wait	Aug. 13,'43
403	Holy Matrimony	Aug. 27,'43
404	Claudia	Sep. 3,'43
405	Wintertime	Sep. 17,'43
408	Sweet Rosie O'Grady	Oct. 1,'43
409	Paris After Dark	Oct. 15,'43
406	In Old Chicago (R)	Oct. 29,'43
407	Banjo on My Knee (R)	Oct. 29,'43
412	Guadalcanal Diary	Nov. 5,'43
414	The Battle of Russia	Nov. 5,'43
413	Dancing Masters	Nov. 19,'43
410	The Rains Came (R)	Nov. 26,'43
411	Under Two Flags (R)	Nov. 26,'43
415	Happy Land	Dec. 3,'43
416	The Gang's All Here	Dec. 24,'43
417	The Lodger	Jan. 7,'44
418	Uncensored	Jan. 21,'44
419	Lifeboat	Jan. 28,'44
420	Jane Eyre	Feb., '44
421	The Sullivans	Feb., '44
422	The Purple Heart	Mar.,'44
423	Four Jills in a Jeep	Mar.,'44
....	Tampico	Apr.,'44
....	Buffalo Bill	Apr.,'44
....	Roger Touhy, Gangster	Not Set
....	The Song of Bernadette	Not Set
....	Pin Up Girl	Not Set
....	The Eve of St. Mark	Not Set
....	Home in Indiana	Not Set
....	Greenwich Village	Not Set
....	Wilson	Not Set
....	In the Meantime, Darling	Not Set
....	Bermuda Mystery	Not Set
....	Ladies of Washington	Not Set
....	Sweet and Low Down	Not Set
....	Keys of the Kingdom	Not Set
....	Irish Eyes Are Smiling	Not Set
....	Wing and a Prayer	Not Set

UNITED ARTISTS

Prod. No.	Title	Release Date
....	Yanks Ahoy	July 1,'43
....	That Nazty Nuisance	Aug. 6,'43
....	Victory Through Air Power	Aug. 13,'43
....	Hi Diddle Diddle	Aug. 20,'43
....	Johnny Come Lately	Sep. 3,'43
....	The Kansan	Sep. 10,'43
....	Bar 20	Oct. 1,'43
....	False Colors	Nov. 5,'43
....	Riders of the Deadline	Dec. 3,'43
....	Jack London	Dec. 24,'43
....	Woman of the Town	Dec. 31,'43
....	Three Russian Girls	Jan. 14,'44
....	Bridge of San Luis Rey	Feb. 11,'44
....	It Happened Tomorrow	Feb. 25,'44
....	Voice in the Wind	Mar. 10,'44
....	Song of the Open Road	Mar. 24,'44
....	Up in Mabel's Room	Apr. 7,'44
....	Strange Confession	Apr. 21,'44
....	Sensations of 1944	May 5,'44
....	The Hairy Ape	May 9,'44
....	Knickerbocker Holiday	Not Set
....	Texas Masquerade	Not Set
....	Thundering Hoofs	Not Set
....	Since You Went Away	Not Set
....	Lumber Jack	Not Set

UNIVERSAL

Prod. No.	Title	Release Date
8017	Fired Wife	Sep. 3,'43
8022	Strange Death of Adolf Hitler	Sep. 10,'43
8028	Larceny with Music	Sep. 10,'43
8024	Sherlock Holmes Faces Death	Sep. 17,'43
8009	Top Man	Sep. 17,'43
8081	Arizona Trail	Sep. 24,'43
8023	Always a Bridesmaid	Sep. 24,'43
8007	Corvette K-225	Oct. 1,'43
8005	Crazy House	Oct. 8,'43
8035	Hi Ya Sailor	Oct. 15,'43
8033	You're a Lucky Fellow, Mr. Smith	Oct. 22,'43
8062	Flesh and Fantasy	Oct. 29,'43
8013	Son of Dracula	Nov. 5,'43
8082	Frontier Law	Nov. 5,'43
8038	The Mad Ghoul	Nov. 12,'43
8030	Never a Dull Moment	Nov. 19,'43
8004	His Butler's Sister	Nov. 26,'43
8042	So's Your Uncle	Dec. 3,'43
8041	She's for Me	Dec. 10,'43
8026	Calling Dr. Death	Dec. 17,'43
8025	Moonlight in Vermont	Dec. 24,'43
8064	Gung Ho	Dec. 31,'43
8034	Sing a Jingle	Jan. 7,'44
8003	Ali Baba and the 40 Thieves	Jan. 14,'44
8021	Spider Woman	Jan. 21,'44
8083	Marshal of Gunsmoke	Jan. 21,'44
....	Phantom Lady	Jan. 28,'44
8020	Swingtime Johnny	Feb. 4,'44
8066	The Impostor	Feb. 11,'44
8029	Weekend Pass	Feb. 18,'44
8011	Chip Off the Old Block	Feb. 25,'44
8031	Hat-Check Honey	Mar. 10,'44
....	Oklahoma Raiders	Mar. 17,'44
....	Ladies Courageous	Mar. 17,'44
8044	Hi Good-Lookin'	Mar. 24,'44
....	Follow the Boys	Apr. 7,'44
....	Weird Woman	Apr. 14,'44
....	Her Primitive Man	Apr. 21,'44
....	Moon Over Las Vegas	Apr. 28,'44
....	Slightly Terrific	May 5,'44
....	Cobra Woman	May 12,'44
....	Pardon My Rhythm	May 19,'44
....	Moonlight and Cactus	Not Set
....	The Mummy's Ghost	Not Set
....	This Is the Life	Not Set
....	Gypsy Wildcat	Not Set
....	Patrick the Great	Not Set
....	The Merry Monahans	Not Set
....	Christmas Holiday	Not Set
....	The Invisible Man's Revenge	Not Set
....	The Scarlet Claw	Not Set
....	Climax	Not Set
....	Slick Chick	Not Set
....	Jungle Woman	Not Set
....	The Ghost Catchers	Not Set
....	South of Dixie	Not Set

WARNER BROS.

Prod. No.	Title	Release Date
301	Watch on the Rhine	Sep. 4,'43
330	Oklahoma Kid (R)	Sep. 11,'43
302	Murder on the Waterfront	Sep. 18,'43
303	Thank Your Lucky Stars	Sep. 25,'43
331	Song of the Saddle (R)	Oct. 2,'43
332	Prairie Thunder (R)	Oct. 2,'43
333	Cherokee Strip (R)	Oct. 2,'43
334	Empty Holsters (R)	Oct. 2,'43
335	Guns of the Pecos (R)	Oct. 2,'43
336	Land Beyond the Law (R)	Oct. 2,'43
304	Adventure in Iraq	Oct. 9,'43
305	Princess O'Rourke	Oct. 23,'43
306	Find the Blackmailer	Nov. 6,'43
307	Northern Pursuit	Nov. 13,'43
308	Old Acquaintance	Nov. 27,'43
327	Crime School (R)	Dec. 4,'43
328	Girls on Probation (R)	Dec. 4,'43
309	Destination, Tokyo	Jan. 1,'44
310	The Desert Song	Jan. 29,'44
224	This Is the Army	Feb. 15,'44
311	In Our Time	Feb. 19,'44
325	Frisco Kid (R)	Mar. 4,'44
312	Passage to Marseille	Mar. 11,'44
....	Shine On, Harvest Moon	Apr. 8,'44
....	Uncertain Glory	Apr. 22,'44
....	Adventures of Mark Twain	Not Set
....	Arsenic and Old Lace	Not Set
....	Crime by Night	Not Set
....	Devotion	Not Set
....	The Last Ride	Not Set
....	Saratoga Trunk	Not Set
....	Conflict	Not Set
....	Rhapsody in Blue	Not Set
....	Mr. Skeffington	Not Set
....	The Horn Blows at Midnight	Not Set
....	The Animal Kingdom	Not Set
....	Between Two Worlds	Not Set
....	My Reputation	Not Set
....	Mask of Dimitrios	Not Set
....	Make Your Own Bed	Not Set
....	Cinderella Jones	Not Set
....	Janie	Not Set

ADVANCE SYNOPSES *and information*

MOON OVER LAS VEGAS
(Universal)

PRODUCER - DIRECTOR: Jean Yarbrough. PLAYERS: Anne Gwynne, David Bruce, Alan Dinehart, Vera Vague, Vivian Austin, Lee Patrick, Milburn Stone, Joe Sawyer, Connie Haines, Lester Cole and his Debutantes, The Sportsmen.

COMEDY WITH MUSIC. David Bruce and Anne Gwynne file suit for separation pending a divorce, although they are still very much in love with each other. Anne goes to Las Vegas, David follows, and each becomes innocently involved with another party under romantically suspicious circumstances. A mutual friend, an attorney, prevents the divorce and brings the couple together by means of a practical joke involving a gorilla.

SLIGHTLY TERRIFIC
(Universal)

PRODUCER: Alexis Thurn-Taxis. DIRECTOR: Edward F. Cline. PLAYERS: Anne Rooney, Betty Kean, Leon Errol, Ray Malone, Eddie Quillan, Donald Novis.

COMEDY WITH MUSIC. "Charlie Young" has a musical show to produce, but he's broke. "Julie" has faith in the show and quite a famous orchestra to help him get it across. They find an angel, who they think is a wealthy man, only to discover he's the wealthy man's black sheep brother. Just when everything appears hopeless, the wealthy brother relents and backs the show.

PARDON MY RHYTHM
(Universal)

ASSOCIATE PRODUCER: Bernard Burton. DIRECTOR: Felix Feist. PLAYERS: Gloria Jean, Evelyn Ankers, Patric Knowles, Marjorie Weaver, Walter Catlett, Patsy O'Connor.

COMEDY WITH MUSIC. Jinx Page (Gloria Jean) gets into trouble trying to help a friend and his juvenile band win a state contest. Her father enters into a romantic conspiracy to help her, but becomes entangled with a girl band singer who is the romantic interest of the juvenile band leader's father. Things are finally sorted out in the end, tunefully and romantically.

OKLAHOMA RAIDERS
(Universal)

PRODUCER: Oliver Drake. PRODUCER: Lew Collins. PLAYERS: Tex Ritter, Fuzzy Knight, Jennifer Holt, Dennis Moore, Steve Keyes, Jack Ingram, George Eldredge.

WESTERN DRAMA. Wild horses rounded up by Arnold Drew are being systematically rustled by El Vengador before Drew can deliver them to U. S. Cavalry remount stations. Lieut. Steve Nolan and his Corporal, Banjo Bonner, are sent to capture the horse rustler. They discover Donna Ross is the culprit, but she is seeking vengeance for the theft of the Painted Valley ranch by Drew. Nolan helps round up Drew and force a confession returning the ranch to Donna.

THE WHISTLER
(Columbia)

PRODUCER: Rudy Flothow. DIRECTOR: William Castle. PLAYERS: Richard Dix, Gloria Stuart, J. Carroll Naish, Alan Dinehart, Joan Woodbury, Clancy Cooper, Don Costello.

MELODRAMA. The latest of the serial thriller entrants has been adapted from the radio program "The Whistler." Its central character is a crime solver of indefinite background and unusual methods, whose adventures combine mystery and thrills in suitable proportions. Situations and characters from the radio drama have been adapted for the screenplay.

ROSIE, THE RIVETER
(Republic)

PRODUCER: Armand Schaefer. DIRECTOR: Joseph Santley. PLAYERS: Jane Frazee, Frank Albertson, Vera Vague, Frank Fenton, Maude Eburne, Frank Jenks, Lloyd Corrigan, Ellen Lowe, Louise Erickson.

COMEDY. This is a comedy laid on the home front defense lines in which two day-shift girl riveters in a defense plant have to share a room with two male workers on the night trick, operating the accommodations in relays. It's wearing on the nerves. Rosie and Charlie bicker and fight, but wind up as sweethearts after Rosie jilts her conservative boy friend and Charlie joins the Marines.

MANHATTAN SERENADE
(RKO Radio)

PRODUCER: Robert Fellows. DIRECTOR: Tim Whelan. PLAYERS: Frank Sinatra, George Murphy, Gloria de Haven, Adolphe Menjou, Wally Brown, Alan Carney, Walter Slezak, James Bell, Anne Jeffreys.

COMEDY WITH MUSIC. This is a story of a youthful singer who has written a play with a spiritual theme which he hopes to see produced on Broadway. He contributes $1,500 towards its production by a shoestring producer who, although not crooked, borrows the funds to get a sure fire musical hit underway with the intention of giving the young playwright an interest in the musical. When the author shows up to find out what is happening to his play, he's persuaded to take a singing role in the musical, although he knows the producer thinks he's fooling him. He is a big hit and everybody's happy.

THREE MEN IN WHITE

(M-G-M)

PRODUCER: General Manager's Office. DIRECTOR: Willis Goldbeck. PLAYERS: Lionel Barrymore, Van Johnson, Keye Luke, Marilyn Maxwell, Alma Kruger, Walter Kingsford, Nell Craig, Ava Gardner.

DRAMA. Dr. Gillespie decides he must choose between his two young internes to select a permanent assistant. To do so he decides to give each an important case to work out. Keye Luke is given the first assignment, and the other interne, Van Johnson, is assigned the case of a beautiful young girl suffering a mental affliction. Both diagnose and properly treat their cases. Luke is appointed to the Chinese Medical Corps, to work on research with Dr. Gillespie, and Johnson is made the Doctor's assistant.

GASLIGHT

(M-G-M)

PRODUCER: Arthur Hornblow, Jr. Directed by George Cukor. PLAYERS: Charles Boyer, Ingrid Bergman, Dame May Whitty, Angela Lansbury.

MYSTERY-DRAMA. A promising young music student falls in love with an accompanist much older than herself. They establish their home in a mansion left the girl by her aunt, a famous opera star, who was mysteriously murdered. A young Scotland Yard man sees her and discovers she is the niece of the murdered woman. He becomes suspicious of the singer's husband and his actions and finally steps in to solve the mystery of the opera star's murder and save the girl from efforts of her husband to drive her insane by suggestion.

THUNDERING GUN SLINGERS

(PRC Pictures)

PRODUCER: Sigmund Neufeld. DIRECTOR: Sam Newfield. PLAYERS: Buster Crabbe, Al St. John, Frances Gladwin, Karl Hackett, Charles King, Jack Ingram, Kermit Maynard, Budd Buster, George Chesebro.

WESTERN DRAMA. Buster Crabbe, in his role of Billy Carson, tries to discover the murderer of his uncle. He is hampered by the attempt of the gang leader responsible to throw suspicion on an innocent rancher. When this man also is killed, Billy is charged with the murder. He wrings a confession from the gunman and rounds up the gang in the sheriff's office.

ARE THESE OUR CHILDREN?

(RKO Radio)

PRODUCER: Val Lewton. DIRECTOR: Mark Robson. PLAYERS: Kent Smith, Jean Brooks, Bonita Granville, Glenn Vernon, Ben Bard, Lawrence Tierney, Tessa Brind.

DRAMA. This is a story of three typically American families in a small mid-western industrial city during the present war-created juvenile delinquency wave which has swept the country. It deals with the children of these families, how they come under the influence of wrong ideas and drift away from the right things of life towards disaster, but it does not propound a solution to the problem.

PILEBUCK

(Terneen-Columbia)

PRODUCER: Phil Ryan. DIRECTOR: Eddie Sutherland. PLAYERS: Pat O'Brien, Chester Morris, Ruth Warrick, Carole Landis, Wallace Ford, Tom Tully, Howard Freeman, Frank Sully, Barton MacLane, Robert Williams.

DRAMA. This is a story of pilebucks in a shipyard vital to Uncle Sam's accelerated warship production, with Pat O'Brien playing the role of a pilebuck, formerly a newspaperman in Germany but now posing as a Nazi fellow-traveler. He is suspected by a boyhood girlfriend, risks his life to avert a plot to blow up the yards, unmasks a high-placed official as a Nazi agent, and helps to round up the remainder of the gang. A woman, posing as his wife to avert suspicions of the Nazi agents, and the girl he knew in his boyhood, are rivals for the pilebuck's love, with the former winning out.

TAKE IT BIG

(Paramount, Pine-Thomas)

PRODUCERS: William Pine and William Thomas. DIRECTOR: Frank McDonald. PLAYERS; Jack Haley, Harriet Hilliard, Mary Beth Hughes, Arline Judge, Ozzie Nelson and orchestra, Frank Forest, Fuzzy Knight, Fritz Feld, Richard Lane, Esther Dale, George Meeker.

MUSICAL. Jack Haley, playing the rear end of a night club horse act, inherits a ranch. He takes his partner, Dick Lane, and the entire cast out to the ranch in Nevada. Through a mistake they move in and take over a big dude ranch but discover their error after some funny interludes and have to move to the broken down ranch that was left Haley. They open a ranch night club and give the big ranch heavy competition. They win the big rodeo, through a cowgirl entry, after getting the male bronco busters drunk the night before the big show.

GILDERSLEEVE'S GHOST

(RKO Radio)

PRODUCER: Herman Schlom. DIRECTOR: Gordon Douglas. PLAYERS: Harold Peary, Marian Martin, Margie Stewart, Richard LeGrand, Lillian Randolph, Freddie Mercer, Emory Parnell, Nicodemus.

MYSTERY-COMEDY. Gildersleeve, beset by two ghosts of his ancestors, sets out to become the town hero so he can be elected police commissioner. The ghosts lead him to a supposedly haunted house where he discovers two scientists conducting experiments with a drug that makes persons disappear. They are using a gorilla and a girl, whom they have kidnapped. Gildersleeve sprints through some hilarious experiences with the gorilla, the scientists and the girl, before he manages to capture them all and free the girl.

OUTLAW TRAIL

(Monogram)

PRODUCER-DIRECTOR: Robert Tansey. PLAYERS: Hoot Gibson, Bob Steele, Chief Thundercloud, Jenifer Holt, Cy Kendall, Rocky Camron, George Eldridge, Charles King, Hal Price, John Bridges, Bud Osborne, Jim Thorpe.

WESTERN DRAMA. A wealthy cattle buyer disappears on a trip to John's Town. Hoot and his Trail Blazer pals are sent to investigate. They find the town's banker paying off the ranchers in scrip and keeping all cash in his vaults. They band the ranchers and the sheriff together and oppose the banker. He tries to abscond with the bank's funds, only to be captured after the boys have shot it out with his henchmen. The troubled love affair between the sheriff and the daughter of a slain rancher is fixed up.

SWEET AND LOWDOWN

(Twentieth Century-Fox)

PRODUCER: William LeBaron. DIRECTOR: Archie Mayo. PLAYERS: Benny Goodman, Lynn Bari, Jack Oakie, Linda Darnell, John Campbell, James Cardwell, June Haver, Roy Benson, Benny Goodman's orchestra, The Pied Pipers.

MUSICAL. The picture traces the story of Benny Goodman and his band. Lynn Bari plays a singer with the band and Linda Darnell enacts the role of a society girl. Goodman picks up a young trombonist, smooths out his rough musical spots, and makes him a big success. Not content to stick with Goodman, the young fellow breaks away and starts a band of his own. It eventually proves to be a washout and the boys and the girl singer return to Goodman.

THE CLIMAX

(Universal)

PRODUCER-DIRECTOR: George Waggner. PLAYERS: Susanna Foster, Boris Karloff, Turhan Bey, June Vincent, Jane Farrar, George Dolenz, Thomas Gomez, Ludwig Stossel.

DRAMA WITH MUSIC. When Susanna Foster is chosen as new star of the opera, Boris Karloff kidnaps her and places her under a hypnotic spell so she can never sing again. Turhan Bey rescues her, proves the power of love is stronger than hypnotism, and she is a great success. Karloff flees to his secret shrine where he and the body of Jarmila (June Vincent) are consumed by fire. Then it becomes known that Jarmila, once a famous opera star, was murdered by Karloff, and that the new star's voice constantly reminded him of the dead woman, whom he fanatically worshipped.

THE MERRY MONAHANS

(Universal)

PRODUCERS: Michael Fessier, Ernest Pagano. DIRECTOR: Charles Lamont. PLAYERS: Donald O'Connor, Peggy Ryan, Jack Oakie, Rosemary De Camp, Ann Blyth.

COMEDY WITH MUSIC. Back in the late '90s Pete Monahan, a stage comic, had proposed to his partner but was tricked into marrying a chorus girl. She walks out when their two children are very young, but the Three Monahans forge ahead as a song-and-dance act. In 1917, they meet Pete's jilted fiance and her daughter, who is teamed with a has-been actor in vaudeville. Pete renews his romance and his son falls for the daughter. When Pete's old flame announces she's going to marry her daughter's partner, the comic hits the bottle. The kids go into the Follies, make a big hit, but will not continue without Pete. His old love, now renewed, breaks with her fiance and they all take part in a big bond rally and hit the big time together.

THE LARAMIE TRAIL

(Republic)

ASSOCIATE PRODUCER: Louis Gray. DIRECTOR: John English. PLAYERS: Bob Livingston, Smiley Burnette, Linda Brent, Martin Garralaga, Emmett Lynn, John James, George J. Lewis, Leander de Cordova, Charles Whitaker, Bud Osborne, Bud Geary, Roy Barcroft.

WESTERN. The first Western series to feature a comedian above the more heroic characters is Republic's Smiley Burnette productions. While Bob Livingston leads the adventures as a Virginian who holds his own with a horse and a gun, Burnette rides along taking part in the fray as well as adding comedy and song. The plot concerns a fugitive murder suspect and the efforts to clear him in spite of the obvious desire of several characters to see him convicted.

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

(•) before the title indicates 1942-43 product.

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Consult Service Data in the PRODUCT DIGEST SECTION for Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation.

Short Subjects Chart with Synopsis Index can be found on pages 1764-1765.

Feature Product Including Coming Attractions, listed by Company, in order of release, on pages 1784-1785.

Title	*Company*	*Prod. Number*	*Stars*	*Release Date*	*Running Time*	*REVIEWED*		*Advance Synopsis Page*	*Service Data Page*
						M. P. Herald Issue	*Product Digest Page*		
ABOVE Suspicion	MGM	402	Joan Crawford-Fred MacMurray	Sept.,'43	90m	May 1,'43	1546	1081	1575
Action in Arabia	RKO	420	George Sanders-Virginia Bruce	Block 4	75m	Feb. 19,'44	1762	1746	....
Address Unknown	Col.	....	Paul Lukas-Mady Christians	Not Set	....	....	....	1695	....
Adventure in Iraq	WB	304	John Loder-Ruth Ford	Oct. 9,'43	64m	Sept. 25,'43	1553	1530	....
Adventures of a Rookie	RKO	402	Wally Brown-Alan Carney	Block 1	64m	Aug. 21,'43	1547	1471	1617
Adventures of Mark Twain	WB	....	Fredric March-Alexis Smith	Not Set	....	....	....	936	....
Adventures of Tarfu (British)	MGM	406	Robert Donat-Valerie Hobson	Oct.,'43	103m	Aug. 7,'43	1546	....	1655
Ali Baba and 40 Thieves (color)	Univ.	8003	Jon Hall-Maria Montez	Jan. 14,'44	87m	Jan. 15,'44	1713	1457	....
Always a Bridesmaid	Univ.	8023	Andrews Sisters-Patric Knowles	Sept. 24,'43	61m	Oct. 2,'43	1566	1192	....
Amazing Mr. Forrest, The	PRC	413	Edward E. Horton-Jack Buchanan	Mar. 29,'44	....	....	....	1747	....
American Miracle (color) (formerly America)	MGM	....	Brian Donlevy-Ann Richards	Not Set	....	....	....	1457	....
And Now Tomorrow	Para.	....	Loretta Young-Alan Ladd	Not Set	....	....	....	1715	....
And the Angels Sing	Para.	....	Fred MacMurray-Dorothy Lamour	Not Set	....	....	....	1555	....
Andy Hardy's Blonde Trouble	MGM	....	Mickey Rooney-Lewis Stone	Not Set	....	....	....	1456	....
Animal Kingdom, The	WB	....	Ann Sheridan-Olivia de Havilland	Not Set	....	....	....	1431	....
Are These Our Children?	RKO	....	Kent Smith-Jean Brooks	Not Set	....	....	....	1786	....
Arizona Trail	Univ.	8081	Tex Ritter-Fuzzy Knight	Sept. 24,'43	57m	....	....	1545	....
Arizona Whirlwind	Mono.	....	Ken Maynard-Hoot Gibson	Mar. 7,'44	....	....	....	1746	....
Around the World	RKO	411	Kay Kyser-Joan Davis-Mischa Auer	Block 3	81m	Nov. 27,'43	1645	1457	1766
At Night We Dream (color)	Col.	....	Merle Oberon-Paul Muni	Not Set	....	....	....	1715	....
BANJO on My Knee (Reissue)	20th-Fox	407	Barbara Stanwyck-Joel McCrea	Oct. 29,'43	95m	Dec. 5,'36	1585	....	....
Bar 20	UA	....	William Boyd-Andy Clyde	Oct. 1,'43	54m	July 24,'43	1559	....	....
Battle of Russia	20th-Fox	414	Documentary	Nov. 5,'43	80m	Nov. 6,'43	1615	....	1766
Beautiful But Broke	Col.	5022	Joan Davis-Jane Frazee	Jan. 28,'44	72m	Feb. 5,'44	1742	1696	....
Bell Bottom George (British)	Col.		George Formby	Not Set	97m	Jan. 29,'44	1734	....	....
Beneath Western Skies	Rep.	354	Bob Livingston-Smiley Burnette	Mar. 3,'44	....	....	....	1746	....
Best Foot Forward (color)	MGM	405	Lucille Ball-William Gaxton	Oct.,'43	94m	July 3,'43	1532	1191	1617
Between Two Worlds (formerly Outward Bound)	WB	....	John Garfield-Paul Henreid	Not Set	..	....	....	1646	....
Beyond the Last Frontier	Rep.	351	Eddie Dew-Smiley Burnette	Sept. 18,'43	55m	Sept. 11,'43	1529	....	....
Big Show, The (Reissue)	Rep.	3302	Gene Autry	Mar. 1,'44	71m	....	....	....	....
Black Hills Express	Rep.	362	Don Barry-Wally Vernon	Aug. 15,'43	55m	Aug. 7,'43	1546	1457	....
Blazing Frontier	PRC	459	Buster Crabbe-Al St. John	Sept. 1,'43	59m	....	....	1531	....
•Blazing Guns	Mono.	....	Hoot Gibson-Ken Maynard	Oct. 8,'43	55m	Sept. 18,'43	1542	1509	....
Bombers Moon	20th-Fox	401	George Montgomery-Annabella	Aug. 6,'43	70m	July 10,'43	1532	1305	....
Boss of Rawhide	PRC	452	Dave O'Brien-Jim Newill	Nov. 20,'43	59m	....	....	1599	....
Bridge of San Luis Rey, The	UA	....	Lynn Bari-Akim Tamiroff	Feb. 11,'44	107m	Feb. 5,'44	1742	1636	....
Bring On the Girls	Para.	....	Veronica Lake-Sonny Tufts	Not Set	....	....	....	1763	....
Broadway Rhythm (color)	MGM	419	George Murphy-Ginny Simms	Mar.,'44	115m	Jan. 22,'44	1725	1616	....
Buffalo Bill (color)	20th-Fox	....	Maureen O'Hara-Joel McCrea	Apr.,'44	....	....	....	1531	....
•Bullets and Saddles	Mono.	....	Range Busters	Oct. 29,'43	54m	Oct. 9,'43	1573	1531	....
CALIFORNIA Joe	Rep.	365	Don Barry-Helen Talbot	Dec. 29,'43	55m	Jan. 8,'44	1706	1675	....
Calling Dr. Death	Univ.	8026	Lon Chaney-Patricia Morison	Dec. 17,'43	63m	Dec. 18,'43	1673	1635	....
•Campus Rhythm	Mono.	....	Gale Storm-Robert Lowery	Nov. 19,'43	63m	Oct. 9,'43	1574	1545	....
Candlelight in Algeria (Br.)	Br. Lion	....	James Mason-Carla Lehmann	Not Set	85m	Jan. 1,'44	1694	....	....
Canterville Ghost, The	MGM	....	Charles Laughton-Margaret O'Brien	Not Set	...	....	....	1635	....
Canyon City	Rep.	364	Don Barry-Helen Talbot	Nov. 29,'43	55m	Nov. 13,'43	1626	1599	....
Casanova in Burlesque	Rep.	333	Joe E. Brown-June Havoc	Feb. 19,'44	72m	Jan. 29,'44	1733	1676	....
Career Girl	PRC	403	Frances Langford-Craig Wood	Jan. 11,'44	66m	Dec. 18,'43	1674	1634	....
Chance of a Lifetime, The	Col.	5034	Chester Morris-Jeanne Bates	Oct. 26,'43	66m	Oct. 16,'43	1586	1545	....
Charlie Chan in Secret Service	Mono.	....	Sidney Toler-Gwen Kenyon	Feb. 14,'44	65m	Jan. 15,'44	1714	1599	....
Cherokee Strip (Reissue)	WB	333	Dick Foran	Oct. 2,'43	56m	....	....	...	....
Chip Off the Old Block	Univ.	8011	Donald O'Connor-Peggy Ryan	Feb. 25,'44	81m	Feb. 19,'44	1761	1715	....
Christmas Holiday	Univ.	....	Deanna Durbin-Gene Kelly	Not Set	....	....	....	1695	....
Cinderella Jones	WB	....	Joan Leslie-Robert Alda	Not Set	....	....	....	1746	....
City That Stopped Hitler	Para.	4331	Russian Documentary	Special	57m	Sept. 4,'43	1521	....	1655

						REVIEWED			
Title	Company	Prod. Number	Stars	Release Date	Running Time	M. P. Herald Issue	Product Digest Page	Advance Synopsis Page	Service Data Page
Claudia	20th-Fox	404	Dorothy McGuire-Robert Young	Sept. 3,'43	91m	Aug. 21,'43	1558	....	1655
Climax, The (color)	Univ.	....	Susanna Foster-Boris Karloff	Not Set	....	....	....	1786	....
Coastal Command (British)	RKO	....	Documentary	Not Set	60m	Nov. 14,'42	1005	....	....
Cobra Woman (color)	Univ.	....	Jon Hall-Maria Montez	May 12,'44	....	....	....	1457	1655
Conflict	WB	....	Humphrey Bogart-Alexis Smith	Not Set	....	....	....	1456	....
Corvette K-225	Univ.	8007	Randolph Scott-James Brown	Oct. 1,'43	99m	Oct. 2,'43	1565	1240	1719
Courageous Mr. Penn (Br.)	Hoffberg	....	Clifford Evans-Deborah Kerr	Dec. 22,'43	78m	Jan. 1,'44	1694	....	....
Cover Girl, The (color)	Col.	..	Rita Hayworth-Gene Kelly	Apr. 6,'44	...	....	....	1416	....
Cowboy Canteen	Col.	5220	Charles Starrett-Jane Frazee	Feb. 8,'44	72m	Feb. 26,'44	1774	1763	....
Cowboy in the Clouds	Col.	5203	Charles Starrett-Julie Duncan	Dec. 23,'43	55m	Jan. 8,'44	1706	1636	....
Cowboy and the Senorita, The	Rep.	....	Roy Rogers-Dale Evans	Not Set	....	....	....	1747	....
Crazy House	Univ.	8005	Olsen and Johnson	Oct. 8,'43	80m	Oct. 23,'43	1595	1531	1719
Crime by Night	WB	....	Jane Wyman-Jerome Cowan	Not Set	....	....	....	1091	....
Crime Doctor's Strangest Case	Col.	5021	Warner Baxter-Lynn Merrick	Dec. 9,'43	68m	Jan. 22,'44	1725	1654	....
Crime School (Reissue)	WB	327	Humphrey Bogart-Dead End Kids	Dec. 4,'43	86m	May 7,'38	1626	...	...
Cross of Lorraine, The	MGM	414	Pierre Aumont-Gene Kelly	Jan.,'44	90m	Nov. 13,'43	1625	1457	1719
Cry "Havoc"	MGM	417	Margaret Sullavan-Ann Sothern	Feb.,'44	97m	Nov. 6,'43	1614	1555	....
Curly	Col.	....	Cary Grant-Janet Blair	Not Set	....	....	....	1616	....
Curse of the Cat People	RKO	418	Simone Simon-Kent Smith	Block 4	70m	Feb. 19,'44	1762	1715	....
DANCING Masters, The	20th-Fox	413	Laurel and Hardy	Nov. 19,'43	63m	Oct. 30,'43	1605	1555	....
• Dangerous Blondes	Col.	4016	Evelyn Keyes-Edmund Lowe	Sept.23,'43	80m	Oct. 23,'43	1594	1509	....
Danger! Women at Work	PRC	411	Patsy Kelly-Mary Brian	Aug. 23,'43	59m	July 17,'43	1426	....	....
Day After Day (Russian)	Artkino	....	Documentary	Nov. 15,'43	62m	Nov. 20,'43	1634	....	....
Days of Glory	RKO	....	Tamara Toumanova-Gregory Peck	Not Set	....	....	....	1636	....
Dear Octopus (British)	Gains.-Gen'l	....	Margaret Lockwood-Michael Wilding	Not Set	86m	Sept. 18,'43	1542	....	....
Death Valley Manhunt	Rep.	375	Bill Elliott-Gabby Hayes	Sept. 25,'43	55m	Aug. 28,'43	1558	1402	....
Death Valley Rangers	Mono.	....	Hoot Gibson-Ken Maynard	Dec. 3,43	59m	Dec. 18,'43	1674	1555	....
Demi Paradise (Br.)	Two Cities-GFD	....	Laurence Olivier-Penelope Ward	Not Set	115m	Dec. 18,'43	1673	....	....
Deerslayer, The	Rep.	306	Bruce Kellogg-Jean Parker	Nov. 22,'43	67m	Nov. 6,'43	1615	1599	....
Desert Song, The (color)	WB	310	Dennis Morgan-Irene Manning	Jan. 29,'44	96m	Dec. 18,'43	1673	872	1719
Destination, Tokyo	WB	309	Cary Grant-John Garfield	Jan. 1,'44	135m	Dec. 25,'43	1685	1530	1766
Devil Riders, The	PRC	460	Buster Crabbe-Al St. John	Nov. 5,'43	58m	Feb. 12,'44	1754	1566	....
Double Indemnity	Para.	....	Barbara Stanwyck-Fred MacMurray	Not Set	....	....	....	1646	....
Doughboys in Ireland	Col.	5031	Kenny Baker-Jeff Donnell	Oct. 7,'43	61m	Oct. 9,'43	1574	1545	....
Dragon Seed	MGM	....	Katharine Hepburn-Walter Huston	Not Set	....	....	....	1675	....
Drifter, The	PRC	461	Buster Crabbe-Al St. John	Dec. 20,'43	60m	....	....	1606	....
Dr. Gillespie's Criminal Case	MGM	407	Lionel Barrymore-Van Johnson	Nov.,'43	89m	May 8,'43	1546	1192	
Dr. Paul Joseph Goebbels	Frank	....	Paul Andor-Claudia Drake-Donald Woods	Not Set	....	....	....	1599	....
Drums of Fu Manchu	Rep.	305	Henry Brandon-William Royle	Nov. 27,'43	68m	Nov. 13,'43	1626	1606	....
EMPTY Holsters (Reissue)	WB	334	Dick Foran	Oct. 2,'43	62m	....	....	....	....
Escape to Danger (British)	RKO	419	Eric Portman-Ann Dvorak	Block 4	83m	Feb. 5,'44	1742	...	....
Eve of St. Mark	20th-Fox	....	Michael O'Shea-Anne Baxter	Not Set	....	....	....	1636	...
FALCON and the Coeds, The	RKO	410	Tom Conway-Jean Brooks	Block 2	68m	Nov. 6,'43	1615	1599	....
Falcon Out West, The	RKO	....	Tom Conway-Barbara Hale	Not Set	64m	Mar. 4,'44	1782	....	....
Fallen Sparrow, The	RKO	401	Maureen O'Hara-John Garfield	Block 1	93m	Aug. 21,'43	1547	1182	1719
False Colors	UA	....	William Boyd	Nov. 5,'43	65m	Nov. 6,'43	1614	1431	...
Fighting Seabees, The	Rep.	311	John Wayne-Susan Hayward	Mar. 10,'44	100m	Jan. 22,'44	1725	1616	1766
Find the Blackmailer	WB	306	Faye Emerson-Jerome Cowan	Nov. 6,'43	55m	Oct. 23,'43	1594	....	....
Fired Wife	Univ.	8017	Robert Paige-Louise Allbritton	Sept. 3,'43	73m	Sept. 4,'43	1521	....	....
Flesh and Fantasy	Univ.	8062	Charles Boyer-Barbara Stanwyck	Oct. 29,'43	94m	Sept. 18,'43	1541	1058	1766
Follow the Boys (formerly Three Cheers for the Boys)	Univ.	....	Stage and Screen Entertainers	Apr. 7,'44	....	....	....	1635	....
Follow the Leader	Mono.	....	East Side Kids	Not Set	....	....	....	1606	....
• Footlight Glamour	Col.	4020	Penny Singleton-Arthur Lake	Sept. 30,'43	68m	Oct. 9,'43	1573	1531	....
For Whom the Bell Tolls (color)	Para.	4338	Gary Cooper-Ingrid Bergman	Special	168m	July 17,'43	1546	855	1719
Four Jills in a Jeep	20th-Fox	423	Kay Francis-Carole Landis	Mar.,'44	....	....	....	1676	....
Frenchman's Creek (color)	Para.	....	Joan Fontaine-Arturo de Cordova	Not Set	..	....	....	1416	....
Frisco Kid (Reissue)	WB	325	James Cagney-Margaret Lindsay	Mar. 4,'44	77m	Nov. 2,'35	1726	....	....
Frontier Law	Univ.	8082	Russell Hayden-Jennifer Holt	Nov. 5,'43	55m	....	....	1606	....
Frontier Outlaws	PRC	462	Buster Crabbe-Al St. John	Mar. 4,'44	....	....	....	1746	....
Fugitive from Sonora	Rep.	361	Don Barry-Lynn Merrick	July 1,'43	55m	July 10,'43	1414	1375	....
GANG'S All Here (color)	20th-Fox	416	Alice Faye-Carmen Miranda	Dec. 24,'43	103m	Dec. 4,'43	1653	1530	1766
Gangway for Tomorrow	RKO	407	Margo-Robert Ryan-John Carradine	Block 2	69m	Nov 6,'43	1614	1566	....
Gaslight	MGM	....	Charles Boyer-Ingrid Bergman	Not Set	....	....	....	1786	....
Ghost Ship, The	RKO	412	Richard Dix-Edith Barrett	Block 3	69m	Dec. 11,'43	1666	1646	....
Ghost That Walks Alone, The	Col.	5042	Arthur Lake-Lynn Roberts	Feb. 10,'44	64m	Feb. 19,'44	1762	1696	....
Gildersleeve on Broadway	RKO	409	Harold Peary-Billie Burke	Block 2	65m	Oct. 23,'43	1595	1566	....
Gildersleeve's Ghost	RKO	....	Harold Peary-Marion Martin	Not Set	....	....	....	1786	....
Girl Crazy	MGM	409	Mickey Rooney-Judy Garland	Nov.,'43	99m	Aug. 7,'43	1558	1191	1766
Girl from Monterrey, The	PRC	412	Armida-Edgar Kennedy	Oct. 4,'43	61m	Sept. 25,'43	1554	1509	....
Girls on Probation (Reissue)	WB	328	Jane Bryan-Ronald Reagan	Dec. 4,'43	63m	Oct. 29,'38	1626	..	....
Going My Way	Para.	4319	Bing Crosby-Rise Stevens	Block 4	130m	Feb. 26,'44	1773	1763	....
Good Fellows, The	Para.	4302	Cecil Kellaway-Helen Walker	Block 1	70m	Aug. 14,'43	1559	1191	....
Government Girl	RKO	408	Olivia de Havilland-Sonny Tuffs	Block 2	93m	Nov. 6,'43	1614	1416	1766
Great Moment, The (formerly Great Without Glory)	Para.	....	Joel McCrea-Betty Field	Not Set	....	....	....	912	....
Great Mr. Handel, The (color) (British)	Midfilm	....	Wilfred Lawson-Elizabeth Allan	Sept., 9,'43	89m	Sept. 18,'43	1542	....	....

						REVIEWED			
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Greenwich Village (color)	20th-Fox	....	Don Ameche-Carmen Miranda	Not Set	....	....	....	1676	....
Guadalcanal Diary	20th-Fox	412	Preston Foster-Lloyd Nolan	Nov. 5,'43	93m	Oct. 30,'43	1605	1457	1766
Gung Ho	Univ.	8064	Randolph Scott-Grace McDonald	Dec. 31,'43	88m	Dec. 25,'43	1686	1599	1766
Gunsmoke Mesa	PRC	453	Dave O'Brien-Jim Newill	Jan. 3,'44	59m	....	....	1635	....
Guns of the Pecos (Reissue)	WB	335	Dick Foran	Oct. 2,'43	56m	....	....	....	....
Guy Named Joe, A	MGM	416	Spencer Tracy-Irene Dunne	Mar.,'44	120m	Dec. 25,'43	1686	1431	....
Gypsy Wildcat (color)	Univ.	....	Maria Montez-Jon Hall	Not Set	....	....	....	1675	....
HAIL the Conquering Hero	Para.	....	Eddie Bracken-Ella Raines	Not Set	....	....	....	1696	....
Hail to the Rangers	Col.	5201	Charles Starrett	Sept. 16,'43	57m	Nov. 27,'43	1646	1055	....
Hairy Ape, The	UA	....	William Bendix-Susan Hayward	May 9,'44	....	....	....	1763	....
Halfway House, The (British)	Ealing	....	Francoise Rosay-Mervyn Johns	Not Set	95m	Mar. 4,'44	1781	....	....
Hands Across the Border	Rep.	341	Roy Rogers-Ruth Terry	Jan. 5,'44	73m	Dec. 11,'43	1665	1545	....
Happy Land	20th-Fox	415	Don Ameche-Frances Dee	Dec. 3,'43	75m	Nov. 13,'43	1625	1555	1766
Harvest Melody	PRC	402	Rosemary Lane-Johnny Downs	Nov. 22,'43	71m	Oct. 9,'43	1574	1545	....
Hat-Check Honey (formerly Cross Your Fingers)	Univ.	8031	Grace McDonald-Leon Errol	Mar. 10,'44	....	....	....	1746	....
Heat's On, The	Col.	5009	Mae West-Victor Moore	Dec. 2,'43	79m	Dec. 4,'43	1653	1555	1719
Heaven Can Wait (color)	20th-Fox	402	Don Ameche-Gene Tierney	Aug. 13,'43	112m	July 24,'43	1578	1240	1617
Heavenly Body, The	MGM	421	William Powell-Hedy Lamarr	Apr.,'44	94m	Jan. 1,'44	1693	1555	1766
Henry Aldrich, Boy Scout	Para.	4311	Jimmy Lydon-Charlie Smith	Block 3	66m	Jan. 8,'44	1706	1696	....
Henry Aldrich Haunts a House	Para.	4306	Jimmy Lydon-Charlie Smith	Block 2	73m	Nov. 6,'43	1614	1566	1766
Henry Aldrich's Little Secret	Para.	....	Jimmy Lydon-Charlie Smith	Not Set	...	....	....	1747	....
Henry Aldrich Plays Cupid	Para.	....	Jimmy Lydon-Charlie Smith	Not Set	....	....	....	1431	....
Her Bachelor Husband	Mono.	....	Johnny Downs-Wanda McKay	Not Set	....	....	....	1747	....
Here Comes Elmer	Rep.	303	Al Pearce-Dale Evans	Nov. 15,'43	74m	Oct. 16,'43	1585	....	....
Her Primitive Man	Univ.	....	Louise Allbritton-Robert Paige	Apr. 21,'44	....	....	....	1675	....
Hey, Rookie	Col.	5013	Ann Miller-Larry Parks	Mar. 9,'44	...	....	....	1654	....
Hi Diddle Diddle	UA	....	Martha Scott-Adolphe Menjou	Aug. 20,'43	73m	July 31,'43	1559	1375	1617
Hi Good-Lookin' (formerly Kelly Takes Over)	Univ.	8044	Eddie Quillan-Harriet Hilliard	Mar. 24,'44	....	....	....	1763	....
Higher and Higher	RKO	415	Michele Morgan-Frank Sinatra	Block 3	90m	Dec. 11,'43	1665	1616	1766
His Butler's Sister	Univ.	8004	Deanna Durbin-Franchot Tone	Nov. 26,'43	93m	Nov. 13,'43	1625	1555	1766
Hitler Gang, The	Para.	4320	Robert Watson-Victor Varconi	Not Set	...	....	....	1675	....
Hi Ya Sailor	Univ.	8035	Donald Woods-Elyse Knox	Oct. 15'43	63m	Oct. 9,'43	1574	1531	....
Holy Matrimony	20th-Fox	403	Monty Woolley-Gracie Fields	Aug. 27,'43	87m	Aug. 28,'43	1547	1431	1655
Home in Indiana (color)	20th-Fox	....	Walter Brennan-Lon McAllister	Not Set	....	....	....	1634	....
Hoosier Holiday	Rep.	302	Dale Evans-George Byron	Sept. 13'43	72m	Aug. 28,'43	1547	....	....
Horn Blows at Midnight, The	WB	....	Jack Benny-Alexis Smith	Not Set	....	....	....	1715	....
Hostages	Para.	4305	Luise Rainer-William Bendix	Block 1	87m	Aug. 14,'43	1579	1277	1766
Hot Rhythm	Mono.	....	Dona Drake-Robert Lowery	Apr. 7,'44	79m	Mar. 4,'44	1783	1763	....
Hour Before the Dawn, The	Para.	4317	Veronica Lake-Franchot Tone	Block 4	75m	Mar. 4,'44	1781	1555	....
I DOOD It	MGM	403	Red Skelton-Eleanor Powell	Sept.,'43	102m	July 31,'43	1579	1192	1719
I Love a Soldier	Para.	....	Paulette Goddard-Sonny Tufts	Not Set	....	....	....	1675	....
Impostor, The	Univ.	8066	Jean Gabin-Allyn Joslyn	Feb. 11,'44	94m	Feb. 12,'44	1754	1616	....
Incendiary Blonde (color)	Para.	....	Betty Hutton-Arturo de Cordova	Not Set	....	....	....	1675	....
In Old Chicago (Reissue)	20th-Fox	406	Alice Faye-Tyrone Power-Don Ameche	Oct. 29,'43	94m	Jan. 8,'38	1542	....	....
In Old Oklahoma	Rep.	307	John Wayne-Martha Scott	Dec. 6,'43	102m	Oct. 23,'43	1593	....	1719
In Our Time	WB	311	Ida Lupino-Paul Henreid	Feb. 19,'44	110m	Feb. 5,'44	1741	1416	1766
Iron Major, The	RKO	406	Pat O'Brien-Ruth Warrick	Block 2	85m	Oct. 23,'43	1593	1555	1719
Is Everybody Happy?	Col.	5016	Ted Lewis-Nan Wynn	Oct. 28,'43	73m	Nov. 27,'43	1646	1545	1655
Isle of Forgotten Sins	PRC	401	John Carradine-Gale Sondergaard	Aug. 15, '43	82m	July 3,'43	1532	1339	1617
It Happened in Gibraltar (Fr.)	Vigor	....	Erich von Stroheim-Viviane Romance	Nov. 15,'43	93m	Nov. 27,'43	1646	....	....
It Happened Tomorrow	UA	....	Dick Powell-Linda Darnell	Feb. 25,'44	....	....	....	1675	....
JACK London	UA	...	Michael O'Shea-Susan Hayward	Dec. 24,'43	93m	Nov. 27,'43	1645	1554	1766
Jane Eyre	20th-Fox	420	Orson Welles-Joan Fontaine	Feb.,'44	96m	Feb. 5,'44	1741	1240	1655
Janie	WB	....	Joyce Reynolds-Robert Hutton	Not Set	...	....	....	1747	....
Jeannie (British)	English	....	Barbara Mullen-Michael Redgrave	Oct. 1,'43	85m	Aug. 23,'41	1594	....	....
Jive Junction	PRC	407	Dickie Moore-Tina Thayer	Dec. 20,'43	64m	Nov. 20,'43	1633	1606	....
Johnny Come Lately	UA	....	James Cagney-Grace George	Sept. 3,'43	97m	Aug. 28,'43	1559	1375	1719
KANSAN, The	UA	....	Richard Dix-Jane Wyatt	Sept. 10,'43	79m	June 19,'43	1547	1182	....
Kings of the Ring	Lewis-Lesser	....	Fight Film Feature	Jan. 22,'44	95m	Jan. 29,'44	1735	....	....
Kismet (color)	MGM	....	Ronald Colman-Marlene Dietrich	Not Set	....	....	....	1635	....
Klondike Kate	Col.	5029	Ann Savage-Tom Neal	Dec. 16,'43	62m	Feb. 5,'44	1742	1636	....
Knickerbocker Holiday	UA	....	Nelson Eddy-Charles Coburn	Not Set	85m	Mar. 4,'44	1781	1635	....
LAD from Our Town	Artkino	....	Russian Feature	Oct. 6,'43	65m	Oct. 16,'43	1586	....	....
Ladies Courageous (formerly When Ladies Fly)	Univ.	....	Loretta Young-Geraldine Fitzgerald	Mar. 17,'44	....	....	....	1616	....
Lady in the Dark (color)	Para.	4336	Ginger Rogers-Ray Milland	Special	100m	Feb. 12,'44	1753	1091	....
Lady in the Death House (formerly Her Last Mile)	PRC	414	Lionel Atwill-Jean Parker	Mar. 15,'44	....	....	....	1746	....
Lady, Let's Dance	Mono.	....	Belita-James Ellison	Apr. 11,'44	88m	Jan. 29,'44	1735	1599	....
Lady Takes a Chance, A	RKO	405	Jean Arthur-John Wayne	Block 1	86m	Aug. 21,'43	1547	1240	1655

						REVIEWED			
Title	*Company*	*Prod. Number*	*Stars*	*Release Date*	*Running Time*	*M. P. Herald Issue*	*Product Digest Page*	*Advance Synopsis Page*	*Service Data Page*
Lamp Still Burns, The (British)	Two Cities-Gen'l	....	Rosamund John-Stewart Granger	Not Set	90m	Nov. 20,'43	1633	....	....
Land Beyond the Law (Reissue)	WB	336	Dick Foran	Oct. 2,'43	55m	....	....	....	....
Laramie Trail, The	Rep.	....	Bob Livingston-Smiley Burnette	Apr. 3,'44	....	....	....	1786	....
Larceny with Music	Univ.	8025	Allan Jones-Kitty Carlisle	Sept. 10,'43	64m	Sept. 11,'43	1530	1351	....
Lassie Come Home (color)	MGM	410	Roddy McDowall-Edmund Gwenn	Dec.,'43	90m	Aug. 21,'43	1546	1240	1766
Last Ride, The	WB	....	Richard Travis-Eleanor Parker	Not Set	....	....	....	1115	....
Let's Face It	Para.	4301	Bob Hope-Betty Hutton	Block 1	76m	Aug. 7,'43	1559	1277	1766
Lifeboat	20th-Fox	419	Tallulah Bankhead-William Bendix	Jan. 28,'44	96m	Jan. 15,'44	1713	1616	....
Life and Death of Colonel Blimp (British)	Archers-Gen'l	....	Anton Walbrook-Roger Livesey	Not Set	163m	July 10,'43	1413	....	....
Life of Simon Bolivar, The (Mexican)	Grovas-Mohme	....	Historical Feature	June 17,'43	152m	June 26,'43	1386	....	....
Lodger, The	20th-Fox	417	Laird Cregar-Merle Oberon	Jan. 7,'44	84m	Jan. 8,'44	1705	1636	1766
● Lone Rider in Raiders Red Gap	PRC	368	Bob Livingston-Al St. John	Sept. 30,'43	54m	....	....	....	....
Lost Angel	MGM	415	Margaret O'Brien-James Craig	Jan.,'44	91m	Nov. 6,'43	1613	1555	1766
Love in Jalisco (Mex.)	Clasa-Mohme	....	Jorge Negrete-Maria Elena Marques	Aug. 6,'43	128m	Aug. 21,'43	1496	....	....
Lumber Jack	UA	....	William Boyd-Andy Clyde	Not Set	....	....	....	1763	....
MADAME Curie	MGM	490	Greer Garson-Walter Pidgeon	Feb.,'44	124m	Nov. 20,'43	1633	1416	1766
Mad Ghoul, The	Univ.	8038	Evelyn Ankers-David Bruce	Nov. 12,'43	65m	Oct. 23,'43	1594	1586	....
Make Your Own Bed	WB	....	Jack Carson-Jane Wyman	Not Set	....	....	....	1715	....
Man from Down Under, The	MGM	411	Charles Laughton-Binnie Barnes	Dec.,'43	103m	Aug. 7,'43	1547	....	....
● Man from Music Mountain	Rep.	257	Roy Rogers	Oct. 30,'43	71m	Sept. 25,'43	1554	1402	....
Man from the Rio Grande, The	Rep.	363	Don Barry-Twinkle Watts	Oct. 18,'43	55m	Oct. 2,'43	1566	....	....
Manhattan Serenade	RKO	....	Frank Sinatra-George Murphy	Not Set	....	....	....	1785	....
Man in Half Moon Street, The	Para.	....	Nils Asther-Helen Walker	Not Set	....	....	....	1747	....
Marine Raiders	RKO	....	Pat O'Brien-Ruth Hussey	Not Set	....	....	....	1696	....
Marshal of Gunsmoke	Univ.	8083	Tex Ritter-Russell Hayden	Jan. 21,'44	....	....	....	1676	....
Mask of Dimitrios, The	WB	....	Sydney Greenstreet-Peter Lorre	Not Set	....	....	....	1746	....
Meet Me in St. Louis (color)	MGM	....	Judy Garland-Margaret O'Brien	Not Set	....	....	....	1715	....
Meet the People	MGM	....	Dick Powell-Lucille Ball	Not Set	....	....	....	1456	....
Melody Parade	Mono.	....	Mary Beth Hughes-Eddie Quillan	Aug. 27,'43	73m	Aug. 7,'43	1559	1339	....
Men on Her Mind	PRC	409	Mary Beth Hughes-Edward Norris	Feb. 12,'44	67m	Feb. 5,'44	1743	1715	....
Merry Monahans, The	Univ.	....	Donald O'Connor-Peggy Ryan	Not Set	....	....	....	1786	....
Million Dollar Kid, The	Mono.	....	East Side Kids	Feb. 28,'44	65m	Feb. 26,'44	1774	1676	....
Millions Like Us (British)	Gains.-Gen'l	....	Eric Portman-Patricia Roc	Not Set	103m	Oct. 23'43	1595	....	....
Minesweeper	Para.	4308	Richard Arlen-Jean Parker	Block 2	66m	Nov. 6,'43	1615	1606	....
Ministry of Fear	Para.	....	Ray Milland-Marjorie Reynolds	Not Set	....	....	....	1616	....
Miracle of Morgan's Creek, The	Para.	4312	Eddie Bracken-Betty Hutton	Block 3	99m	Jan. 8,'44	1705	1079	...
Mojave Firebrand	Rep.	377	Bill Elliott-Gabby Hayes	Mar. 19,'44	55m	Jan. 29,'44	1734	....	....
Moonlight and Cactus	Univ.	....	Andrews Sisters-Leo Carillo	Not Set	....	....	....	1746	....
Moonlight in Vermont	Univ.	8025	Gloria Jean-Fay Helm	Dec. 24,'43	62m	Dec. 25,'43	1686	1635	....
Moon Over Las Vegas	Univ.	....	Anne Gwynne-David Bruce	Apr. 28,'44	....	....	....	1785	....
Mr. Co-ed (color)	MGM	....	Red Skelton-Esther Williams	Not Set	....	....	....	1635	....
Mr. Muggs Steps Out	Mono.	....	East Side Kids	Dec. 10,'43	63m	Dec. 25,'43	1686	1555	....
Mr. Skeffington	WB	....	Bette Davis-Claude Rains	Not Set	....	....	....	1654	....
Mummy's Ghost, The	Univ.	....	John Carradine-Lon Chaney	Not Set	....	....	....	1763	....
Murder on the Waterfront	WB	302	John Loder-Ruth Ford	Sept. 18,'43	49m	July 31,'43	1579	....	....
My Best Gal	Rep.	....	Jane Withers-Jimmy Lydon	Mar. 28,'44	....	....	....	1696	....
My Reputation	WB	....	Barbara Stanwyck-George Brent	Not Set	....	....	....	1695	....
Mystery Broadcast	Rep.	304	Nils Asther-Ruth Terry	Nov. 23,'43	63m	Oct. 23,'43	1594	1586	....
● Mystery of the 13th Guest	Mono.	....	Dick Purcell-Helen Parrish	Nov. 5,'43	60m	Oct. 16,'43	1586	....	....
NABONGA	PRC	408	Buster Crabbe-Fifi Dorsey	Jan. 25,'44	73m	Mar. 4,'44	1783	1634	....
National Velvet	MGM	....	Mickey Rooney-Jackie Jenkins	Not Set	....	....	....	1763	....
Navy Way, The	Para.	4316	Robert Lowery-Jean Parker	Block 4	75m	Feb. 26,'44	1774	1747	....
● Nearly Eighteen	Mono.	....	Gale Storm-Bill Henry	Nov. 12'43	61m	Oct. 30,'43	1605	1545	....
Never a Dull Moment	Univ.	8030	Ritz Bros.-Frances Langford	Nov. 19,'43	60m	Nov. 6,'43	1615	1351	....
Nine Girls	Col.	5018	Ann Harding-Evelyn Keyes	Feb. 17,'44	....	....	....	1676	....
No Greater Love (Russian)	Artkino	....	Russian feature	Mar. 3,'44	71m	Mar. 4,'44	1782	....	....
None Shall Escape	Col.	5006	Marsha Hunt-Alexander Knox	Feb. 3,'44	85m	Jan. 15,'44	1713	1695	1766
Northern Pursuit	WB	307	Errol Flynn-Julie Bishop	Nov. 13,'43	94m	Oct. 23,'43	1593	1471	1719
North Star, The	RKO-Goldwyn	451	Walter Huston-Anne Baxter	Special	105m	Oct. 16,'43	1585	1305	1766
Norway Replies	Hoffberg	....	Documentary on Norway	Feb. 25,'44	61m	Mar. 4,'44	1782	....	....
No Time for Love	Para.	4309	Claudette Colbert-Fred MacMurray	Block 2	83m	Nov. 13,'43	1625	855	1766
OKLAHOMA Kid (Reissue)	WB	330	James Cagney-Humphrey Bogart	Sept. 11,'43	80m	Mar. 18'39	1482	....	....
Oklahoma Raiders	Univ.	....	Tex Ritter-Fuzzy Knight	Mar. 17,'44	....	....	....	1785	....
Old Acquaintance	WB	308	Bette Davis-Miriam Hopkins	Nov. 27,'43	110m	Nov. 6,'43	1613	1192	1719
● Old Barn Dance, The (Reissue)	Rep.	2307	Gene Autry	Oct. 15,'43	60m	Jan. 15,'38	1574	....	....
O My Darling Clementine	Rep.	308	Frank Albertson-Lorna Grey	Dec. 31,'43	68m	Dec. 4,'43	1653	1636	....
Our Hearts Were Young and Gay	Para.	....	Diana Lynn-Gail Russell	Not Set	....	....	....	1746	....
● Outlaws of Stampede Pass	Mono.	...	Johnny Mack Brown-Raymond Hatton	Oct. 15,43	55m	Oct. 2,'43	1566	1402	....
Outlaw Roundup	PRC	454	Dave O'Brien-Jim Newill	Feb. 10,'44	....	....	....	1715	....
Outlaw Trail, The	Mono.	....	Hoot Gibson-Bob Steele	Apr. 18,'44	....	....	....	1786	....
Overland Mail Robbery	Rep.	376	Bill Elliott-Anne Jeffreys	Nov. 20,'43	55m	Oct. 23,'43	1594	....	....
PARDON My Rhythm	Univ.	....	Gloria Jean-Patric Knowles	May 19,'44	....	....	....	1785	....
Paris After Dark	20th-Fox	409	George Sanders-Brenda Marshall	Oct. 15,'43	85m	Oct. 9,'43	1573	1545	....
Partners of the Trail	Mono.	...	Johnny Mack Brown-Raymond Hatton	Mar. 14,'44	54m	Mar. 4,'44	1782	1747	....
Passage to Marseille	WB	312	Humphrey Bogart-Michele Morgan	Mar. 11,'44	109m	Feb. 19,'44	1761	1616	....

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Page	Advance Synopsis Page	Service Data Page
Passport to Destiny (formerly Passport to Adventure)	RKO	417	Elsa Lanchester-Gordon Oliver	Block 4	64m	Jan. 29,'44	1734	1636	....
Patrick the Great	Univ.	....	Donald O'Connor-Peggy Ryan	Not Set	....	....	....	1675	....
Phantom Lady	Univ.	....	Ella Raines-Franchot Tone	Jan. 28,'44	87m	Jan. 29,'44	1733	1675	....
Pilebuck	Col.	....	Pat O'Brien-Ruth Warrick	Not Set	....	....	....	1786	....
Pin Up Girl (color)	20th-Fox	....	Betty Grable-Joe E. Brown	Not Set	....	....	....	1531	....
Pistol Packin' Mama	Rep.	310	Ruth Terry-Bob Livingston	Dec. 15,'43	64m	Dec. 11,'43	1666	1654	....
Prairie Thunder (Reissue)	WB	332	Dick Foran	Oct. 2,'43	55m	....	....	....	....
Pride of the Plains	Rep.	353	Robert Livingston-Smiley Burnette	Jan. 5,'44	56m	Dec. 4,'43	1653	....	....
Princess O'Rourke	WB	305	Olivia de Havilland-Robert Cummings	Oct. 23,'43	94m	Sept. 25,'43	1553	962	1655
Purple Heart, The	20th-Fox	422	Dana Andrews-Richard Conte	Mar.,'44	99m	Feb. 26,'44	1773	1654	....
RACKET Man, The	Col.	5036	Tom Neal-Jeanne Bates	Jan. 18,'44	65m	Jan. 8,'44	1706	1676	....
Raiders of the Border	Mono.	....	Johnny Mack Brown	Jan. 31,'44	53m	Jan. 15,'44	1714	....	....
Raiders of Sunset Pass	Rep.	352	Eddie Dew-Smiley Burnette	Dec. 20,'43	56m	Dec. 25,'43	1686	1457	....
Rainbow Island (color)	Para.	....	Dorothy Lamour-Eddie Bracken	Not Set	....	....	....	1654	....
Rains Came, The (Reissue)	20th-Fox	410	Myrna Loy-Tyrone Power	Nov. 26,'43	95m	Sept. 9,'39	1574	....	....
Rationing	MGM	418	Wallace Beery-Marjorie Main	Mar.,'44	93m	Jan. 29,'44	1734	1616	....
Return of the Ape Man	Mono.	....	Bela Lugosi-John Carradine	Not Set	....	....	....	1606	....
Return of the Rangers	PRC	451	Dave O'Brien-Jim Newill	Oct. 26,'43	60m	Oct. 16,'43	1585	1545	....
Return of the Vampire	Col.	5024	Bela Lugosi-Frieda Inescourt	Nov. 11,'43	69m	Feb. 5,'44	1742	1599	....
●Revenge of the Zombies	Mono.	....	John Carradine-Veda Ann Borg	Sept. 17,'43	61m	Aug. 7,'43	1471	1391	....
Rhapsody in Blue	WB	....	Joan Leslie-Robert Alda	Not Set	...	....	....	1530	....
Riders of the Deadline	UA	....	William Boyd	Dec. 3,'43	70m	Jan. 15,'44	1714	1696	....
Riding High (color)	Para.	4307	Dorothy Lamour-Dick Powell	Block 2	88m	Nov. 6,'43	1613	1431	1766
Road to Utopia	Para.	....	Bing Crosby-Bob Hope-D. Lamour	Not Set	....	....	....	1715	....
Roger Touhy, Gangster	20th-Fox	....	Preston Foster-Lois Andrews	Not Set	....	....	....	1362	....
Rookies in Burma	RKO	414	Alan Carney-Wally Brown	Block 3	62m	Dec. 11,'43	1666	1646	....
Rootin', Tootin' Rhythm (Reissue)	Rep.	3301	Gene Autry	Jan. 15,'44	61m	....	....	....	....
Rosie the Riveter	Rep.	....	Jane Frazee-Frank Albertson	Apr. 9,'44	....	....	....	1785	....
SAHARA	Col.	5003	Humphrey Bogart-Bruce Bennett	Oct. 14,'43	97m	Oct. 2,'43	1565	1305	1719
Saint Meets the Tiger, The	Rep.	301	Hugh Sinclair-Jean Gillis	July 29,'43	70m	Aug. 7,'43	1471	....	....
Sailor's Holiday	Col.	....	Arthur Lake-Jane Lawrence	Feb. 24,'44	....	....	....	1696	....
Salute to the Marines (color)	MGM	401	Wallace Beery-Fay Bainter	Sept.,'43	101m	July 31,'43	1579	1057	1655
San Demetrio, London (British)	Ealing	....	Walter Fitzgerald-Ralph Michael	Not Set	105m	Jan. 29,'44	1734	....	....
Saratoga Trunk	WB	....	Gary Cooper-Ingrid Bergman	Not Set	....	....	....	1431	....
●Scream in the Dark, A	Rep.	229	Robert Lowery-Marie McDonald	Oct. 15,'43	55m	Oct. 30,'43	1605	1531	....
See Here, Private Hargrove	MGM	420	Robert Walker-Donna Reed	Mar.,'44	100m	Feb. 19,'44	1761	1616	....
Sensations of 1944 (color)	UA-Stone	....	W. C. Fields-Eleanor Powell	May 5,'44	....	....	....	1746	....
Seventh Cross, The	MGM	....	Spencer Tracy-Signe Hasso	Not Set	....	....	....	1715	....
Seventh Victim, The	RKO	403	Tom Conway-Kim Hunter	Block 1	71m	Aug. 21,'43	1558	1471	....
Sherlock Holmes Faces Death	Univ.	8024	Basil Rathbone-Nigel Bruce	Sept. 17,'43	68m	Sept. 11,'43	1529	....	....
She's for Me	Univ.	8041	David Bruce-Grace McDonald	Dec. 10,'43	60m	Dec. 11,'43	1665	1635	....
Shine On, Harvest Moon	WB	....	Ann Sheridan-Dennis Morgan	Apr. 8,'44	....	....	....	1457	....
Shipbuilders, The (Br.)	Br. Nat'l-Anglo	....	Clive Brook-Morland Graham	Not Set	90m	Jan. 29,'44	1733	....	....
Show Business	RKO	....	Eddie Cantor-George Murphy	Not Set	....	....	....	1675	....
Silver City Raiders	Col.	5202	Russell Hayden-Bob Wills	Nov. 4,'43	55m	Nov. 27,'43	1646	....	....
Since You Went Away	UA	....	Colbert-Temple-Woolley-Cotten	Not Set	....	....	....	1635	....
Sing a Jingle	Univ.	8034	Allan Jones-June Vincent	Jan. 7,'44	62m	Jan. 1,'44	1694	1654	....
Slightly Terrific	Univ.	....	Leon Errol-Anne Rooney	May 5,'44	....	....	....	1785	....
●Smart Guy	Mono.	....	Rick Vallin-Wanda McKay	Dec. 17,'43	63m	Jan. 1,'44	1695	1599	....
Snow White and the Seven Dwarfs (color)	RKO-Disney	....	Disney Cartoon Feature	Reissue	83m	Dec. 25,'37	1782	....	....
So This Is Washington	RKO	404	Lum 'n' Abner-Mildred Coles	Block 1	64m	Aug. 21,'43	1558	1471	....
Son of Dracula	Univ.	8013	Louise Allbritton-Lon Chaney	Nov. 5,'43	80m	Nov. 13,'43	1626	1241	....
Song of Bernadette, The	20th-Fox	....	Jennifer Jones-Charles Bickford	Not Set	157m	Dec. 25,'43	1685	1416	....
Song of Russia	MGM	422	Robert Taylor-Susan Peters	Feb.,'44	107m	Jan. 1,'44	1693	1416	....
Song of the Marimba	Clasa-Mohme	....	Mexican Feature	Aug. 20,'43	131m	Sept. 11,'43	1530	....	....
Song of the Open Road	UA	....	Edgar Bergen-"Charlie"-Bonita Granville	Mar. 24,'44	....	....	....	1695	....
Song of the Saddle (Reissue)	WB	331	Dick Foran	Oct. 2,'43	59m	Apr. 11,'36	1482	....	....
So's Your Uncle	Univ.	8042	Donald Woods-Elyse Knox	Dec. 3,'43	64m	Dec. 4,'43	1654	1635	....
Spider Woman	Univ.	8021	Basil Rathbone-Nigel Bruce	Jan. 21,'44	63m	Jan. 15,44	1714	1675	....
Spotlight Scandals	Mono.	....	Billy Gilbert-Frank Fay	Sept. 24,'43	73m	July 24,'43	1579	1351	....
Standing Room Only	Para.	4314	Paulette Goddard-Fred MacMurray	Block 3	83m	Jan. 8,'44	1706	1616	....
Story of Dr. Wassell (color)	Para.	....	Gary Cooper-Laraine Day	Not Set	....	....	....	1530	....
Strange Confession	UA	....	George Sanders-Linda Darnell	Apr. 21,'44	....	....	....	1747	....
Strange Death of Adolf Hitler	Univ.	8022	Ludwig Donath-Gale Sondergaard	Sept. 10,'43	72m	Sept. 4,'43	1522	....	....
Submarine Base	PRC	405	John Litel-Alan Baxter	July 20,'43	65m	July 10,'43	1414	1305	....
Sullivans, The	20th-Fox	421	Anne Baxter-Thomas Mitchell	Feb.,'44	111m	Feb. 5,'44	1741	1636	....
Sultan's Daughter, The	Mono.	....	Ann Corio-Charles Butterworth	Jan. 24,'44	64m	Dec. 18,'43	1674	1555	....
Sundown Valley	Col.	....	Charles Starrett-Jeanne Bates	Mar. 23,'44	....	....	....	1763	....
●Suspected Person (British)	PRC	315	Clifford Evans-Patricia Roc	Nov. 29,'43	78m	Jan. 1,'44	1694	....	....
Sweet and Lowdown	20th-Fox	....	Lynn Bari-Benny Goodman	Not Set	....	....	....	1786	....
Sweet Rosie O'Grady (color)	20th-Fox	408	Betty Grable-Robert Young	Oct. 1,'43	76m	Sept. 25,'43	1553	1305	1719
Sweethearts of the U. S. A.	Mono.	....	Una Merkel-Donald Novis	Mar. 7,'44	....	....	....	1586	....
Swing Fever	MGM	423	Kay Kyser-Marilyn Maxwell	Apr.,'44	81m	Nov. 13,'43	1626	1241	....
Swing Out the Blues	Col.	5020	Bob Haymes-Lynn Merrick	Jan. 20,'44	70m	Jan. 22,'44	1726	1636	....
Swing Shift Maisie	MGM	404	Ann Sothern-James Craig	Oct.,'43	86m	May 8,'43	1546	1191	1617
Swingtime Johnny	Univ.	8020	Andrews Sister-Harriet Hilliard	Feb. 4,'44	60m	Jan. 1,'44	1695	1676	....
TAKE It Big	Para.	....	Jack Haley-Harriet Hilliard	Not Set	....	....	....	1786	....
Tampico	20th-Fox	....	Lynn Bari-Edward G. Robinson	Apr.,'44		....		1636	....
Tarzan's Desert Mystery	RKO	413	Johnny Weissmuller-Nancy Kelly	Block 3	70m	Dec. 11,'43	1666	1362	....
Tender Comrade	RKO	416	Ginger Rogers-Robert Ryan	Block 4	101m	Jan. 1,'44	1693	1635	....

						REVIEWED			
Title	*Company*	*Prod. Number*	*Stars*	*Release Date*	*Running Time*	*M. P. Herald Issue*	*Product Digest Page*	*Advance Synopsis Page*	*Service Data Page*
Texas Kid, The	Mono.	....	Johnny Mack Brown	Nov. 26,'43	57m	Nov. 27,'43	1645	1545	....
Texas Masquerade	UA	....	William Boyd	Not Set	59m	Jan. 29,'44	1733	....	....
Thank Your Lucky Stars	WB	303	Warner Stars Revue	Sept. 25,43	127m	Aug. 21,'43	1559	1058	1719
That Nazty Nuisance	UA	....	Bobby Watson-Joe Devlin	Aug. 6,'43	42m	June 12,'43	1546	1019	....
There's Something About a Soldier	Col.	5017	Evelyn Keyes-Tom Neal	Nov. 30,'43	81m	Dec. 18,'43	1674	1545	....
They Met in the Dark (British)	Hellman-Gen'l	....	James Mason-Joyce Howard	Not Set	104m	Sept. 4,'43	1522	....	....
● This Is the Army (color)	WB	224	Joan Leslie-George Murphy-Stage Cast	Feb. 15,'44	115m	July 31,'43	1453	1276	1575
This Is the Life (formerly Angela)	Univ.	....	Susanna Foster-Donald O'Connor	Not Set	....	....	....	1416	....
Thousands Cheer (color)	MGM	413	Kathryn Grayson-Gene Kelly	Jan.,'44	126m	Sept. 18,'43	1541	1079	1766
Three Men in White	MGM	....	Lionel Barrymore-Van Johnson	Not Set	....	....	....	1786	....
Three Russian Girls	UA	....	Anna Sten-Kent Smith	Jan. 14,'44	80m	Jan. 1,'44	1694	1457	....
Thundering Gun Slingers	PRC	463	Buster Crabbe-Al St. John	Mar. 25,'44	....	....	....	1786	....
Thundering Hoofs	UA	....	William Boyd	Not Set	....	....	....	1747	....
Tiger Fangs	PRC	406	Frank Buck-Duncan Renaldo	Sept. 10,'43	59m	Sept. 25,'43	1554	1531	....
Till We Meet Again	Para.	....	Ray Milland-Maureen O'Hara	Not Set	....	....	....	1676	....
Timber Queen	Para.	4313	Dick Arlen-Mary Beth Hughes	Block 3	66m	Jan. 8,'44	1706	1696	....
Top Man	Univ.	8009	Donald O'Connor-Peggy Ryan	Sept. 17,'43	82m	Sept. 18,'43	1541	1456	....
Tornado	Para.	4304	Chester Morris-Nancy Kelly	Block 1	80m	Aug. 14,'43	1579	1457	....
True to Life	Para.	4303	Mary Martin-Franchot Tone	Block 1	93m	Aug. 14,'43	1578	1079	1719
● Tumbling Tumbleweed (Reissue)	Rep.	2308	Gene Autry-Lucile Browne	Dec. 1,'43	58m	....	....	....	....
Two-Man Submarine	Col.	....	Tom Neal-Ann Savage	Mar. 16,'44	....	....	....	1746	....
Two Sisters and a Sailor	MGM	....	Jimmy Durante-Van Johnson	Not Set	....	....	....	1696	....
UNCENSORED (British)	20th-Fox	418	Eric Portman-Phyllis Calvert	Jan. 21,44	83m	Aug. 1,'42	1714	....	....
Uncertain Glory	WB	....	Errol Flynn-Paul Lukas	Apr. 22,'44	....	....	....	1636	....
● Underdog, The	PRC	316	Barton MacLane-Charlotte Wynters	Oct. 10,'43	67m	Oct. 9,'43	1574	1509	....
Under Two Flags (Reissue)	20th-Fox	411	Ronald Colman-Claudette Colbert	Nov. 26,'43	99m	May 9,'36	1574	....	....
Uninvited, The	Para.	4315	Ray Milland-Ruth Hussey	Block 3	98m	Jan. 8,'44	1705	1416	....
Unknown Guest	Mono.	....	Victor Jory-Pamela Blake	Oct. 22,'43	64m	Aug. 28,'43	1559	....	....
Unpublished Story (British)	Col.	....	Richard Greene-Miles Malleson	Not Set	91m	Apr. 11,'42	598	....	....
Up in Arms (color)	RKO-Goldwyn	....	Danny Kaye-Dinah Shore	Not Set	105m	Feb. 12,'44	1753	1457	....
Up in Mabel's Room	UA	....	Marjorie Reynolds-Dennis O'Keefe	Apr. 7,'44	....	....	....	1695	....
VICTORY Through Air Power (color)	UA-Disney	...	Disney Aviation Feature	Aug. 13,'43	65m	July 10,'43	1532	1375	1617
Vigilantes Ride, The	Col.	5204	Russell Hayden-Shirley Patterson	Feb. 3,'44	55m	Feb. 12,'44	1754	1081	....
Virgin of Guadalupe (Mex.)	Maya	....	Jose Luis Jiminez	May 14,'43	95m	May 22,'43	1325	....	....
Voice in the Wind	UA	....	Francis Lederer-Sigrid Gurie	Mar. 10,'44	85m	Mar. 4,'44	1782	....	....
Voodoo Man, The	Mono.	....	Bela Lugosi-John Carradine	Feb. 21,'44	62m	Feb. 26,'44	1774	1676	....
WATCH on the Rhine	WB	301	Bette Davis-Paul Lukas	Sept. 4,'43	113m	July 31,'43	1579	986	1719
We Dive at Dawn (British)	Gains.	....	John Mills-Eric Portman	Not Set	98m	May 22,'43	1326	....	....
Weekend Pass	Univ.	8029	Martha O'Driscoll-Noah Beery, Jr.	Feb. 18,'44	63m	Feb. 5,'44	1742	1676	....
Weird Woman	Univ.	....	Lon Chaney-Anne Gwynne	Apr. 14,'44	....	....	....	1747	....
Westward Bound	Mono.	....	Ken Maynard-Hoot Gibson	Jan. 17,'44	59m	Jan. 15,'44	1714	1599	....
● What a Man	Mono.	....	Johnny Downs-Wanda McKay	Jan. 31,'44	73m	Dec. 11,'43	1666	....	....
What a Woman!	Col.	5005	Rosalind Russell-Brian Aherne	Dec. 28,'43	93m	Dec. 11,'43	1665	1635	1766
Where Are Your Children?	Mono.	....	Jackie Cooper-Patricia Morison	Jan. 17,'44	72m	Nov. 27,'43	1645	1606	1766
Whispering Footsteps	Rep.	309	John Hubbard-Rita Quigley	Dec. 30,'43	55m	Feb. 26,'44	1774	1636	....
Whistler, The	Col.	....	Richard Dix-Gloria Stuart	Mar. 30,'44	....	....	....	1785	....
Whistling in Brooklyn	MGM	412	Red Skelton-Ann Rutherford	Dec.,'43	87m	Oct. 2,'43	1565	1431	1766
White Cliffs, The	MGM	....	Irene Dunne-Roddy McDowall	Not Set	....	....	....	1586	....
Wilson (color)	20th-Fox	....	Alexander Knox-Charles Coburn	Not Set	....	....	....	1676	....
Wintertime	20th-Fox	405	Sonja Henie-Jack Oakie	Sept. 17,'43	82m	Sept. 11,'43	1529	1431	1655
Woman of the Town, The	UA	....	Albert Dekker-Claire Trevor	Dec. 31,'43	88m	Dec. 18,'43	1673	1531	....
Women in Bondage	Mono.		Gail Patrick-Nancy Kelly	Jan. 10,'44	72m	Nov. 20,'43	1634	1554	1766
Women in War (Reissue)	Rep.	9002	Elsie Janis-Wendy Barrie	Jan. 25,'44	69m	May 25,'40	1726	....	....
World of Plenty (British)	Rotha	....	Documentary on Food	Not Set	60m	June 19,'43	1373	....	....
Wyoming Hurricane	Col.	....	Russell Hayden-Bob Wills	Not Set	....	....	....	1079	....
YANKS Ahoy	UA-Roach	....	Joe Sawyer-William Tracy	July 1,'43	58m	Mar. 13,'43	1532	1019	....
Yellow Canary (British)	Wilcox-RKO	....	Anna Neagle-Richard Greene	Not Set	98m	Nov. 20,'43	1634	....	....
Young Ideas	MGM	408	Mary Astor-Herbert Marshall	Nov.,'43	77m	July 31,'43	1578	1240	1766
You Can't Ration Love	Para.	4318	Betty Jane Rhodes-Johnnie Johnston	Block 4	79m	Mar. 4,'44	1781	1763	....
You're a Lucky Fellow, Mr. Smith	Univ.	8033	Allan Jones-Evelyn Ankers	Oct. 22,'43	64m	Oct. 9,'43	1573	1531	....

Feature Product, including Coming Attractions, listed Company by Company, in Order of Release on page 1784.

This is No. 4 of a series

Ewing Galloway

Bronze Lion at base of Nelson's Monument, Trafalgar Square, London

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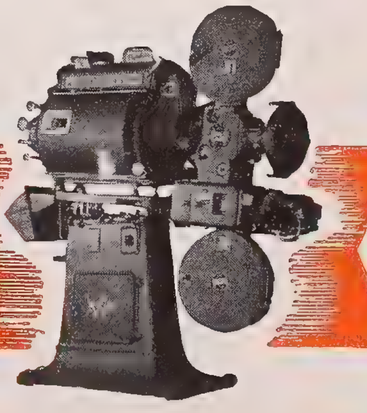

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MOTION PICTURE HERALD

REVIEWS

(In Product Digest)

- Cover Girl
- The White Cliffs
- Shine On, Harvest Moon
- Tunisian Victory
- Hat Check Honey
- The Monster Maker
- Trail of Terror

¶ ***What to tell public about new quarter billion ticket tax?***

¶ ***Exhibitors taking more trade issues to the courts***

¶ ***Cowden speaks for constructive tax policy for all industry***

¶ ***Col. Selig—reminiscent notes on longest picture career***

VOL. 154, NO. 11

MARCH 11, 1944

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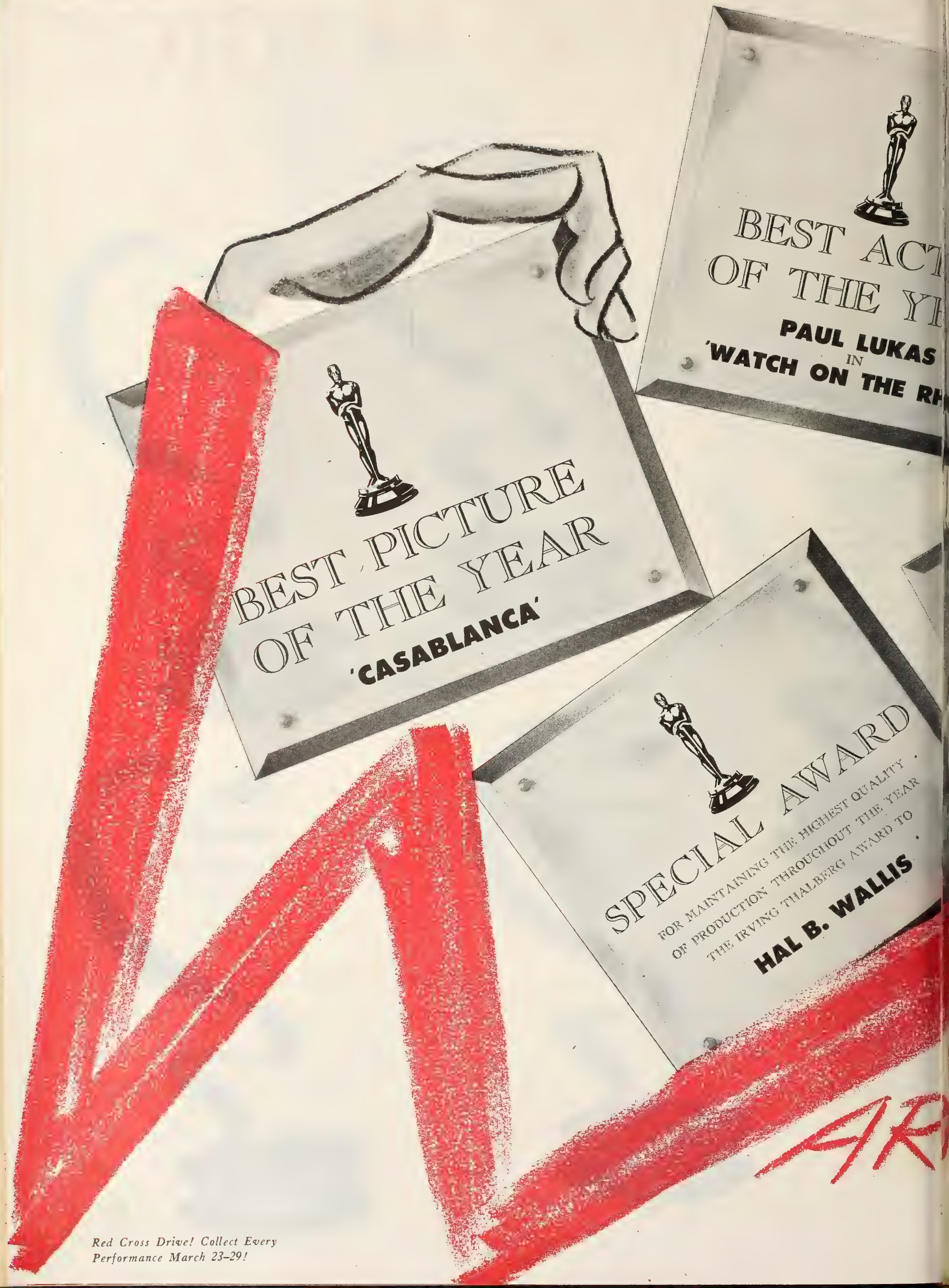
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'WATCH ON THE RH
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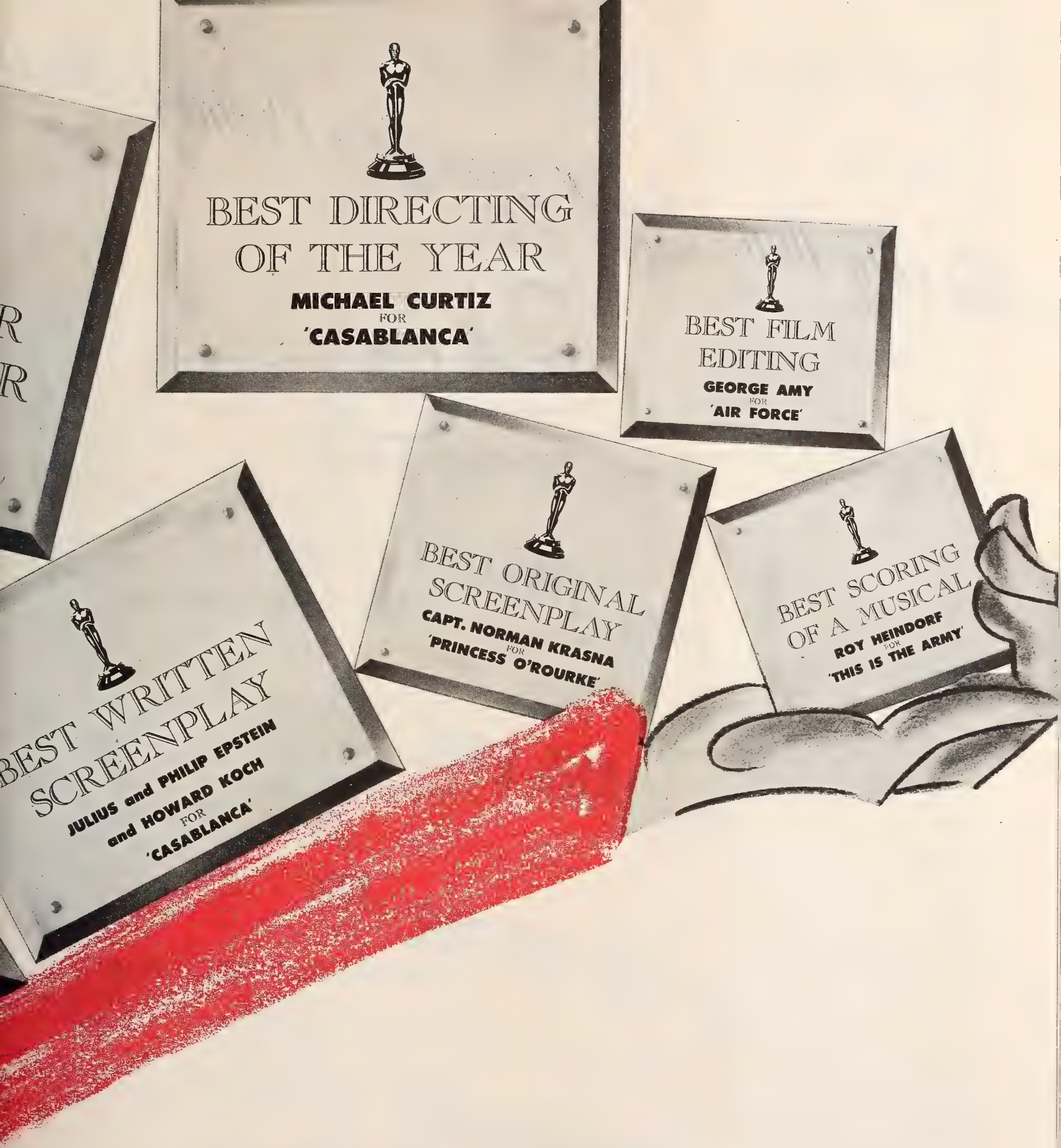
BEST DIRECTING OF THE YEAR
MICHAEL CURTIZ FOR 'CASABLANCA'
BEST FILM EDITING
GEORGE AMY FOR 'AIR FORCE'
BEST ORIGINAL SCREENPLAY
CAPT. NORMAN KRASNA FOR 'PRINCESS O'ROURKE'
BEST SCORING OF A MUSICAL
ROY HEINDORF FOR 'THIS IS THE ARMY'
BEST WRITTEN SCREENPLAY
JULIUS and PHILIP EPSTEIN and HOWARD KOCH FOR 'CASABLANCA'

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MOTION PICTURE HERALD

COLVIN BROWN, *Publisher*
MARTIN QUIGLEY
President and Editor-in-Chief
TERRY RAMSAYE, Editor

Vol. 154, No. 11
March 11, 1944

THE OUTLOOK

THAT famous philosopher, Bill Nye, editor of the Laramie *Boomerang*, facing a world of perplexity, once observed: "Everything, like a pair of pants or the prohibition question, has two sides to it". That is conspicuously apparent in the current forecasting of the future of the motion picture, and all other business, in the after-the-war time to come.

The highest note of optimism was sounded this week by Mr. Nate J. Blumberg, president of Universal Pictures Company, declaring: "If the war were to stop tomorrow, the motion picture would continue to enjoy five years of the finest business in its history". This, it is indicated, is based on his expectation the people will have money to spend, regardless of immediate conditions, because of their war bond investments, and that they will spend it.

That is characteristic of the spirit of showmanship. It is always looking up, working for and expecting bigger and better, anyway bigger.

On the other hand, there was an expression from a major circuit executive the other day expecting that "when the people get gas and rubber again, they are likely to find they have had plenty of movies and break out on the road going most every place else for a while".

And, speaking of the motor car, Mr. Russell B. Porter, reporting to the New York *Times* from Detroit, says: "Some believe people will be so hungry for new cars and will have so much money to spend from war bonds and other war time savings that the sky will be the limit. Others think most people will be in an economical mood, because of high taxes and living costs. . . . "

If the Wall Street stock market is to be taken as a cross section of opinion among persons given to having opinions about dollars and their habits, then they are in a state of decided indecision. Save for certain highly selective reactions, the general attitude is to alertly do nothing. It would seem that, if the pessimists had the courage of their convictions, the short interest in the market would be more than today's tiny fraction. Few, indeed, want to sell tomorrow short.

To those who point to the depressed sequel to the First World War, it may be observed that the nation is operating under a radically different set of economic concepts today. The Liberty bonds which dipped to a low around 80 in a hysterical selling wave had no peg in them. War Loan bonds now have one.

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TELEVISION

THAT spate of television discussions which reached the press last week served rather more to express the continuing and alert interest of the motion picture than to convey anything new in the art or the shaping of the business-to-come.

While research continues apace, mostly under wartime secrecy, it appears that radical developments, or discoveries of miracle, in the technology are unlikely. More probable is the promise of evolutions and refinements as the medium is put into performance before the public.

Obviously, once again, as with the sound picture there is to be the issue between home and theatre. Also obviously, both will get television.

It would seem now that theatre television is likely to find its most important screen service as an adjunct to, or part of, the newspicture function. Some arrangements are being made in that direction. For the theatre, television promises value chiefly as the drawing power of the event may prove strong enough to overcome the handicaps which the process imposes on pictorial quality.

Meanwhile, it is to be observed that nothing yet in show experience has been discovered that will keep the people at home. Entertainment is generally gregarious. The theatre is always some place to go, and go they will.

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ADVENTURE

THE announced picture production partnership of intricately skilled Mr. Preston Sturges, dramatist, and the complexly ambitious Mr. Howard Hughes, wealthy technician and aviator, is to be viewed as a potential triumph for the art. It may also tend to remove a certain element of peril to the screen implied in some of Mr. Hughes' endeavours at screen expression. You'll be remembering his latest, "The Outlaw", still impending in a state of non-distribution.

Mr. Hughes has made some notable achievements in the air and has seemed to want to do mighty things on the screen. Mr. Sturges, currently demonstrating with "The Miracle of Morgan's Creek", is conspicuously competent in the capacities of the screen as an implement. Perhaps dynamics and skill have been importantly joined.

Top strata production has of late been getting so costly that speculative departures in technique have not been encouraged. One need anticipate no such inhibitions or conservatism in a Sturges-Hughes project, but it is more likely now to be cinema.

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¶ That slightly muffled rumble in the region of Times Square, Broadway and Radio City has been traced by our seismograph to those foreign departments of assorted picture companies which have been trying for ever so long to get into the pages of *En Guardia*, ornate multicolored, large format publication in Spanish in behalf of cultural relations, by the Office of the Coordinator of Inter-American Affairs. Motion Pictures, in Ano 3, No. 4, achieved attention in a color spread, but the attention was all, and ardently, for *las peliculas Mexicanas*.

△ △ △

¶ The picture magazine, *Life*, which of late has been hell-bent for horror, skeletons and the macabre in general, reaches a new high with the presentation of a letter from "The Freshman Class, School of Medicine, Duke University", choosing a certain pretty young woman of Hollywood as "the body we would like most to dissect". —*Terry Ramsaye*

THIS WEEK IN THE NEWS

GOVERNMENT may construct theatres in war communities Page 13

WHAT to do about quarter billion tax at box office? Page 15

ON THE MARCH — Red Kann discusses Academy Awards Page 18

THE Academy — What it is and how it operates Page 25

COWDIN speaks out on taxes; Universal net $3,759,963 Page 28

LAW suits increase as arbitration diminishes Page 31

UNIONS start new contract negotiations with Casey Page 32

TEN thousand theatres pledge aid in Red Cross campaign Page 34

COLONEL Selig's fifty years in the film industry Page 35

WAR stimulates new techniques in the sixteen millimeter field Page 38

BRITISH government frees some studios for producers Page 46

TELEVISION inquiry in England ignores film industry Page 47

SERVICE DEPARTMENTS

Hollywood Scene Page 43

In the Newsreels Page 58

Managers' Round Table Page 71

Picture Grosses Page 66

Shorts on Broadway Page 63

What the Picture Did for Me Page 59

IN PRODUCT DIGEST SECTION

Showmen's Reviews Page 1793

The Release Chart Page 1795

Greetings, Again

IN again, out again—and in again. That's the way it will be with Alan Ladd and Mickey Rooney, Paramount and MGM stars. Mr. Ladd, whose rising career as a Paramount money-maker was interrupted by the Army, became a corporal, and then was medically discharged. Mr. Rooney, about whose money-maker status there is no room for argument, got as far as I-A. He was given a 4-F March 15, last year.

Both are Army-bound again. Mr. Ladd passed his pre-induction examination last week; Mr. Rooney was reclassified into 1-A Tuesday.

Comedian Red Skelton's wife divorced him recently, and he, too, was put in 1-A, and last week passed his pre-induction examination.

Idea Factory

STANTON GRIFFIS, chief of the Office of War Information film section, has asked Hollywood for ideas. On the west coast this week, Mr. Griffis called Hollywood an "idea factory" and said that although in the WAC-OWI program shorts there were necessarily certain routines of appeal to be followed, there remained many other approaches to the winning of the war. He asked the studios for help in devising such approaches.

"We do need fresh ideas," he said, "and we do need pictures that are showmanship-built."

The WAC-OWI pictures for the year beginning July 1 will comprise 26 one reel short subjects, and 26 newsreel bulletins, Mr. Griffis indicated.

Talking to producers participating in the program, over the weekend, Mr. Griffis noted that war shorts had a greater circulation in theatres than ever achieved by commercial films. He added that he had removed some film making burden from the industry by including in the new program films made by the Army, in the belief that "if a picture is good for the troops, it is good for the public, providing it deals with a national problem."

Profitable Time

TIME, Inc., news merchant and publisher of *Time, Life, Fortune* and *Architectural Forum* magazines, and producer of the March of Time for the screen, Monday reported to stockholders a 1943 net profit of $3,687,625. It compared with $2,998,942 in 1942 and $3,748,908 in 1941. The Time interests grossed $60,725,631 for 1943 compared with $51,445,948 the previous year. Taxes of $10,509,895 on income almost doubled.

Roy Larsen, president, and Maurice T. Moore, chairman of the board, pointed out that the gains had been made in the face of paper restrictions and the necessity of reducing circulation and advertising. "It is impossible to forecast with any degree of accuracy the course of revenue and costs in the future . . . revenues will depend largely on world events," they said.

Expansion of Time activities during the year to include publication of special editions for the Armed Services overseas, and foreign editions in Latin America, Hawaii and Stockholm were reported. During the year Time also formed investment alliances with radio through the purchase of a third interest in the Blue Network, and with films and television with investments in General Precision Equipment Corporation, manufacturer of theatre equipment.

22nd Anniversary

WILL H. HAYS will take note of next Sunday's date. It will have been 22 years since he retired as Postmaster General to head the Motion Picture Producers and Distributors of America. At the association's first meeting, over which he presided, were Marcus Loew, Carl Laemmle, J. D. Williams, William Atkinson, Lewis J. Selznick, all of whom have died; and R. H. Cochrane, Rufus Cole, William Fox, Samuel Goldwyn, Earle Hammons, Winfield Sheehan, Courtland Smith and Adolph Zukor.

Mr. Hays, still MPPDA president, will give his annual report to the association, in New York, March 22.

On Tuesday Mr. Hays visited President Roosevelt. The trip to the White House, one of several each year, was to convey to the nation's chief executive the state of the film industry and to report on its aid to the war effort.

Outstanding Young Man

THE Treasury was not responsible for release of the Bataan atrocity stories during the Fourth War Loan, Ted Gamble, circuit executive and now national director of the Treasury's War Finance division, told the Portland, Ore., Junior Chamber of Commerce last week. Release of the stories "cost the Treasury no less than one half a billion dollars," Mr. Gamble said. People resented the "trick" to make them buy Bonds, he added.

Junior Chamber of Commerce officials presented Mr. Gamble with a plaque donated by the national Junior Chamber of Commerce, designating him one of the 10 outstanding young men in the United States during 1943.

The Treasury's Fifth War Loan probably will be conducted sometime during June, Mr. Gamble said.

Four Months Clearance

WARNERS will not allow its scripts to be broadcast until at least four months after their release in picture form, it announced Monday.

"We are basically in the business of selling pictures to exhibitors," Alex Evelove, studio publicity director, said. "We are going to protect exhibitors and ourselves. Radio doesn't do anything for a story property, nor for the film's star."

The company also announced it would increase the price asked for commercial broadcast of scripts. It added, however, that its new strictures would not apply in instances where scripts are sought for war and charity funds.

Reminiscences

NORA BAYES and many others of the theatrical world, now departed, passed in conversational review Tuesday evening, at a five-hour Warner Brothers party at the Murray Hill Hotel, one of New York's oldest, and redolent of memories. Incidentally, the affair marked the arrival in that city Friday of the company's "Shine On, Harvest Moon," a picturization of Miss Bayes' career.

Newspaper and magazine writers and photographers mingled, in throngs, with "friends of Miss Bayes," called to the occasion by Warners. There were many friends, and many names evocative of vaudeville and musical comedy in their olden, golden glory. Some of them, including Pat Rooney, Belle Baker and Lulu McConnell, did "turns," round and near a piano which Jimmy Durante first tried to ruin.

Some of the guests were Fritzi Scheff, Smith and Dale, "Senator" Ford, Yvette Rugel, Dan Healy, Marjorie Gateston, Fred Stone, the Duncan Sisters, George Shelton.

Clift Heads CEA

CAPTAIN Sidney Clift, of Birmingham, and George Harry Scarborough, of Leicester, were elected president and vice-president, respectively, of the Cinematograph Exhibitors Association, at the annual meeting in London Wednesday.

In ceremonies afterwards, Henry Simpson, outgoing president, was presented an illuminated address by the Duke of Gloucester. The Duke was then given a check for £300,000 for his war prisoners' fund. The money was collected in British theatres.

Attending the ceremonies were J. Arthur Rank, British film magnate, and Spyros Skouras, president of Twentieth Century-Fox.

Front-line Report

ARMY combat cameramen have sent back a film report on G. I. audience reaction around the globe. It shows where and how the 9,507 16mm programs, donated by the industry to the Army Overseas Motion Picture Service, are exhibited. This special footage recently was shipped home to the Signal Corps at Astoria and edited into an Army film bulletin. Those who have seen the picture report that it gives a graphic refutation to critics who have said that films don't reach the boys.

The 20-minute reel was exhibited unofficially for the first time to the Academy of Motion Picture Arts and Sciences in Hollywood last week. It created a significant stir. Hollywood's experts called the scenes of WACs in North Africa watching Sinatra, of airmen before a screen hung from a bomber's wing, "somewhere," and of South Pacific fighting men laughing in a tropic rain, "the best definition of entertainment that they have ever seen."

The Army, it was indicated, was highly pleased with this film report. Through channels of its Public Relations Bureau and the Office of War Information, the film will be offered to the industry. There were hints that War Activities Committee would not refuse the opportunity to show audiences at home how the boys overseas also go to the movies.

Eagle-Lion to Stay

ARTHUR W. KELLY, former vice-president in charge of foreign distribution for United Artists and head of J. Arthur Rank's recently formed Eagle-Lion Films, Inc., announced in Hollywood Monday that contrary to "certain statements made in the trade press," Mr. Rank "has not deviated whatsoever from his original intent to establish worldwide a new independent distributing company known as Eagle-Lion Films, Inc.

"At least if not more than half the program," he said, "shall be U. S. pictures contributed by the best producing association that can be acquired. It is nevertheless realized that due to war conditions, difficulties might be encountered in certain exchange areas in setting up an organization. In such localities two major companies have graciously offered Eagle-Lion physical distribution."

It had been reported that Barrington Gain, one of Mr. Rank's financial advisers and a director of General Film Distributors, who had been sent to America by the British film executive to survey American distribution methods and to make a distribution deal for Rank-owned or controlled product, returned to London last week to seek clarification of his mission here, which ended sooner than had been expected. Mr. Gain had been seeing heads of major companies at the same time that Mr. Kelly had concluded the deal with Mr. Rank whereby the former UA executive was to head a distribution organization in the U. S.

Literature for Yanks

DELEGATES at the Metro-Goldwyn-Mayer Chicago conference in the Blackstone Hotel receiving their trade papers during their convention in the city, have been requested to deposit them with M. L. Simons, editor of *The Distributor,* company publication, who is sending them on to soldiers stationed throughout the world. *The Distributor* maintains a regular service of sending trade journals that have been read by their subscribers on to MGM employees now in service, many of whom have written into the house organ words of thanks for the service.

Objection Sustained

"BACK Room employees" is a phrase which members of the Film Exchange Employees Union, IATSE, don't like. They asked editors this week to refer to workers in poster, shipping and inspection departments as "service employees." Lou Johnson, president of the New York local, B-51, explained why, in a letter.

"We feel that we are doing a darn good job—and that we are as important as any department in the 'Front Rooms'," he wrote. "We are as much a cross section of personalities as the personnel of the 'Front Rooms' or even of private offices and we resent a terminology that we are morons or sub strata or business appendages which, like some relatives in some families, are never mentioned."

The work of service employees is an integral part of the transition of pictures into money, he pointed out. Thousands of shows are inspected for fire hazards and to maintain proper screen quality and shipped promptly despite wartime transport delays, staff shortages and extra work for the Army and Navy, he said.

"True, our work requires the wearing of sensible work clothes during business hours. We are proud of our employment and have no reason to be ashamed of wearing the clothes of American workmen and workwomen. We should be accorded the same courtesy as given to 'white collar' or other personnel," Mr. Johnson wrote.

Besides, he pointed out, in many exchanges the poster and shipping rooms were on the street front and could not possibly be called "back rooms."

Eastman Profit

EASTMAN Kodak showed a net profit of $22,270,403 for 1943, compared to a profit in 1942 of $21,183,515, it was announced Wednesday in Rochester by T. J. Hargrave, president, and Frank W. Lovejoy, chairman of the board. The company's sales, now including raw stock to the Army, Navy and other services, rose from $219,759,664 in 1942 to $269,044,394 in 1943. According to the company the tax burden increased from $39,130,738 in 1942 to $43,977,443 during the year 1943.

Royal Script Material

THE one-time King of Roumania, now ex-King Carol, Mexico's No. One emigree, is being viewed by Fernando de Fuentes, veteran director and producer of the nation below the Rio Grande, as choice material for a screenplay. He is planning a production the protagonist of which is a refugee king in Mexico. Senor de Fuentes won the Mexican Oscar as best director of 1943.

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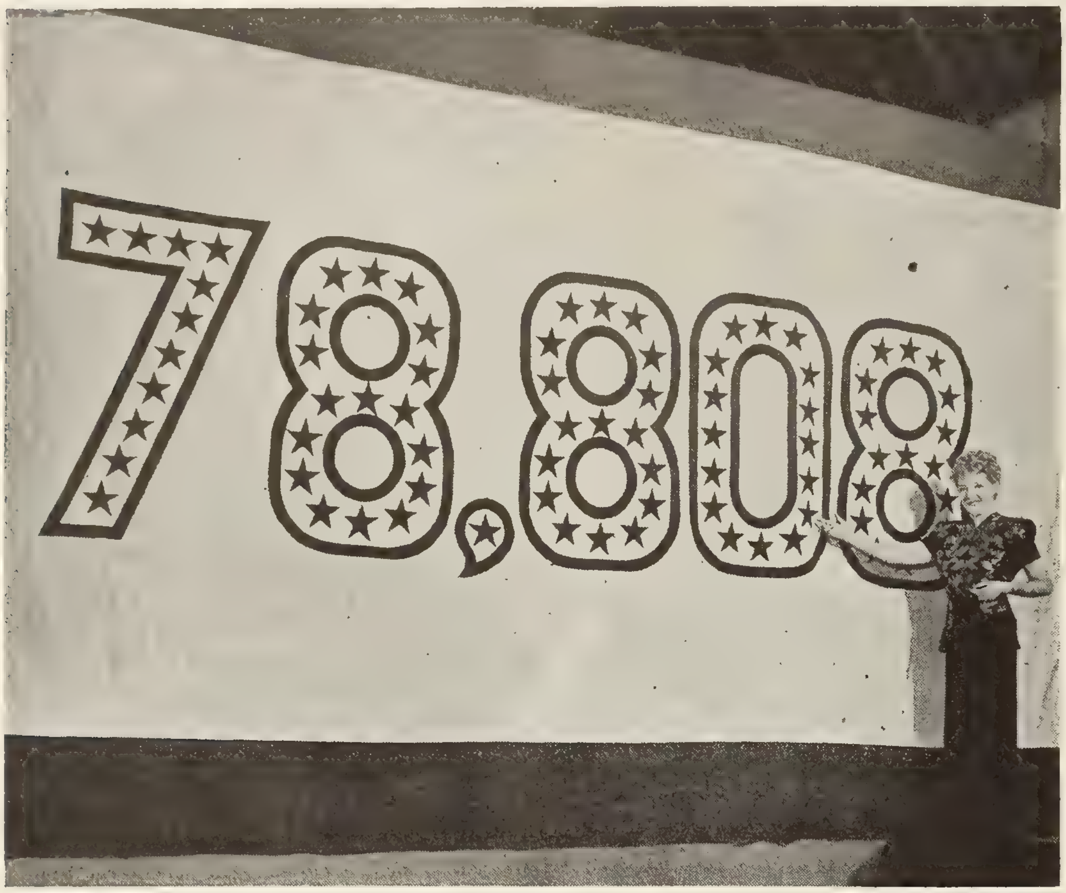
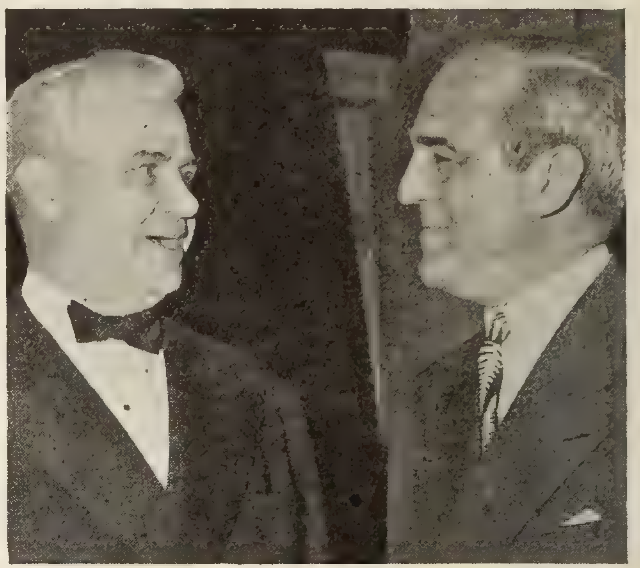
THIS WEEK the Camera reports:



SERVICE. The word is evoked, and the industry's men and women in war are remembered, as Mary Pickford unveils the flag hung in Grauman's Chinese theatre, Hollywood, honoring 78,808 in service. The unveiling of this industry service flag in the production community took place at the annual presentation of the Academy of Motion Picture Arts and Sciences awards, March 2.



GOVERNOR John D. Bricker of Ohio meets Ned E. Depinet, RKO Radio Pictures president, at the Cincinnati dinner which followed the premiere in that city of RKO's "Snow White and the Seven Dwarfs". The picture was opened simultaneously in 60 midwestern cities.

SIGNATURE. Samuel Goldwyn and Lion Feuchtwanger close a deal for picture rights to the latter's "Simone", to be published in April, and intended by the producer as a vehicle for Teresa Wright.

By Staff Photographer

HAROLD HOPPER, retiring chief of the WPB's film section, was informally honored at luncheon in New York, last week, by film company executives. Above, George Dembow, Jack Cohn, Mr. Hopper, George Schaefer, Will Hays and W. C. Michel.

By Staff Photographer

FROM BRAZIL. Sigwart Kusiel, Columbia's managing director there, as he appeared during a recent visit to the New York home office.

TESTIMONIAL. The persons above came to lunch at the Ambassador Hotel, Hollywood, February 21, to signal their esteem for John E. ("Jack") Flynn, MGM's western sales manager. In the picture are: **James Edwards, Jr., Southern California Amusement Company; Harry Hollander and Mike Bard, Colorado Corp.; Arnold Schaak, Romona theatre; Al Hanson, Hollywood, Lynwood; B. J. Leavitt, of Leavitt Theatres; Glen Harper, Fontana, Fontana; Alex Weissman and Samuel Davis, MGM; Peter Lundgren, Gordon Hewitt and Everett Sharp, Fox West Coast circuit; Al Galston, Marcal and Hawaii theatres, Los Angeles; Cullen Espy, FWC; Clayton Lynch, MGM; Hugh Bruen, Whittier Theatres, Whittier; George Hickey of MGM, who was host; Mr. Flynn; Maurice ("Red") Kann, *Motion Picture Herald*; Ed Beck and W. C. Calihan, MGM; William Brogdon, *Variety*; Lee Hulling and Ralph Carmichael, MGM; Robert Poole, Independent Theatre Owners; Albert Mellinkoff, Gardena, Gardena; Harry Milstein; Tracy Barham, Intermountain circuit; Jack Berman, SCAC; John Bannerman, Cabart circuit; Harry Rackin, Exhibitors' Service; Seth Perkins, Drive-In Theatres; E. S. Calvi, Plaza, Hawthorne; Mike Rosenberg, Principal Theatres; Edward Zabel, FWC; Harry Vinnicoff, SCAC; S. J. Gardner, MGM.**

CHARLES SKOURAS, who headed the industry's Fourth War Loan participation, was paid tribute last week following his return to Hollywood. Above, as they filed past to shake his hand, are Y. Frank Freeman, Louis B. Mayer, Joseph Schenck, Samuel Goldwyn, Adolph Zukor, Charles Koerner, Leo Spitz, William Goetz, Sam Katz.

COMPOSER Ary Barroso of Brazil, in Hollywood to write the music for Republic's "Brazil", is greeted by Robert North, producer.

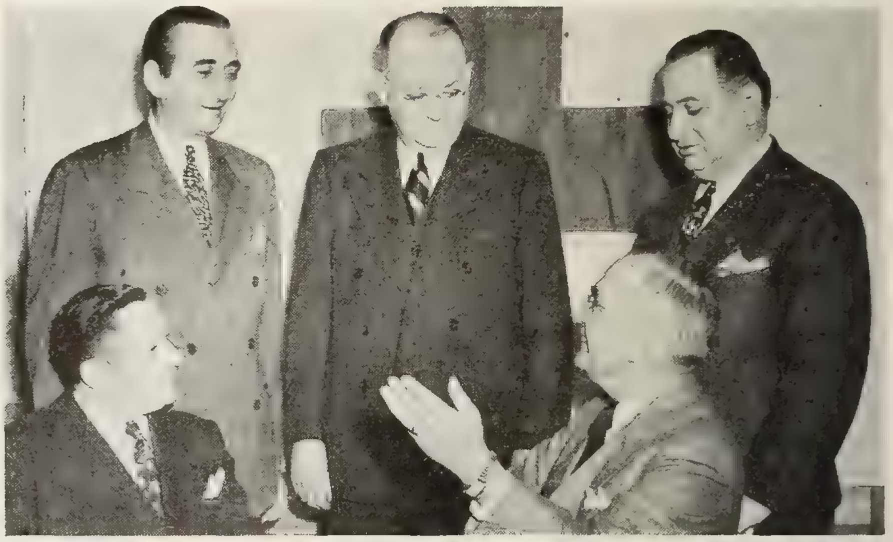
RED CROSS LEADERS in Hollywood, before broadcasting to studio meetings. Seated, Frank Carothers, campaign chairman; Rise Stevens, Mark Sandrich and Lester Cole; standing, Bert Allenberg, Jack Benny, George Murphy, Y. Frank Freeman and Don Wilson.

RED CROSS DRIVE

MEETINGS in key cities, last week and this, marked intensified preparation by industry leaders in the field for the March 23–29 campaign in the theatres. At the right, at a Washington luncheon, are gathered, at the head table, Joseph DiFiore, Delaware MPTO president; Carter Barron and John Payette, Washington drive co-chairmen; Sam Dembow, WAC; James Nicholson, Red Cross; A. Julian Brylawski, D. C. MPTO president; Joseph Bernhard, national industry drive chairman; James Shaw, Red Cross, and A. W. Smith, Jr., WAC. Leading industry executives are touring the country to stimulate campaign activity for the drive. Story on page 34.

WAR
FUND
MOTION PICTURE THEATRES
RED CROSS WEEK MAR. 23. thru 29.
1944

LEADERS, at the luncheon shown above: Joseph Bernhard, national film industry Red Cross drive chairman; James Shaw, Red Cross assistant field director; James Nicholson, Red Cross national vice-president.



IN DETROIT, after a Red Cross rally: standing, Edward Alperson, RKO circuit general manager; Edward Beatty, Butterfield circuit head; David Idzal, Fox theatre, Detroit. Seated, Benjamin Kalmenson, Warner sales manager, and Frank Downey, MGM.

IN PITTSBURGH. A luncheon rally, last Thursday, brought out industry strength and elicited support. At the left, speaking, Senator Frank J. Harris of the Harris Amusement Company, and a member of the Tri-State area WAC, who praised the showmen for their effort. At the right, Harry Kalmine, assistant general manager of Warner theatres, and M. A. Silver, Warner executive and WAC chairman for western Pennsylvania and West Virginia.

U.S. MAY BUILD THEATRES IN WAR PRODUCTION AREAS

OCR Plans Construction If Exhibitors Decline to Bid for New Houses

The Government may build their own theatres in areas where they feel there is urgent need for additional recreation facilities for war workers.

Plans in the Office of Civilian Requirements for the construction of temporary theatres, at Government expense, were disclosed Wednesday by George E. McMurphey, head of the OCR amusements and recreation division in Washington. The agency is now studying ways in which theatres could be erected by the Federal Works Agency under authority of the Lanham Act, which appropriated almost $200,000,000 for construction of community facilities in crowded war production areas.

A Federal theatre building program will be undertaken only if the Government are unable to find circuits or independent operators willing to invest in new theatre construction in war boom areas, Mr. McMurphey said.

Operation of the Government theatres would be turned over to established exhibitors on leases. After the war the plants would revert to the Government and probably would be torn down, he observed.

It is quite possible that the Government would be in direct negotiation with distributors for runs and clearances in the event that they should build the theatres, Mr. McMurphey said. The best film entertainment is sought for the war workers.

The quest for industry investment in new construction in war areas has not been too successful, Mr. McMurphey commented. In December the OCR said that about 100 new houses were urgently needed for war workers and promised high priority assistance for their construction.

Monday Mr. McMurphey listed some 47 areas where theatres are needed and invited exhibitors to come in and talk about construction.

"Only a few" applications for authority to build new theatres have been received to date by the OCR. There have not been many more inquiries, it was reported by the agency.

OCR Wants to Hear From Circuit Operators

Independent operators have sent most of the inquiries and applications to date, Mr. McMurphey said. Efforts would be made, he added, to enlist the interest of the larger circuits and major companies in providing the new amusement facilities.

The OCR considers the need for new theatres in many boom towns to be extremely urgent. Officials pointed out again that motion picture theatres provide recreation to the largest number of persons, at lowest cost, and at a relatively modest investment.

The reason for exhibitor reluctance to accept OCR recommendations as to areas which need additional seating or to seek the agency's assistance in obtaining construction priorities is somewhat of a mystery, Mr. McMurphey remarked. The OCR, however, is making a careful study of the situation, at the same time conferring with Federal Works Agency officials in the event it decides that the Government will have to underwrite the new construction.

Cite Several Reasons for Exhibitor Hesitancy

Doubt as to the postwar fate of theatres in towns that are currently booming but might become "ghost" areas, uncertainty as to the security of investments; and doubt as to the availability of product for new theatres were said to be among factors under consideration by the OCR.

The House Appropriations Committee on Tuesday, in its report on a $500,000,000 deficiency bill, included approval of $127,500,000 for construction by the Federal Works Agency of essential community facilities in war plant areas. Under the Lanham Act the agency is authorized to provide markets, stores, schools, recreation facilities, including theatres, bowling alleys or similar facilities.

The FWA already has a program to spend about $58,000,000 on commercial recreation facilities. Of this $40,000,000 would be provided by private industry and the balance by the Government.

A general invitation to "come in and talk it over" was sent Monday by the recreation section of the Office of Civilian Requirements to exhibitors who may be interested in building or operating theatres in war communities where additional facilities may be needed.

The invitation came from Mr. McMurphey, following receipt of field reports showing possible opportunities for a number of new theatres in various sections of the country.

West Coast Areas Have Critical Theatre Shortage

The OCR is anxious to hear from anybody who may be interested in providing additional film facilities in any section of the country, but particularly on the West Coast, where the need is said to be most urgent. In addition to exhibitors who may have projection equipment and seats, as required by present regulations, Mr. McMurphey is anxious to hear also from men who might be interested in operating a theatre built by the Government with Lanham Act funds or would be interested in a new theatre if they could obtain projection apparatus and seats.

It may be necessary for the Government to arrange for the production of seats, and projectors, and a program for increasing projector output already has been laid before the War Production Board facilities division.

At the same time, Mr. McMurphy said, if two or more applications were received for a single location, one from an applicant having projection apparatus and seats and the other from applicants not having that equipment, the man who had the material in hand naturally would get the first consideration, since time was an important element.

The recreation secton this week received a report on conditions in the San Francisco Bay area, showing 11 locations where new facilities might be desirable.

The list showed possibilities at Alameda; Albany, where a large 2,000-seat house could be used; Berkeley, recommending renovation and reopening of a theatre not now operating; Livermore, 500 seats; Oakland, 1,500 seats; Pleasanton, 500 seats; Richmond, where four theatres are indicated; Napa, two houses; San Bruno, 500-700 seats; Benicia, renovation of the Majestic Theatre; and Vallejo.

The report brought to approximately 47 the number of locations turned up so far by the OCR field survey.

Mr. McMurphey suggested that anyone interested in the California opportunities should get in touch with R. W. Longstreth, OCR representative in the WPB field office in San Francisco, who made the survey of the San Francisco Bay area.

Circuits Plan to Spend$1,760,000

A minimum of approximately $1,760,000 will be spent by theatre circuits in New York immediately after the war on repairs and replacements, C. R. Beardsley, secretary of the New York City Postwar Industrial Committee, reported this week. The figure represents a portion of $2,125,500 estimated expenditures for the amusement field and is based on the results of personal interviews with 13 executives of leading New York circuits.

Mr. Beardsley explained that the repair-replacement funds would be used for approximately 40 circuit houses, but pointed out that a number of theatre executives could not estimate expenditures for delayed maintenance until the end of the war. The $1,760,000 sum does not represent an exact total but merely a minimum of expenditures planned by those circuits canvassed in the survey, he said. Independent theatre owners, he noted, had not yet reported on their post-war plans.

Recently, the committee submitted its report, following a two-month survey, to Mayor F. H. LaGuardia, showing that $1,300,000,000 would be spent by 1,003 private business and industrial companies in New York immediately after the war. The committee based its findings on interviews with executives of 1,774 companies.

In addition to the $2,125,500 for the amusement field, hotels plan to spend $14,725,000; restaurants, $56,320,500.

Analysis of expenditures by the type of business in which the 1,003 firms are engaged, follows:

Amusements	$2,125,500
Apartment houses	77,399,600
Department stores	28,713,000
Food and drink manufacturing	46,532,500
Hospitals	38,788,500
Hotels	14,725,000
Laundries	2,071,000
Manufacturing (general)	148,712,000
Miscellaneous	998,000
Office and Loft Buildings	110,912,000
Printing	3,068,000
Restaurants	56,320,500
Retail and Wholesale	12,375,000
Taxis-Trucking	22,208,500
Transport	224,258,000
Utilities and Communications	491,560,000
Total	$1,280,767,100

COLLECT AT EVERY ✚ PERFORMANCE
COLLECT AT EVERY ✚ PERFORMANCE
COLLECT AT EVERY ✚ PERFORMANCE
COLLECT AT EVERY ✚ PERFORMANCE
COLLECT AT EVERY ✚ PERFORMANCE

AT EVERY PERFORMANCE

FROM MARCH 23RD TO 29TH THIS COUNTRY'S MOTION PICTURE EXHIBITORS HAVE PLEDGED THEIR AMERICAN WORD TO

COLLECT FOR THE RED CROSS

THEY DON'T FAIL US. WE WON'T FAIL THEM.

COLLECT AT EVERY ✚ PERFORMANCE
COLLECT AT EVERY ✚ PERFORMANCE
COLLECT AT EVERY ✚ PERFORMANCE
COLLECT AT EVERY ✚ PERFORMANCE
COLLECT AT EVERY ✚ PERFORMANCE

WAR ACTIVITIES COMMITTEE MOTION PICTURE INDUSTRY

WHAT TO DO WITH QUARTER BILLION TAX AT BOXOFFICE?

Theatres Study Policy on Advising Public of Rise in Admission Tax

The public will start paying the biggest admission tax in history at the box offices of the nation's theatres April 1.

Estimates in dollars have varied in discussion through the days of anticipation and approach from the modest little quarter of a billion dollars, to an industry estimated of "more than three hundred millions," to the Treasury Department's official estimate of $298,000,000. It is to come in at the casual sounding rate of one cent on each five cents of admission charge. The current annual revenue, from the tax to be supplanted by the new rate, is $163,500,000.

Leaders in exhibition are of two divergent opinions on how to deal with the new tax figures before their customers.

I—To say nothing and do nothing, expecting the change to excite no special attention in these free spending days.

II—To emphatically inform the public that the rise in prices is due to a new amusement tax schedule.

Among those holding for the first policy are Paramount, RKO Theatres and Warner Theatres.

Loew's favors an explanation, and this week received their new admission price box office signs from the printers, wherein an emphasis has been given TAX with large, bold letters matching, in size, the printing of the words Admission Prices.

Loew's want the customer to be sure the increase is a tax, not an increased charge for entertainment.

Leonard Goldenson, in charge of theatre operations for Paramount, voicing the policy of doing nothing, said: "We feel the best thing to do is nothing. That is, our signs will be altered only to make the price changes. We feel that any explanation would only serve to call attention to the fact that prices have gone up. Besides, there are few people who are not prepared to pay extra taxes starting April first. They've read all about the taxes in newspapers and have heard about them on their radios. I don't think any explanation for these people is necessary."

Want to Avoid Risk of Blame on Industry

Oscar Doob, speaking of the Loew's policy, said: "Probably for the great majority of people no explanation of the rise in prices is necessary, but we want to avoid the risk of a few people throwing the blame of a rise on the industry. A lot of discontent can be spread by a handful of people."

William England of RKO Theatres said that his company probably would refrain from making any explanation on the theory that "theatre goers know all about the taxes." The circuit has been giving most of its concentrated thought and efforts to settling upon a new price scale with round figures in mind. In some situations, as Mr. England explained, theatres will absorb at least part of the tax, while in others one to three cents may have to be added to the admission prices.

TRAILERS EXPLAIN WHY ADMISSION IS UP

National Screen and the Filmack Trailer Company are distributing trailers designed to explain to theatregoers that (a) the rise in box office prices is the result of the tax and (b) the tax is the result of the global war involving this nation. The trailers all play a patriotic tune, with the accent being on the necessity of theatregoers contributing 20 per cent of their entertainment money to the war effort.

Loew's Theatres also will strive, in every possible case, to arrive at round figures. But Mr. Doob said that even at those theatres where it is necessary to raise the admission prices, the average will take care of the differences because while, say, matinees go up in price, at evening performances an equal number of cents in the taxes will be absorbed, with managers instructed to make explanations to dubious patrons.

In some circuits, where this week officials were still making plans, rearrangements of plans were tentatively made upon hearing of the Loew explanatory approach to the problem. Sam Rinzler of the Randforce Circuit, said: "Loew's plan sounds interesting. We'll study it and may follow it."

Attempt to Keep Child Prices Unchanged

Wherever inquiries were made it was said that if there was a readjustment of price scales admission to children would not be raised, and in some cases part of their taxes would be absorbed in the interest of round figures. They admitted that the penny-problem at matinees, where child admission prices and taxes came to odd cents would be a burden, but, unless the extra cents are to be absorbed by the theatres, an unavoidable burden, one they prefer to raising the price for children from say 18 cents to 20, or 13 cents to 16, in which case prices are being fixed at 15 cents.

In Chicago Balaban and Katz has announced its new scale of prices for its circuit, all of them round figures. The evening prices in Loop houses will rise from 85 cents to 95 cents. The neighborhood "A" houses from 35 to 40 cents, and 50 to 55 cents for matinees, and from 60 to 65 cents for evenings.

Latest reports from Memphis find the exhibitors undecided, with downtown operators divided as to whether to raise prices from 50 cents to 55 or 60 cents.

Hartford, Conn., downtown theatre operators are also planning to boost admission prices to arrive at a round figure, except where children are concerned, passing all of taxes on to the public.

In New Haven, the only house, on last reports, to have decided upon a price policy is the Paramount, where there is to be no basic price changes at evening performances, the taxes lifting the 50-cent level to 60 cents. For matinees the house will absorb one of the eight cents in tax, with the 38 cents in admission being raised to 45 cents. Also a portion of the children's tax will be absorbed at both matinees and evening, with the 13 cents plus three being pegged at 15 cents, and the 30-cent admission in the evenings including the tax.

The other first run houses have not yet decided upon a policy.

Exhibitor Groups Meeting To Determine Policy

Last Friday in Cleveland the subsequent run theatre owners assembled in the rooms of the Cleveland Motion Picture Exhibitors Association, and agreed to pass the tax on to the public. P. J. Wood, secretary of the Independent Theatre Owners of Ohio, explained the tax to those present, which has the added complication of a three per cent gross tax already being levied upon theatre owners.

Iowa exhibitors gathered in Des Moines for a special tax meeting on Monday. The new taxes were explained and discussed and a policy of passing the taxes on to the public was decided upon. It was suggested that when Congress reconvenes "we will probably be faced with new and higher taxes than any yet proposed."

The Internal Revenue Bureau in Washington this week moved to minimize the impact of the change-over in admission taxes on exhibitors by permitting them to continue the use of present-type tickets which may be on hand April 1, under certain conditions, rather than to require them to throw such tickets away.

May Use Present Tickets If They Are Overstamped

The bureau shortly will issue a ruling providing that exhibitors may use up their present supplies of tickets if they can overstamp them to show the new tax and any resulting change in total price, without any formalities in the way of applications for authority to do so or reports of tickets

However, where, for any reason, it is impracticable to over-stamp tickets, the continued use of present-type tickets will be permitted temporarily and only until a new, properly printed supply can be procured, provided the exhibitor posts the new tax and any change in total admission prominently.

The policy of the bureau will follow that adopted in the past when tax changes were made, so as not to interfere with the operations of exhibitors who might not be able to get new tickets printed in time.

No further changes affecting exhibitors are expected to be made this year.

5 Acad

for

THE SONG OF

For the best art direction—to
JAMES BASEVI and
WILLIAM DARLING

For the best Black and White cinematography—to
ARTHUR MILLER

For the best interior decoration—to
THOMAS LITTLE

not only Academ

CALLING ALL PATRIOTIC SHOWMEN! RED CROSS DRIVE MARCH 23rd THROUGH MARCH 2

For the best feminine performance of the year—to
JENNIFER JONES

emy Awards

BERNADETTE

For the best score for a dramatic picture—to
ALFRED NEWMAN

Our thanks also to Franz Werfel, Henry King, William Perlberg, William Goetz and all who contributed to the creation of this outstanding motion picture!

onors but box-office honors go to 20th CENTURY-FOX

ON THE MARCH

by RED KANN

HOLLYWOOD

LAST March, the Academy of Motion Picture Arts and Sciences was beribboned with a choice assortment of published and oral slashings for the mess then officially known as its fifteenth annual awards. We included ourselves in.

This March, however, it is a happily different story.

Last March, despite the obvious dictates of wartimes, there was plenty of flash on display in the dangerously overcrowded regions of the Cocoanut Grove. The timing was bad. The food was so-so. The waiters were petulant. The guests were annoyed. The whole arrangement, in short, was keyed to a handling reflecting no showmanship on an industry which advertises showmanship as its chief stock in trade.

Speakers went on at random. A couple of them were good, less were passable and most of them—and how are you? The President saw fit to send the Academy an important message about the industry and its war service. So did Frank Knox for the Navy Department. Ditto on Donald Nelson for the War Production Board. The press was held responsible enough to be entrusted with advance texts, but it was not responsible enough to get an advance line on the Academy winners.

It was also about the time of the famed Casablanca conference, details of which had been placed in the hands of newspaper editors approximately twenty-four hours ahead of authorized publication. But, as this department reported just about a year ago, it was 12:56 A.M., Pacific War Time, before all and sundry learned it was Greer Garson for the leading actress.

By that hour, irritability had replaced excitement and anticipation and nobody very much gave a damn. Except Miss Garson and MGM, probably. By that time, too, it was three hours later on the east coast which meant a slew of morning newspapers had to go to bed without the full story.

The $64 Question—Without Answer

OUT of this comedy of inexcusable errors there immediately arose the sort of question which rarely finds a satisfactory provable answer. Some reporters were seated in the bleachers. It was Corridor 21 to be precise, a circumstance which persuaded one to observe sarcastically in print the following morning that the working press in his area had immediately renamed it the Polish Corridor.

Men and women who were there to work and not indulge, in many instances, had tough going. And that led to the later question of over-all press relations and whether or not the industry, as such, might not take a pasting at some later point and on matters entirely unrelated to this episode because of sensibilities trampled at the Academy affair.

The history of last year's event shows there was much discussion after the deed. In some directions, there were disturbance and displays of worry. The Academy got it on all sides, and got it good. In sequence, this resulted in several heads getting together. John Joseph, acting for the Public Information Committee, did some talking with Walter Wanger, Academy president. In due order, out sprang an invitation.

The idea was that P.I.C., composed of all studio publicity heads, knew a thing or so about press relations, that being their sole business, and would they be of any value this year? In the background of the approach, naturally, was the industry, as an industry, the importance of the Academy awards and the importance, too, of nicely balanced relationships among industry, Academy and press. Eventually, Alex Evelove, chairman of P.I.C., and Arch Reeve, its all-service man and secretary, were invited to pitch in. They did, along with the Academy's long-standing guard. And it worked.

Cooperation—It Can Work

IN fact, it worked so well locally, at any rate, that there developed over the weekend an unsolicited letter to Evelove, as chairman of the Academy awards press committee, from D. D. Durr, chairman of the Los Angeles Newspaper Publishers' Association. For his member papers, he recorded eminent satisfaction over arrangements made for handling the story, conveniences, proper seating, et al.

The decision to drop food and frills for a straightaway program in a theatre was reached by the Academy on its own. All seats were reserved. Traffic arrangements were excellent. The program was concise, marked by a minimum of slight delays which inevitably will enter an array of this nature.

Chiefly, however, was the timing. The lineup was set to go at 8 P.M., which was when it did—on the nose. It was slated to end at 10:45 P.M., which it did with a couple of minutes under the wire. Whatever speech-making there was, was done in predetermined seconds, not minutes. Everyone scheduled to appear showed up. Mike Marco, Paramount theatre operator here, put on the show with his daughter, Gloria, as assistant. Theirs was a first-rate job, widely commended on all sides.

Nobody learned ahead of announcement who was winning what, but the press was unhampered in making in wires because the top awards, always held for the climax, hopped the barrier almost three hours earlier than last year. Press relations at large, therefore, were well safeguarded and, perhaps, enhanced.

Out of all this, the Academy has found a pattern. If good judgment prevails, this year's way is the way for the years to come.

The Leap Into Space

HAVING burned up part of the space allotment with this, the time for stalling can no longer be set back. Sooner or later, we've got to get to those winners personally picked and reported two weeks ago. It was a precarious undertaking at best, but this is how it all came off:

The Most Outstanding Motion Picture.
  The Prediction: "The Song of Bernadette."
  The Fact: "Casablanca."
The Best Performance by An Actor:
  The Prediction: Paul Lukas for "Watch on the Rhine."
  The Fact: Paul Lukas.
The Best Performance by an An Actress:
  The Prediction: Jennifer Jones for "The Song of Bernadette."
  The Fact: Jennifer Jones.
The Best Performance by An Actor in a Supporting Role:
  The Prediction: Akim Tamiroff for "For Whom the Bell Tolls."
  The Fact: Charles Coburn for "The More the Merrier."
The Best Performance by An Actress in a Supporting Role:
  The Prediction: Katina Paxinou for "For Whom the Bell Tolls."
  The Fact: Katina Paxinou.
The Best Achievement in Direction:
  The Prediction: Henry King for "The Song of Bernadette."
  The Winner: Michael Curtiz for "Casablanca."
The Best Written Screenplay:
  The Prediction: George Seaton for "The Song of Bernadette."
  The Winners: Julius J. and Philip G. Epstein and Howard Koch for "Casablanca."
The Best Original Screenplay:
  The Prediction: Noel Coward for "In Which We Serve."
  The Winner: Capt. Norman Krasna for "Princess O'Rourke."
The Best Original Motion Picture Story:
  The Prediction: William Saroyan for "The Human Comedy."
  The Winner: William Saroyan.
Shorts—The Cartoon Division:
  The Prediction: "Reason and Emotion," produced by Walt Disney for RKO.
  The Winner: "Yankee Doodle Mouse," produced by Frederick Quimby for MGM.
The Two-Reel Division:
  The Prediction: "Letter to a Hero," produced by Frederic Ullman, Jr., for RKO Pathe.
  The Winner: "Heavenly Music," produced by Jerry Bresler and Sam Coslow for MGM.
The One-Reel Division:
  The Prediction: "Amphibious Fighters," produced by Grantland Rice for Paramount.
  The Winner: "Amphibious Fighters."
Score:
  Won five. Lost seven.
  Maybe, we should have stood in bed.

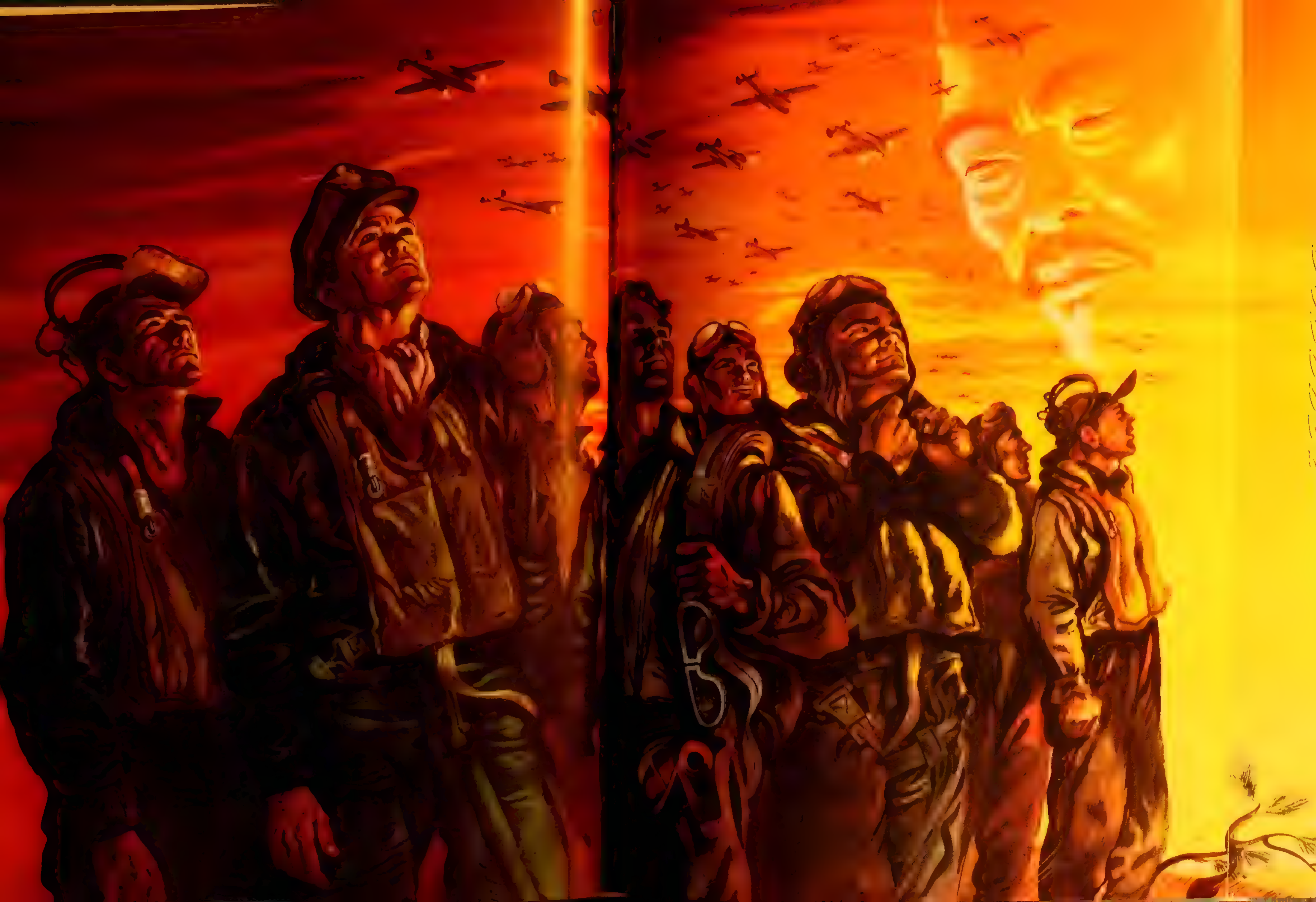
Great...
AS THE MEN WHO ARE WINNING IT!

Darryl F. Zanuck's
PRODUCTION OF

THE PURPLE HEART

Let it be known that he who wears the Order of the Purple Heart has given of his blood in the defense of his homeland and shall forever be revered by his fellow countrymen.

G. Washington



[illegible] STORY OF YANKS BOMBING TOKYO
TAKEN [illegible], PUT ON TRIAL FOR "MURDER!"

20th CENTURY-FOX
presents
Darryl F. Zanuck's
GREAT PRODUCTION

THE PURPLE HEART

with
DANA ANDREWS · RICHARD CONTE · FARLEY GRANGER
KEVIN O'SHEA · DONALD BARRY · TRUDY MARSHALL
SAM LEVENE · CHARLES RUSSELL · JOHN CRAVEN
TALA BIRELL · RICHARD LOO · PETER CHONG

Directed by
LEWIS MILESTONE

WRITTEN FOR THE SCREEN BY JEROME CADY
From a Story by Melville Crossman
TECHNICAL ADVISER OTTO TOLISCHUS

Produced by the only studio that could encompass such BIGNESS...achieve such TIMELINESS
20th
CENTURY-FOX
PRINTED IN U.S.A.

THE ACADEMY—WHAT IT IS AND HOW IT OPERATES

Awards Focus Attention on Function of Group and Election Procedure

By WILLIAM R. WEAVER
Hollywood Editor

Last Thursday night at the Chinese theater on Hollywood Boulevard the Academy of Motion Picture Arts and Sciences announced the winners of the Academy Awards for 1943, and the Friday editions of newspapers around the world relayed the news to unnumbered millions of readers who probably adjusted their artistic evaluations of certain motion picture personalities and properties in accordance with the Academy's pronouncements.

Nobody in Hollywood believes that as many as one of those millions of readers knows just what the Academy is and how, where or why—but only when—it functions.

Few in Hollywood Know How Academy Operates

For that matter, and in spite of its 16 years of conspicuous operation in plain view of both trained and untrained observers, not very many members of what is loosely termed the production community—inclusive of many who participate in Academy votings, and of some who stand to win one of the Oscars some time—know much more about these matters than the newspaper readers who settle for the annual results without asking what they resulted from.

What is the Academy?

Who belongs to it?

Who pays for its upkeep?

Who votes in its elections?

Who determines what the voters will vote on?

How is the voting conducted?

What do the results actually mean?

These and questions like them go unasked of an institution which has won for itself, in spite of harsh criticisms sustained from time to time for marginal inefficiencies, real or fancied, an international prestige that reflects prestige upon the medium with which it deals.

An Honorary Organization Of Studio Personnel

They are questions which the Academy answers readily when asked, and here are the answers:

The Academy is, by its own written description, "an honorary organization of actors, directors, producers, technicians and writers. Its purposes are to advance the arts and sciences of motion pictures and to foster cooperation among the creative leadership of all branches of the industry for cultural, educational and technological progress."

Seven hundred professionals in the various branches of production constituted the Academy membership as of February 17 this year; the membership was 631 in May of 1943.

The membership includes actors, writers, directors, producers, public relations workers, technologists and musicians. The breakdown is: actors, 130; producers and executives, 120; writers, 75; musicians, 70; short subjects division, 45; directors, 50; public relations workers, 20; science branch, 190.

Membership is by invitation only, and a joiner must be sponsored by two of his coworkers who are Academy members before his application is acted upon by the membership committee, chairman of which is Mervyn LeRoy.

Academy Control Vested In Board of Governors

Membership dues are $24 the year for all hands.

The Academy fixes no limitation on the number of members representing a single type of activity, but it does not accept memberships in job lots—which could throw the influence of numbers in a sought direction—and stipulates that each member must be invited and must join as an individual.

Control of the Academy is vested in its board of governors. This body of 15 individuals is composed of three representatives each from the actor, director, producer, writer and science groups, plus one each from the short subject, music and public relations brackets. Governors are elected annually, in October.

The Academy does not subsist on the payments of dues alone.

One of its sources of income is "The Players Directory," a volume listing available acting talent, their choice of their picture credits and their agents. This is issued five times a year and runs about 350 pages of listings, four players to the page, with each player paying $25 the year for the listing (or $7.50 per single insertion for one type of display; $6 for another). Rough arithmetic fixes the revenue from this source at about $35,000.

Awards Event Another Source of Income

Another source of revenue is the "Writers Bulletin," a looseleaf binder of official writer credits, renewed monthly, which is furnished to interested parties at $10 a month. Parallel services, "The Directors Bulletin" and "The Producers Bulletin," are furnished at the same figure.

The Academy derives income, also, from the sale of seat reservations for its annual awards banquet, outstanding social event of the Hollywood season, at $10 a copy. Attendance at this function has ranged in past years from 1,100 to 1,350, limited only by the seating capacity of the banquet hall available for the ceremony. This year, presented for the first time in a theatre, and for the first time with a sale of tickets to the public, the attendance reached 2,048, equalling a gross, since the tax is in addition to the $10, of $20,480.

The awards announcement event follows the close of balloting in which about 10,000 professionals in the production branch of the industry participate.

This balloting, referred to as the election, follows another balloting, called the nominations, in which a lesser number participate. In order to get the producers outlined in the order of its occurrence, so to speak, here is the mechanism of the nominating phase of the project.

The nominating of the feature pictures, 10 of which are presented to voters in the final election, is attended to by means of ballots distributed to the Academy members, to the Class A members of the Screen Actors Guild, the director members of the Screen Directors Guild (which means, exclusive of the unit managers, whose affairs are handled by the SDG) and to the members of the Screen Writers Guild.

Ten Candidates Selected By 5,068 Individuals

It will clear this up a bit to know that there are 3,000 Class A members of the SAG, which also has 4,500 Class B members, who are extras; that there are 218 director members of the SDG, which also has 252 assistant directors and 49 unit managers, and that the SWG has 1,050 members.

The 10 pictures on which the final voting was done, therefore, represented the selections of 5,068 individuals, this year, as tallied by the preferential ballot system.

To be available for nomination, a picture must have been exhibited publicly and for paid admission within the Los Angeles area between January 1 and December 31 and as part of a seven-day run or longer engagement. Thus, the closing date may be January 6.

Nominations for five candidates in the four acting awards—best actor, best actress, best supporting actor and best supporting actress—are made by the 3,000 Class A members of the SAG, exclusively, the preferential ballot system again applying.

The five nominations for best direction are made by ballot of the 218 senior members of the SDG, who name the pictures directed instead of the directors who directed them.

Nominations for the three types of writing awards—best written screenplay, best original screenplay, best original motion picture story—are made by ballot of the 1,050 members of the SWG and "those fulfilling qualifications for membership," which is a provision made to take care of non-SWG members of that caliber who may wish to participate.

Other Nomination and Election Procedure Varies

Beyond this point in the awards, which follow the above order, nomination and election procedure varies considerably.

Rules governing nominating of documentary pictures—two awards are given—one for the best feature, one for the best short—are made by a special Academy Committee

(*Continued on page 27, column 1*)

ACADEMY AWARDS

OF A THURSDAY evening, last week, at Graumen's Chinese theatre in Hollywood, an invited audience learned to whom this year went awards from the Academy of Motion Picture Arts and Sciences, for achievement in production, writing, acting and other factors that make the picture.

At the right, Paul Lukas and Jennifer Jones clutch their "Oscars", his for the best male acting performance of 1943 in "Watch on the Rhine", hers for the best female acting performance in "The Song of Bernadette".

Below, Jack L. Warner receives his statuette from Jack Benny for having produced "Casablanca", voted by the membership of the Academy the most outstanding picture of the year 1943.

KATINA PAXINOU, center, bespeaks her appreciation, flanked by Mr. Benny and Teresa Wright.

CHARLES COBURN, whose best male supporting role was in "The More the Merrier".

WALTER WANGER, right, president of the Academy, congratulates Fred Quimby, MGM cartoon producer.

HAL WALLIS, Thalberg Award.

MICHAEL CURTIZ, direction.

What Hollywood Academy Is and What It Does

(*Continued from page* 25)

of 10 members. For eligibility, the documentary must have been shown inside the United States during the calendar year. Those which have not been shown in Hollywood are screened for the Academy board of governors, who select winners by ballot.

Short subjects are nominated by the studios which produced them, each being permitted to nominate one of its subjects in each of the three short subjects divisions—cartoon, one-reeler, two-reeler. Subjects nominated are screened in a theatre for the Academy officers and board of governors, who vote to determine the winners.

The committee method of nomination applies throughout what may be called the technological brackets—the photography awards, art direction, film editing, sound recording, special effects—and the final voting, varying slightly in each division, is by a committee or combination of committees composed of persons qualified to distinguish merit in these not generally comprehended realms of production.

Music Nominations Differ From Technological

The nominating of the candidates in the music division varies somewhat from the technological procedures. In all cases—for the best scoring of a musical picture, best scoring of a dramatic or comedy picture, and best original song—the nominations are made by the studios, each naming one candidate in each division. Final balloting for the first two of these divisions is conducted among the members of the Academy music branch, each member voting for first, second and third choice in each division, the preferential system again applying.

The final voting for the best original song, on the contrary, is done by the whole body of voters in the finals, the approximate 10,100 mentioned above. This exception seems to be based, like the restricting of technological voting to the technologically-minded, on the ground that not everybody knows much about, or notices, scoring, whereas everybody knows a tune he likes when he hears it.

The approximate 10,000 voters in the final election may be broken down as follows:

Academy members	700
Screen Actors Guild	7,500
Screen Directors Guild	519
Screen Writers Guild	1,050
Technicians (estimate)	431
Total (approx.)	10,000

Ballots dispatched to these voters are returned by them directly to the auditing firm of Price, Waterhouse and Company. All ballots are secret.

Complaints about the winners, usually welling up furiously the day or so after the annual announcements and then tapering off into silence, generally are voiced against the Academy, whose members constitute considerably less than 10 per cent of the voting body.

If any group holds a major influence over the voting it is, as the figures show, the actor group, of which less than half—the 3,000 Class A members—can be classified as steadily employed by individual studios (the 4,500 Class B members work for one studio today, another tomorrow, on call). The theory that a studio can dominate the voting by pressuring its employees is not borne out by the statistics, the rules and regulations, and the 16 years of the history of the Academy Awards.

ACADEMY AWARD WINNERS

The winners of the 1943 awards of the Academy of Motion Picture Arts and Sciences were announced last Thursday evening in a streamlined, wartime ceremony at Grauman's Chinese theatre in Hollywood. The event was marked by informal dress, no speeches, other than impromptu remarks from Charlie McCarthy and his stooge, Edgar Bergen, in a stage box, but with plenty of exterior lighting by virtue of the recent lifting of the dimout regulations. The winners:

Most outstanding picture of the year—"Casablanca", Warner Bros.
Best performance by an actor—Paul Lukas in "Watch on the Rhine", WB.
Best performance by an actress—Jennifer Jones in "The Song of Bernadette", Twentieth Century-Fox.
Best performance by an actor in a supporting role—Charles Coburn in "The More the Merrier", Columbia.
Best performance by an actress in a supporting role—Katina Paxinou in "For Whom the Bell Tolls", Paramount.
Best achievement in directing—Michael Curtiz for "Casablanca", WB.
Best written screenplay—Julius J. Epstein, Philip G. Epstein and Howard Koch for "Casablanca", WB.
Best original screenplay—Capt. Norman Krasna for "Princess O'Rourke", WB.
Best original motion picture story—William Saroyan for "The Human Comedy", Metro-Goldwyn-Mayer.
Most distinctive achievements in documentary production: Feature—"Desert Victory", British Ministry of Information; Short—"December 7", U. S. Navy, Field Photographic Branch, Strategic Service.
Best achievements in art direction: Black-and-white—James Basevi and William Darling for "The Song of Bernadette", 20th-Fox; Color—Alexander Golitzen for "Phantom of the Opera", Universal.
Best achievements in cinematography: Black-and-white—Arthur Miller for "The Song of Bernadette", 20th-Fox; Color—Hal Mohr and W. Howard Greene for "Phantom of the Opera", Universal.
Best achievements in film editing—George Amy for "Air Force", WB.
Certificates of merit to interior decorators of productions receiving awards for art direction: Black-and-white—Thomas Little for "The Song of Bernadette", 20th-Fox; Color—R. A. Gausman and Ira Webb for "Phantom of the Opera", Universal.
Best achievement in sound recording—Stephen Dunn for "This Land Is Mine", RKO Radio.
Best achievement in special effects—Fred Sersen for "Crash Dive", 20th-Fox.
Best achievement in sound effects—Roger Heman for "Crash Dive", 20th-Fox.
Best scoring of musical picture—Roy Heindorf for "This Is the Army", WB.
Best music score of a dramatic or comedy picture—Alfred Newman for "The Song of Bernadette", 20th-Fox.
Best song—"You'll Never Know" from "Hello, 'Frisco, Hello", 20th-Fox. Music by Harry Warren, lyrics by Mack Gordon.
Best short subjects: Cartoon—"Yankee Doodle Mouse", M-G-M; Frederick Quimby, producer. One-reel—"Amphibious Fighters", Paramount; Grantland Rice, producer. Two-reel—"Heavenly Music", M-G-M; Jerry Bresler and Sam Coslow, producers.
Special awards—
  Hal B. Wallis was given the Irving Thalberg award for maintaining the highest quality of production throughout the year.
  George Pal was given a special citation for development of a new technique in comedy shorts as evidenced in his "Puppetoons".
Scientific and Technical Awards:
  Plaque to Farciot Edouart, Earle Morgan and Barton Thompson and the Paramount engineering and transparency departments for a method of duplicating and enlarging natural color photographs.
  Plaque to E. I. duPont de Nemours & Company for developing fine grain films.
  Honorable Mention to Daniel J. Bloomberg and the Republic sound department for developing an inexpensive method of Moviolas to Class "B" push-pull reproduction.
  Honorable Mention to Charles Galloway Clarke and the Twentieth Century-Fox camera department for a device for composing artificial clouds into scenes during production.
  Honorable Mention to Willard H. Turner and the RKO sound department for a phono-cue starter.
  Honorable Mention to Farciot Edouart and the Paramount transparency department for an automatic electric transparency cueing timer.

Cowdin Speaks Out on Tax; Net $3,759,963

Year Profit Compares with $2,806,952 Last Year; Equals $6.75 a Share

The accent is on taxes, taxes now and taxes tomorrow, in a release this week from J. Cheever Cowdin, chairman of the board of Universal Pictures Company, Inc. The formal occasion was the financial statement for the fiscal year ending October 30, 1943, with the handsome earnings reported balanced against the questions which face industry after the war.

J. Cheever Cowdin

Universal had consolidated net profits of $3,759,963, after all charges including Federal income and excess profits taxes, equivalent to $6.57 per share of common stock for the year ended last October. This compares with the net profit of $2,806,952, or $5.34 per share in the preceding fiscal year.

Meanwhile there shines out in contrast the statement that taxes this last fiscal year amounted to $17.66 a share. The whole tax bill of the company was $10,100,447, an average of $27,672 a day. Or figuring it another way, amounting to a tax total of $2,463 for every employee of Universal in the United States.

Total income from operations aggregated $46,527,527 compared with $39,109,524 in the preceding year. Domestic revenues increased to $29,112,013 from $25,033,543 in the preceding year, a gain of 16 per cent. Despite war conditions, foreign revenues increased $3,330,736, or approximately 24 per cent, to a total of $17,234,200.

Net working capital increased to $16,094,906 from $14,229,423 at the end of the preceding fiscal year.

Difficult to Retain Capital For Later Improvements

Commenting on the tax situation, Mr. Cowdin said: "When the war ends, most companies will need capital for improving their plants, replacing machinery, buying raw materials and enlarging payrolls, and to pay a reasonable return for the savings invested in the business—to expand their markets. Existing excess profits taxes make it difficult for companies to retain in the business sufficient earnings for these purposes.

"If taxes are confiscatory, business will be left after the war with insufficient funds to continue full operations, and will, therefore, be unable to provide necessary employment for many.

"It is important therefore that destructive taxes on all business enterprises be early supplanted by a constructive program which will encourage dynamic business and provide full employment in this country."

UNIVERSAL FIGURES FOR 1943

Net profit per share	$6.57
Taxes per share	$17.66
Taxes per day	$27,672

"It is important that destructive taxes on all business enterprises be early supplanted by a constructive program which will encourage dynamic business and provide full employment in this country."

—J. CHEEVER COWDIN

The company is hopeful of concluding negotiations now in progress for an issue of debentures to refund its existing debentures and bank loans, Mr. Cowdin disclosed to stockholders.

Total income from operations during the past fiscal year was used as follows: wages, salaries and other compensation, $22,191,614 or 47.7 per cent of total income; Federal income and excess profits and all other taxes, $10,100,447 or 21.7 per cent; other costs and expenses, $9,749,266 or 21.0 per cent; interest, financing expenses and depreciation, $726,232 or 1.5 per cent; dividends paid, $571,942 or 1.2 per cent; added to earned surplus, $3,188,026 or 6.9 per cent.

"Universal Pictures is already projecting plans for post-war production and markets, both domestic and foreign," observed Mr. Cowdin. "We expect to be in a sound position whenever the war ends to resume full peace time operations without delay.

"Obviously, no one can predict the course of business in the post-war era, but it is reasonable to assume that the motion picture will continue as a major form of popular entertainment and increase in usefulness as an educational medium in this country. When the war ends, a large world-wide demand for American films may be confidently expected."

All directors of Universal Pictures Co., Inc., were scheduled to be reelected at the annual meeting of stockholders held in Wilmington, Del., Wednesday. Reelection of directors was the principal business.

Directors of the company are: Nate J. Blumberg, Paul G. Brown, D. C. Collins, William German, John J. O'Connor, Ottavio Prochet, Charles D. Prutzman, J. Arthur Rank, Budd Rodgers, Daniel M. Sheaffer, W. H. Taylor, Jr., and Clifford Work.

Ennis Heads Quigley Circulation Sales

Bert Ennis, long experienced in the motion picture, has been appointed circulation sales promotion manager for Quigley Publications. Mr. Ennis for many years has been active in the industry. He has been director of advertising and publicity for Columbia Pictures, the Roxy theatre, Sawyer-Lubin Productions and others. He was a writer of shorts for Paramount, and has written extensively for fan and national publications and for motion pictures. More recetly he has done sales promotion for RCA, Pan-American Airways and War Loan drives.

Blumberg Sees 5 More Years Of Big Grosses

The film indnstry will have five more years of extraordinary business, in the opinion of Nate Blumberg, Universal president, who returned to the New York home office last week for a stay of several months. Mr. Blumberg has been at the studio.

N. J. Blumberg

Even if the war ends suddenly, there will occur no depression for the industry, Mr. Blumberg believes. Wide unemployment will not decrease theatre attendance, because, he observed, the Government in this war has laid the foundation for wide savings through War Bonds; the unemployed will have sufficient funds to tide them over crises, and will merely attend films in the afternoons instead of evenings.

Mr. Blumberg pointed to the recent Fourth War Loan participation, the March of Dimes campaign, and the Red Cross drive, as the industry's "greatest job." At the same time, he deplored what he termed an "inferiority complex" among industry personnel aiding the war.

In that connection, he cited an article in the February 19 issue of *Liberty,* by Greta Palmer, titled, "What's the Matter with Hollywood." The article, he said, praised the industry and was written from the viewpoint of one who might have come as others, to criticize Hollywood, and who then saw the magnitude of its war contribution, and its production of a mature art form expressing democratic opinion.

Universal would continue making all categories of pictures, Mr. Blumberg said. He said his company advocated no "isms"; only Americanism; and he reiterated that entertainment was a requisite of good business.

In pointing up the industry's contribution to the war effort, Mr. Blumberg called attention to the forthcoming company production, "Follow the Boys," which, he said, was "show business' tribute to show business" and cited the work of the Hollywood Victory Committee.

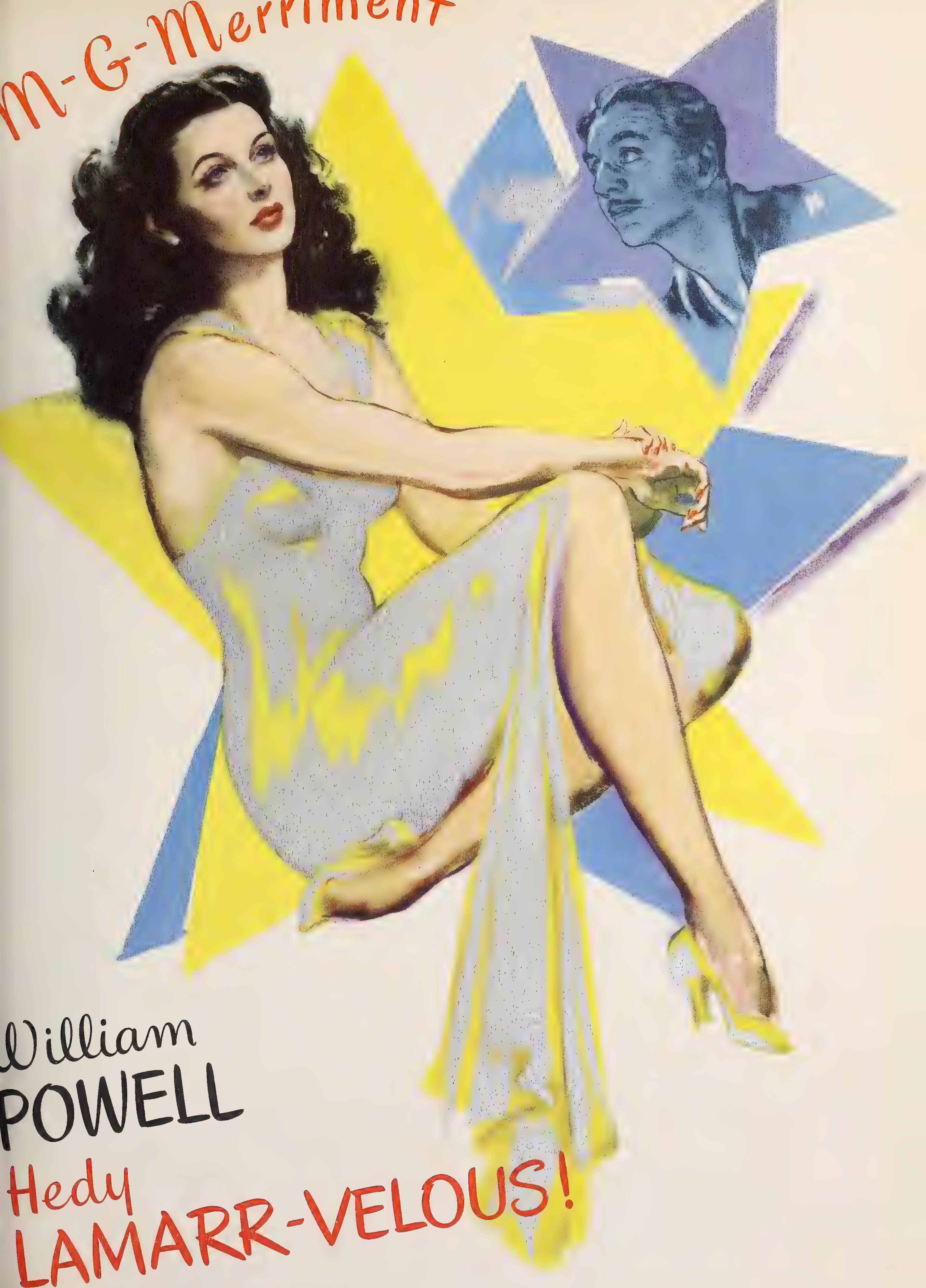
Universal will deliver to the exhibitor all pictures promised for this season except possibly three Abbott and Costello comedies, delayed because of Mr. Costello's illness. Mr. Blumberg said, however, that the pair planned a picture in June which, if made, would be released as part of the 1943-44 schedule.

Tax Round Table Plans Program

Organization of the all-industry tax committee proposed to exhibitors last month at the Chicago Consent Decree conference is expected to be completed within a few days. It will be known formally as the Round Table Conference of Exhibitors on Taxation.

Membership, according to a report forwarded to the national Allied office by P. J. Wood, Allied tax delegate, probably will include the two national exhibitor associations, all major affiliated circuits and a dozen or more key state and regional exhibitor groups. A meeting probably will be called next month.

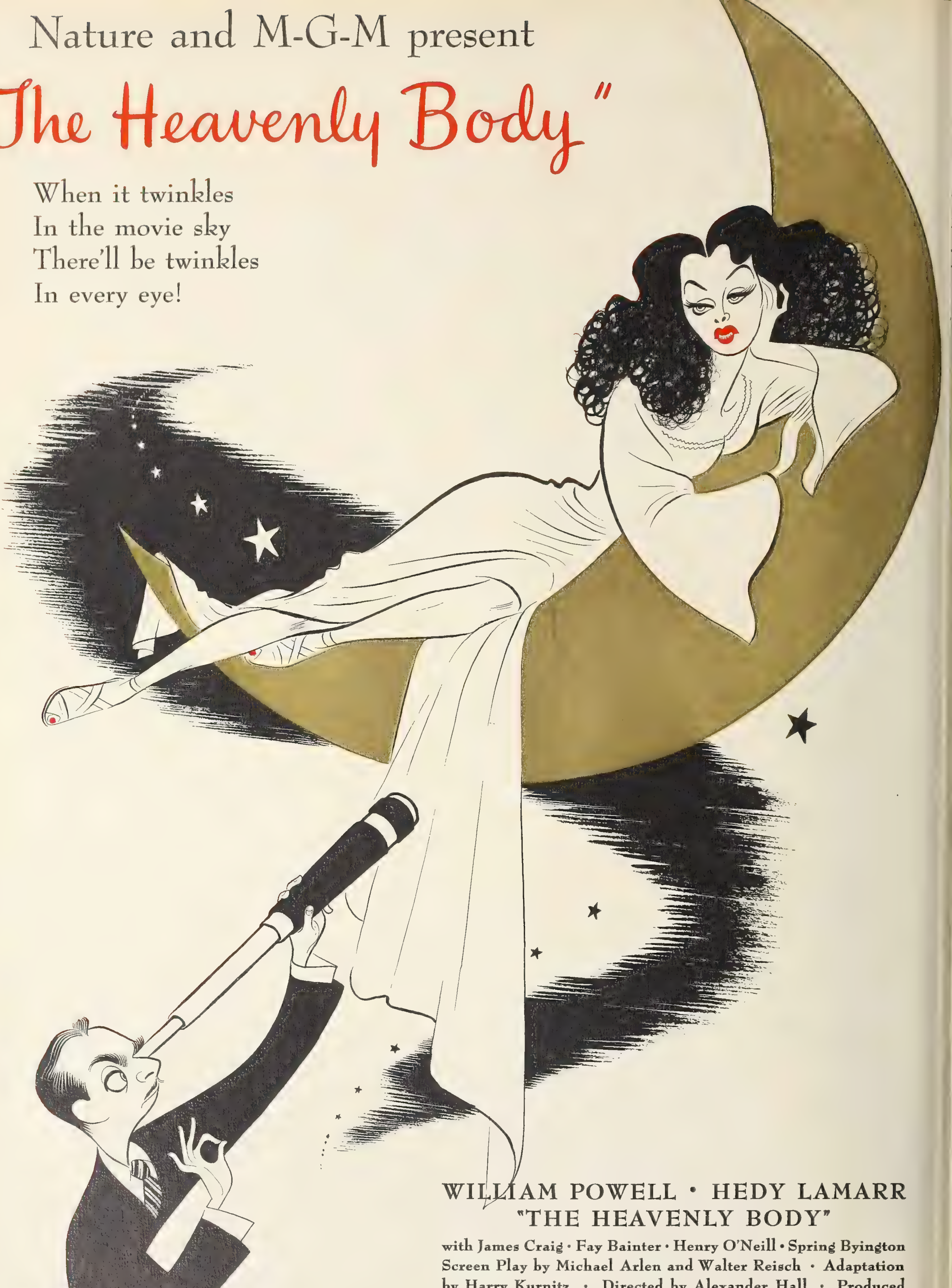
Although primarily concerned with the possibility of new Federal levies in a supplemental revenue bill, the committee, it was indicated by members, also might consider action on critical state tax fronts.


M-G-Merriment
William
POWELL
Hedy
LAMARR-VELOUS!

Nature and M-G-M present

"The Heavenly Body"

When it twinkles
In the movie sky
There'll be twinkles
In every eye!



WILLIAM POWELL · HEDY LAMARR
"THE HEAVENLY BODY"

with James Craig · Fay Bainter · Henry O'Neill · Spring Byington Screen Play by Michael Arlen and Walter Reisch · Adaptation by Harry Kurnitz · Directed by Alexander Hall · Produced by Arthur Hornblow, Jr. · A Metro-Goldwyn-Mayer Picture

... of course it's one of M-G-M's peppy "Vitamin 12"

"Calling All Patriotic Showmen! Red Cross Drive March 23rd Thru 29th"

LITHO U S

LAW SUITS INCREASING AS ARBITRATIONS DIMINISH

Ten Anti-Trust Complaints Filed in Various Areas in The Last Year

Anti-trust action by exhibitors in the Federal courts is on the increase. At the same time that the number of suits seeking to settle trade problems under the Sherman and Clayton acts is going up, the number of arbitration actions under the system set up by the Consent Decree for the same purpose has been going down.

The number of new anti-trust actions filed in U. S. District Courts during the past year has not only increased over the 1942 and 1941 figures but many trust cases on the dockets for several years are now being pressed by plaintiffs toward early trial.

Ten important new anti-trust complaints were filed in widely scattered jurisdictions in the last year. Additionally at least 14 cases which have been on dockets for several years have either been set for early hearings or are now on trial.

Arbitration actions have dropped by more than 50 per cent in the same period. Since December 1 there have been only seven new cases. In 1943 there were 76 actions compared with 119 in 1942 and 158 in 1941, the first year.

Distributor attorneys are reluctant to attach any significance to the increasing trust cases, or to deduce a trend. But they observe that home office staffs are very busy preparing defenses for these suits and the top lawyers have taken personal command of several trust trials.

In addition to civil suits initiated by exhibitors, the three Government "field" cases filed in 1938 still pend. The Crescent conviction is on appeal before the Supreme Court. The Schine moratorium continues following unsuccessful efforts by the circuit to sell 16 of its theatres. The Griffith action is scheduled for trial at Oklahoma City in a few months.

Next week at Atlanta hearings will begin on the suit of Fred Weis, operating the Savannah theatre, Savannah, Ga. He charged that distributors and Lucas & Jenkins limited his operations. Louis Phillips, Paramount; William Zimmerman, RKO, and Howard Levinson, Warners, are representative home office counsel.

Pickwick Case Started After Several Years

Monday the Fairfield-Pickwick case came before the Federal bench at New Haven after several years of preliminary skirmish. The Greenwich, Conn., independent charges distributors and the RKO and Skouras circuits conspired against it.

The Julius Joelson circuit of New York is taking interrogatories preparatory to trial of its complaint that distributors and the Brandt circuit, Max Cohen and others split up Times Square subsequent runs. The case was filed in 1943.

Most recent of the new actions was a suit last week by Jenne Dodge, operating the Mission and Mayfair in Ventura, Calif. In Los Angeles U. S. District Court it was charged that Fox West Coast circuit and other circuits and Universal had forced withdrawal of the Dodge first run contracts. Damages of $465,000 were claimed.

At Los Angeles in January the Colorado Corporation, operator of the Bard Admas theatre, sued Twentieth Century-Fox, Saul Silverman and the Crenshaw Amusement Company. It sought an injunction against discrimination in film price and payment of $10,000 in legal fees.

William Goldman's $1,350,000 action at Philadelphia against the buying power of the Warner circuit is still pending before Federal Judge Kirkpatrick. Briefs were filed in December in this key suit against Warners and the major distributors. Final decision in this case, with appeal to the Supreme Court almost certain, is not likely to be reached this year.

It has been interpreted as a test of the predominance of the Warner circuit in the Philadelphia area.

Two Suits on Docket In Maine Courts

According to attorneys, victory for Mr. Goldman would probably be the signal for the start of many other actions in the same pattern in areas where large affiliated circuits are particularly strong.

In Portland, Me., the Federal Courts there are again weighing two actions against Samuel Kurson, his Graphic circuit and the eight majors, following a sharply condemnatory report by a special master. The suits were filed in 1939 by Clarence F. Millett of Bridgeton, Me., and the Millinocket Theatre, of Millinocket, Vermont.

William Schoenstadt, Chicago independent, is continuing prosecution of his suit filed in mid-September against Balaban and Katz and Warners, Twentieth Century-Fox, RKO, Columbia, Universal and United Artists. He attacks clearances of the B & K Tivoli and Uptown and Warner's Avalon and Capitol.

Also in Chicago, William Bloom, operator of the Jackson Park, is now battling Warner and B&K circuits and the five distributor signatories to the Consent Decree before Judge Igoe. Damages of $360,000 are at stake.

John Rennie, operator of the Rennie and Towne theatres, San Fernando, sued in U. S. District Court at Los Angeles in October against Republic, Monogram and the San Fernando theatre. He charged conspiracy to withhold product.

Battle Over Subsequent Runs Up in Newark

The Morse and Rothenberg New England circuit in Boston, in September, won a favorable advisory master's report awarding it $220,000 damages. Major distributors are the defendants to the action, which is still on the Federal District Court calendar for review of the master's findings.

A battle over subsequent runs in the Newark area began in September when the Rosyl Amusement Company in a suit against five major circuits and eight distributors charged conspiracy to restrain trade in Hudson County. The Skouras, Warner, MGM, RKO and Roosevelt circuits are the exhibitor defendants.

Last week the landlord of the Cameo, the Camrel Company, Inc., filed an action parallel to the Rosyl suit, to recover alleged damages suffered when tenants were unable to operate the Cameo profitably.

Agreement was reached between distributors and J. P. and Josephine Benitoa, Miami, exhibitors, in August on their 1942 trust action against the "Big Five," Columbia, Universal and Monogram. They had charged that the Paramount and Wometco circuits had arranged to set unfair clearances. Margins of Miami theatres over the Benitoa's Modern in Miami and Liberty in Liberty City were reduced from 150 days to seven.

At Oklahoma City Judge Bower Broaddus, after more than a year since the trial, is still considering his verdict in the A. B. Momand action against the Griffith circuit and the majors. This case has been in court 12 years.

A new action against Griffith has been filed meantime. On February 12 Mr. Momand and M. L. Riggs and J. D. Wineland, Oklahoma independents, filed trust charges at Oklahoma City Federal court against Griffith and the major distributors, charging conspiracy in three towns, Shawnee, Mystic and Picher, Okla. Wednesday Griffith filed an answer at Oklahoma City denying the charges.

Still pending before Judge William F. Smith in Federal court at Newark is the 1941 trust action filed by the East Orange Amusement Company, owner of the Orange theatre in East Orange. Judge Smith in July ruled that although the landlord did not operate the theatre he could seek derivative damages.

Zoning System Attack Dismissed in Chicago

The Adelphi case, in which more than 100 Chicago exhibitors in 1938 attacked the zoning system extended by the majors to Balaban and Katz, was dismissed by Federal Judge Philip Sullivan in June. He ruled on plantiff's motion that changes in the release system had made the injunctive relief sought no longer appropriate.

Distributors won a final victory in the U. S. Circuit Court of Appeals at Philadelphia in June in the anti-trust action of Harry J. Schad, Reading, Pa., exhibitor who had attacked Warners, 20th Century-Fox and the Warner and Wilmer and Vincent circuits in the sale of the Astor theatre.

Losers in arbitration, Sidney Pink and Joseph Moritz, operating the third run Century in Los Angeles, in May sued Fox West Coast circuit and the major distributors. In U. S. District Court they charged that arbitrary and monopolistic clearances had been set. The case is still on the calendar of Judge Campbell E. Beaumont.

Another Philadelphia action on which decision still pends is the suit of Henry Freedman, operator of the Lawndale theatre, against the Warner circuit and major distributors. The action parelleled the Goldman case.

Tri-States circuit of Des Moines was sued in February, 1943, by Ralph Goldberg, operator of the Town theatre, Omaha. The action in U. S. District Court at Omaha charged conspiracy with the majors to fix clearances of 60 days on the Town theatre.

Bill to Raise Kentucky Ticket Tax Seen Dead

A tax bill before the Kentucky legislature calling for a 10 per cent increase over the present 10 per cent state tax on admissions to theatres last weekend appeared to be doomed to an automatic defeat when the Senate defeated the budget bill which incorporated provision for building new tuberculosis sanitoriums, for which the added 10 per cent tax was to be used.

Loew's Votes Dividend

Directors of Loew's, Inc. Wednesday declared a regular quarterly dividend of 50 cents per share on the outstanding common stock payable March 31, 1944 to stockholders of record March 23.

Unions Discuss New Contract with Casey

Company Heads and Studio Delegates Meeting in New York for Parleys

Studio unions made the first half of their bid for a new contract before Pat Casey, producers' labor agent, at a first negotiation meeting in New York Monday.

Fifteen of the film making crafts represented by the International Alliance of Theatrical Stage Employees led with the first portion of their demands at a relatively brief Monday session. The rest of their proposals were to come Wednesday, after Mr. Casey had had a chance to discuss the initial proposals Tuesday with labor contacts for the studios.

The current negotiations are to replace or renew the two-year contract which expired January 1. The agreement will be retroactive. Meetings are expected to last about three weeks.

Other Negotiations To Begin Monday

Other negotiations among Mr. Casey and the seven American Federation of Labor unions which are party to the studio basic agreement will begin in Mr. Casey's office on Monday, not in Newark, as originally scheduled, it was disclosed.

A third series of negotiations between the Studio Conference and Mr. Casey has been postponed indefinitely. These meetings with seven unions who broke away from IATSE affiliation several years ago will begin when the current negotiations are further along.

Following the joint Monday session, for which approximately 60 union and 75 producers' representatives crowded into Mr. Casey's offices at 1600 Broadway, distributors met alone on Tuesday to go over their counter proposals. In addition to California labor agents the home office labor staffs were represented by Major Leslie E. Thompson, RKO; Joseph R. Vogel of Loew's, and Frank Phelps of Warner Brothers.

Present Proposal for 5% Levy on Studio Payroll

Company heads were scheduled to gather briefly with Mr. Casey Wednesday before they again met delegates from the studios and the IATSE office, headed by Richard F. Walsh, president.

Monday the union presented its proposal for a five per cent levy on studio payrolls to establish a "retirement, vacation and health benefit fund." It appeared likely this would be a key issue in negotiations, some distributor sources attacking the plan privately as excessive and questioning how it would be administered. It was estimated that the assessment would amount to $1,500,000 a year.

New sick leave provisions, vacations, severance and retirement rights for all studio workers, including those who work only part of a year, also were reported from the Monday meeting.

Company representatives at the meetings included N. Peter Rathvon, RKO; Nate J. Blumberg and John J. O'Connor, Universal; Joseph Bernhard, Warners; Barney Balaban, Paramount; Major Thompson, RKO; Nicholas M. Schenck, MGM; W. C. Michel, Twentieth Century-Fox; Abe Schneider, Columbia.

Mr. Walsh and Louis Krouse, secretary, presented the IATSE proposals.

SOPEG Challenges New AFL Office Union

Sidney Young, president of the Screen Office and Professional Employees Guild, CIO, in New York, Tuesday challenged the organization program of the AFL's Motion Picture Office Employees as a "raid" upon his union and pledged a jurisdictional fight to the finish. He declared it violated agreements between the CIO and AFL and threatened to disrupt "stable and harmonious labor relations that now exist between the industry and the CIO."

SOPEG represents employees at eight home offices and five New York exchanges. Last week the MPOE, which represents Warner workers, announced plans to organize Paramount, Columbia and United Artists, where SOPEG now holds contracts.

Set Hearing Date for St. Louis Dispute

In St. Louis a hearing has been set for the week of March 13 before the Regional Labor Board on the dispute between the St. Louis stagehands union and a group of St. Louis theatres. Negotiations have been in progress since September 1, last, on the union's demand for a 15 per cent wage increase, two weeks' vacation with pay and other concessions. The present scale for stage hands in St. Louis is $75 per week.

Opposing the union's demands are all of the first run theatres, who are now required to hire five stage hands, although none of the theatres present stage shows regularly. A number of neighborhood theatres have joined the first runs in fighting the union's demands.

Capone Gang Members Denied Bail, Pending Appeal

A motion to admit them to bail pending their appeal from a conviction of extortion of more than $1,000,000 from major film companies, was denied six one-time Capone gangsters by the U. S. Circuit Court of Appeals in New York. The decision was handed down by Judges Learned Hand, Thomas W. Swan and Augustus N. Hand.

Webster Heads Union

George S. Webster has been reelected president for a second year of projectionists' union, Local 661, Reading, Pa. Horace D. Good was elected vice-president and recording and corresponding secretary; LeRoy Talbot, financial secretary; Thomas Harford, business agent, and H. M. Young, chairman of the board.

Associates Appoint Committee

Chairmen of committees for the year were appointed last week by the Motion Picture Associates, New York. Jesse Sterns heads the constitution committee; Sy Seymour, welfare; Jules Charnow, membership; W. E. MacKee, publicity.

Canada Not to Fix Rentals

Film rental prices or grading of product were not included in the new conciliation program of the Canadian industry, an outgrowth of the recent trade peace conference in Toronto with a unified industrial front as an objective.

The regional conciliation boards agreed upon for the six key cities of the Dominion in the draft of the new trade code will deal with practically all other subjects, such as theatre zoning, releasing priorities and clearances, according to a reliable informant.

The report states that at the same time the progress in this direction has aroused general satisfaction as being in line with the desired principle of regulation within the industry, as opposed to government control of the operation of the theatres and film exchanges.

Name Committee for Charity Show

The entertainment committee of the "Show of Shows," all-star variety event to be staged at Madison Square Garden, New York, March 13, by the Emergency Committee to Save the Jewish People of Europe includes Gilbert Miller, William Feinberg of the American Federation of Musicians, Nick Matsoukas of Skouras Theatres; Harry Mayer of Warner Brothers; Joseph Schoenfeld of William Morris Agency, Ben Sercowich of the Capital theatre, New York, and Jack Allicoate, publisher of *Film Daily*.

Others lending their support are: Irving Lesser and Arthur Knorr of the Roxy theatre; Robert M. Weitman, Paramount theatre; N. W. Krasne of General Amusement Corporation; Max Wolf of Loew's Theatres; Nat Karson, James Sauter, Ben Boyer, Bert Lytell and Ed Sullivan.

Al Rosen of Loew's State theatre is chairman of the entertainment committee, with Alan Corrolli of Theatre Authority as advisory chairman.

Illinois Variety Club to Give "Pioneer" Party

The Illinois Variety Club will have a "pioneer" dinner March 24 at the Blackstone Hotel, Chicago. Chairman is Edward Brunell. Among honored guests expected are: Barney Balaban, Mort Singer, Morris Choynski, Gus Kerasotas, A. W. Roth, Harry Tague, V. O. Young, Aaron Jones and Steve Bennis.

Michigan Legislature Passes No Film Industry Measures

The Michigan legislature adjourned last week without having enacted any of the measures which would have affected the film industry, some favorably and some not. Notable was the failure to pass the bill to levy 10 per cent in taxes on admissions, on a municipality basis.

Ohio Censors Make Few Cuts in February

The Ohio censor board ordered eliminations in 11 films during February, compared with 12 in January. In February, 119 films were reviewed; in January, 129. In February, 1943, 120 films were screened, and eliminations ordered in nine.

Joins Goldman Circuit

Oscar Althoff, former general manager of the Chamberlain Amusement Company, operating an independent circuit in upstate Pennsylvania with offices at Shamokin, Pa., has joined the William Goldman Theatre Circuit in Philadelphia as a rotating manager. Previously he was owner-manager of the Elk's theatre, Mahanoy City, Pa.

M-G-M TRADE SHOWINGS

"TUNISIAN VICTORY"

Presented by the United States and British Governments
Distributed by the British Ministry of Information
A METRO-GOLDWYN-MAYER RELEASE

ALBANY	20th-Fox Screen Room	1052 Broadway	MON. 3/20 8 P.M.
ATLANTA	20th-Fox Screen Room	197 Walton St., N.W.	MON. 3/20 10:30 A.M.
BOSTON	M-G-M Screen Room	46 Church St.	MON. 3/20 10 A.M. & 2:15 P.M.
BUFFALO	20th-Fox Screen Room	290 Franklin St.	MON. 3/20 8 P.M.
CHARLOTTE	20th-Fox Screen Room	308 South Church St.	MON. 3/20 1:30 P.M.
CHICAGO	H. C. Igel's Screen Room	1301 S. Wabash Ave.	MON. 3/20 1 P.M.
CINCINNATI	RKO Screen Room	16 East Sixth Street	MON. 3/20 7 P.M.
CLEVELAND	20th-Fox Screen Room	2219 Payne Avenue	MON. 3/20 1 P.M.
DALLAS	20th-Fox Screen Room	1803 Wood Street	MON. 3/20 2:30 P.M
DENVER	Paramount Screen Room	2100 Stout Street	MON. 3/20 2 P.M.
DES MOINES	20th-Fox Screen Room	1300 High Street	MON. 3/20 1 P.M.
DETROIT	Max Blumenthal's Sc. Rm.	2310 Cass Avenue	MON. 3/20 1:30 P.M.
INDIANAPOLIS	20th-Fox Screen Room	326 No. Illinois Street	MON. 3/20 10 A.M.
KANSAS CITY	20th-Fox Screen Room	1720 Wyandotte St.	MON. 3/20 1 P.M.
LOS ANGELES	20th-Fox Screen Room	2019 S. Vermont Avenue	MON. 3/20 2:30 P.M.
MEMPHIS	20th-Fox Screen Room	151 Vance Avenue	SAT. 3/18 1 P.M.
MILWAUKEE	Warner Screen Room	212 W. Wisconsin Ave.	MON. 3/20 1:30 P.M.
MINNEAPOLIS	20th-Fox Screen Room	1015 Currie Avenue	MON. 3/20 1 P.M.
NEW HAVEN	20th-Fox Screen Room	40 Whiting St.	MON. 3/20 10 A.M.
NEW ORLEANS	20th-Fox Screen Room	200 South Liberty	MON. 3/20 1:30 P.M.
NEW YORK NEW JERSEY	M-G-M Screen Room	630 Ninth Avenue	Was Trade-Shown March 6, 1944
OKLA'MA CITY	20th-Fox Screen Room	10 North Lee Street	MON. 3/20 1 P.M.
OMAHA	20th-Fox Screen Room	1502 Davenport	MON. 3/20 1:15 P.M.
PHILADELPHIA	M-G-M Screen Room	1233 Summer Street	MON. 3/20 11 A.M.
PITTSBURGH	M-G-M Screen Room	1623 Blvd. of Allies	MON. 3/20 2 P.M.
PORTLAND	B. F. Shearer Screen Rm.	1947 N.W. Kearney St.	MON. 3/20 1 P.M.
ST. LOUIS	S'Renco Screen Room	3143 Olive St.	MON. 3/20 1 P.M.
SALT LAKE CITY	20th-Fox Screen Room	216 East First St., South	MON. 3/20 1 P.M.
S. FRANCISCO	20th-Fox Screen Room	245 Hyde Street	MON. 3/20 1:30 P.M.
SEATTLE	Jewel Box Preview Theatre	2318 Second Avenue	MON. 3/20 1 P.M.
WASH., D. C.	20th-Fox Screen Room	932 New Jersey, N.W.	MON. 3/20 1 P.M.

10,000 THEATRES PLEDGE AID IN RED CROSS CAMPAIGN

Rallies Held in Key Cities to Spur Forces Toward Goal of $10,000,000

Industry participation in the Red Cross drive, March 23 to 29, moved forward this week as field forces continued to mobilize for their goal of $10,000,000. With the success of the Fourth War Loan drive as their inspiration, all branches of the industry, production, distribution and exhibition, rallied to aid the Red Cross in its 1944 campaign for war funds.

More than 10,000 circuit and independent theatres already have signed War Activities Committee pledges to participate in the drive, Joseph Bernhard, the industry's national campaign chairman, announced last week. Mr. Bernhard urged all theatre operators who have not yet signed pledges to do so immediately so that their trailer, free kit and other drive material may be sent to them as soon as possible.

Executives Begin Tours To Promote Drive

During the week, 14 film executives began their tour of key cities to conduct exhibitor rallies to promote the drive. The industry's chief duty in preparation for the drive is to get pledges of cooperation from every exhibitor in the country, Ben Kalmenson, Warner general sales manager and members of the national committee's touring group, told 250 exhibitor and distributor representatives Monday at the WAC rally at the Hotel Nicollet, Des Moines. Similar Red Cross rallies were held simultaneously in Cincinnati and Los Angeles.

G. Ralph Branton, Tri-States general manager, presided over the Des Moines meeting at which E. L. Alperson, RKO Theatres' general manager, stressed the importance of "collections at every performance, every day." Mr. Alperson suggested that the Red Cross trailer be screened immediately before the most important feature in double feature houses.

Speakers at the Cincinnati rally were Harry Kalmine, Martin Smith and Robert Mochrie of the touring group; Col. Arthur Frudenfeld, local exhibitor chairman, and Harris Dudelson, distributor chairman for the Cincinnati area.

San Francisco, New Orleans and Los Angeles Rallies Held

The Los Angeles and San Francisco gatherings heard Ned Depinet, president of RKO Radio; Harry Brandt, Charles P. Skouras and Fred Greenberg, distributor chairman. In New Orleans, over the weekend, Sam Dembow, of the national committee, told exhibitors, "The south is better organized for this drive than it has ever been before." Speaking at the Roosevelt Hotel to representatives of more than 60 per cent of the city's theatres, Mr. Dembow said the area had "a great personal interest in the Red Cross because so many of its sons are in the thick of the fight on every front." He predicted that the south would break all records for theatre collections.

EASTMAN DONATES $115,000 TO FUND

A contribution of $115,000 to the industry's Red Cross War Fund drive, March 23 to 29, was made Monday by Eastman Kodak in Rochester. The donation represented a $40,000 increase over the company's 1943 pledge. Bausch & Lomb Optical Company pledged $23,000, an $8,000 increase.

Maurice Barr, WAC coordinator, presided, and those on the dais included: Ralph Nicholson, chairman of the citizens' committee of the Red Cross 1944 War Fund; Mrs. Charles F. Buck, chairman of the Theatre Volunteer Workers; Mrs. Philip Werlein, chairman of the women's division; E. A. Landaiche, local distributor chairman, and Lt. Charles Armbruster, U. S. Army Air Force hero of the Mediterranean and Italian campaigns.

Mr. Bernhard told representatives of 400 theatres in the Pittsburgh area last Thursday at the William Penn Hotel, that "the difference between lights up and lights out in making collections during Red Cross Week means a difference in lives saved." He emphasized the importance of careful planning in connection with the collections and said that only with proper organization would it be possible for the industry to reach its goal.

Drive Gets Under Way In Philadelphia Area

Philadelphia's drive got under way last Thursday with Earle Sweigert, theatre division chairman, crystallizing plans for theatre collections and naming committees for the circuits and independents so that every theatre would be involved. Mr. Sweigert named Lester Kreiger, of Warner Bros. as circuit chairman, and Milton Rogasner, of the Iris theatre, as independent chairman. A Red Cross luncheon will be held next Monday to which every exhibitor in the territory has been invited.

A. H. Blank, Iowa-Nebraska WAC co-chairman, called upon the industry to meet its full quota. Other speakers were Paul Edwards, formerly of the Minnesota Amusement Company and now a field director with the Red Cross; Leo Wolcott, Iowa-Nebraska Allied president, who is local co-chairman of the drive, and Wing Commander H. B. Hancock, holder of the D.F.C., the Air Medal and the Silver Star.

In Portland, Ore., last Thursday, more than 200 Washington and Oregon exhibitors and distributor representatives heard Ned Depinet, RKO Radio president, outline plans for the Red Cross drive at a luncheon meeting. Albert J. Finke, local chairman of the WAC, presided and guest speakers included Lt. Com. Edward Wishropp, senior Navy medical officer in Portland; PFC Virgil Herndon, U. S. Army; E. F. Slade, chairman of the drive in Multnomah County; Frank Newman, Sr., Evergreen Theatres, Seattle; Mark Carey, Oregon manager for RKO Radio and Mayor Earl Riley of Portland.

On Thursday, a rally was held in St. Louis at the Hotel Chase which more than 250 exhibitor-distributor representatives were expected to attend. Mr. Alperson, Mr. Kalmenson and Mr. Shlyen were the guest speakers.

Fall River, Mass., exhibitors launched the drive in their area at a dinner over the weekend, under the chairmanship of William S. Canning, WAC director for the territory and manager of the Empire theatre.

Lieut. Commander Jack Dempsey, USCG, former world heavyweight boxer, appeared as the principal speaker. Plans for the campaign were outlined in detail by Mr. Canning to more than 400 exhibitors, municipal government officials, leading citizens and civilian defense personnel. It is the first time in the area's history that such an intensive campaign has been chartered.

Robbins Names Company Chairmen in New York

In New York last week, Herman Robbins, corporate gifts chairman of the Red Cross drive, asked the various units of the industry to hold their contributions for representatives of his committee, which is part of the general industry setup under Mr. Bernhard. Mr. Robbins announced the appointment of Joseph Vogel of Loew's, Inc., as his co-chairman, and the following company chairmen: Samuel Schneider, Warners; Neil Agnew, Paramount; Jack Cohn, Columbia; Malcolm Kingsberg, RKO; William Michel, Twentieth Century-Fox; John J. O'Connor, Universal; Gradwell L. Sears, United Artists, and James R. Grainger, Republic.

Abe Schneider of Columbia has been treasurer of the gifts committee, with Sam Rinzler of Randforce circuit and George J. Schaefer, chairman of the WAC, added as co-chairman.

"Snow White" Tradeshows Set

Walt Disney's Technicolor feature, "Snow White and the Seven Dwarfs" will be tradeshown nationally next Monday and Tuesday, by RKO, its distributor. There will be no screenings in Cincinnati, Cleveland and Indianapolis, where the film has been shown.

RKO Signs Clurman

Harold Clurman, Broadway producer, one of those who founded the Group Theatre and produced and directed many of its plays, has been signed to an RKO Radio contract as producer, director and writer.

Cokins on Army Publicity

Steve Cokins, former manager of the Verdi Theatre Corporation in Chicago, is now handling publicity for the first regiment at Fort George Meade, Maryland.

Col. Selig's 50 Years

ANNIVERSARY NOTES ON THE LONGEST CAREER IN THE INDUSTRY

by TERRY RAMSAYE

WILLIAM N. SELIG, who is "Colonel" Selig to our show world, is working today at his office at 6606 Sunset Boulevard in Hollywood at the hearty age of 80 and in the pursuit of the longest active career in the whole of the motion picture.

There is none among his contemporaries of the dawn years of the screen who continues as he does with the concerns of production. Many, and probably most, of those who started with Mr. Selig, or in his pioneer period, have departed. The sturdy Colonel of today was those five decades ago one of the young stalwarts of the adventuring industry. He was a member of that famed triumvirate of Chicagoans in the films, including the late George Kleine and George K. Spoor, powers indeed for many years, and strenuous years, too.

It was all so long ago that Mr. Selig is now remembering and looking to March 14 as his fiftieth anniversary of impingement on the pictures.

Began Career in California Before Motion Picture

Interestingly enough, Mr. Selig's career in the show business began in California considerably before there was a motion picture and before there was a Hollywood. He arrived on the Coast in his twenties, in quest of his health, a refugee from the trying climate of Chicago. He presently acquired the management of a health resort, which contrarily enough was called Chicago Park.

As strength and vigour returned Mr. Selig became, amateurishly at first, a showman. He began with feats of magic, including the extraction of the complacent rabbit from the hat. Maybe the rabbit may be considered the progenitor of the once famed Selig Zoo. His show developed to a full-blown minstrel company. Incidentally in that period Mr. Selig made early contribution to the traditions by the discovery of a yellow waif with an amazingly wide mouth. His yawn was a laugh. That little fellow picked from a sidewalk crowd rose to fame as Bert Williams, of the once celebrated team of Williams & Walker.

Discovered Kinetoscope and Opportunity in Dallas

Traveling south Mr. Selig went into Texas and discovered the Edison peepshow Kinetoscope in Dallas. He was tired of the travails of "the road" and the problems of trouping with fitful, whim-stricken players. He was likely as not also a bit homesick for Chicago. He saw, he remembers, opportunity ahead, as so many did, if the peepshow pictures could be hitched to the magic lantern to cover a theatre screen.

Returning to Chicago Mr. Selig, already known as "Colonel" by reason of his career in minstrel management, took workshop quarters at 43 Peck Court, a most lowly and inexpensive section of the city. He was on his way to a new career. Meanwhile, just for potboiling, he engaged in commercial photography as a not too remote line of activity. Photography was to be important enough in the years to come.

Mr. Selig arrived at motion picture making and projection equipment, somewhat with the assistance of Andrew Schustek, a Chicago mechanic of decided skill, and subsequently the builder of many mechanisms in sequel to the Selig Polyscope. There were patent issues in the years ahead and the camera involved came to be christened the Schustek camera.

In the first flight of production, outside the Edison activities in West Orange, history finds Colonel Selig making pictures in the Chicago area, with particular address at the commercial field. The young showman was getting decidedly interested in business as business.

Among Industrial Friends Was Phillip Armour

Among Colonel Selig's industrial film customers and friends was Phillip Armour, founder of the great packing company bearing his name. A picture was made of some of the packing house processes, and at least those parts of the plant to be pictured were mightily scrubbed and spruced up. There was also plenty of whitewash to give the photographers ample reflected light.

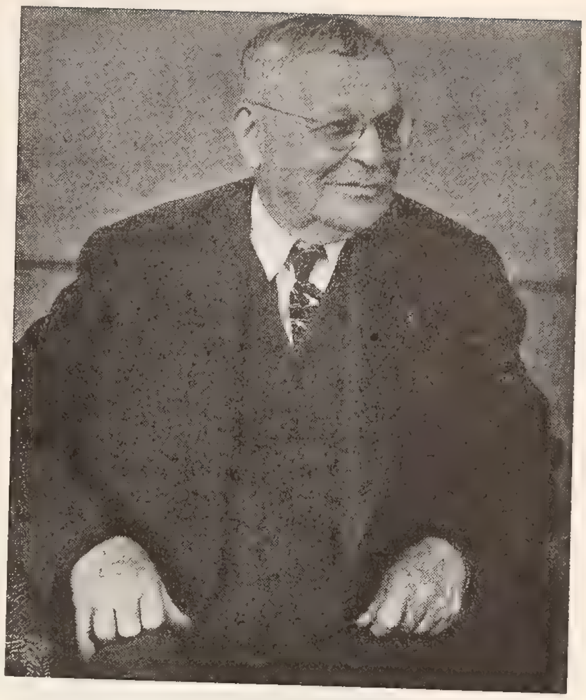
Before the arrival of the nickelodeon theatre Selig products saw much service with the itinerant black tent shows of the carnival era of the films. Also in interesting parallelism with such developments as the fame of Fire Chief Hale of Kansas City, who was made a showman of fire-fighting by the Crystal Palace exposition in London, Colonel Selig evolved a roadshow firemanship feature, with spots in it for local inserts to be made on tour. The firemen of the show towns helped sell the tickets for the visiting cameramen. Another significant floration of the period was Edwin S. Porter's "Life of an American Fireman," recently recalled in the HERALD in connection with the career of Arthur S. White, the studio manager, who is also today oldest survivor among those who first appeared before the camera.

The Selig equipment, which had some elements of ancestry in the Lumiere Cinematographe, was early in Patent Office "interference," in legal terminology, with the Edison patents. The issue led to the Federal Courts and a lusty conflict ensued. The day came when it appeared certain that the Edison attorneys would win a permanent injunction.

Rescue Came Speeding When Outlook Was Dark

The outlook was dark and Colonel Selig was pessimistic. But even as in a Griffith thriller, rescue was on the way, speeding like a lone horseman riding in the night, from the unexpected region of another man's troubles—Phillip Armour.

It was late 1906 or early '07. Upton Sinclair's novel about packingtown and the world of "back of the yards" in Chicago's West Side, had become a national sensation.



COL. WILLIAM N. SELIG

Mr. Armour was exercised tremendously. He was out to do battle. Maybe you remember those "Letters of a Self Made Merchant to His Son." They were out of his experience book by Mr. Armour's secretary, George Horace Lorimer, who on that dynamic literature rose to a fame of his own and his august position with *The Saturday Evening Post*. When Armour wanted action he wanted action. To meet the Sinclair charges he wanted a lot of those Selig pictures.

"Sorry," responded Mr. Selig, "but Mr. Edison is about to put me out of business with an injunction on patents, so I'm afraid I can't make the prints." It was the eleventh hour.

All Packers' Legal Talent Went Into Action

So both Armour's friend and both their businesses were in trouble. Within the hour all the legal talent at the command of the packers was working on the Selig case with delaying actions. They won time and Armour got the prints.

Meanwhile, they won so much time that the whole patents war was ended in a truce in 1908 which resulted in the forming of the Motion Picture Patents Company, with William N. Selig a member in very good standing. His bigger days were straight ahead with the rise of the industry.

A Selig expedition out to make scenes for "The Count of Monte Cristo" discovered California for the motion picture with water scenes made in the region of Venice in 1907. The first really constituted Selig studio, located in a yard back of a Chinese laundry in Olive street, between Seventh and Eighth, went into production March 21, 1909. And the first completed California production from that plant was "The Heart of a Race Track Tout." Thomas Santchi was the leading man in the Selig California stock company. The studio removed to the better known Edendale site in August of that year.

Colonel Selig was first in the exploitation of wild animals in pictures, first in his big Chicago studios and in California, where his Zoo on Mission Road became a landmark.

In a project which started in negotiations

(*Continued on following page, column 1*)

Col. Selig

(Continued from preceding page)

with the Hearst papers and ended in a deal with the Chicago *Tribune,* for parallel presentation of the story, Mr. Selig produced "The Adventures of Kathlyn," first screen serial.

Perhaps the greatest Selig impress on picture tradition was his twelve-reel film version of "The Spoilers," from the novel by Rex Beach. That was the picture with which Samuel L. Rothafel opened the Strand theatre in New York's Broadway in 1914, launching the motion picture theatre on a new phase of development.

Incidentally, Mr. Beach's agent wanted $2,500 for the story, which was considered terrific. They settled with an arrangement to pay him twenty-five per cent of the producer's net. Mr. Beach drew $30,000 the first year and no one knows how much subsequently.

The fight scene in "The Spoilers," between William Farnum and Thomas Santchi, is one of the classics of the art. The picture has been remade three times. Colonel Selig likes the original version best.

Way back yonder in Chicago and the palmy days of the Patents Company, Selig, Spoor and Kleine had a project to surround and control all the literary material of motion picture value in the world. Colonel Selig went at it the most earnestly. Ever since then he has had a fortune in story inventory. He has long since retired from production.

Today in a big office lined with his treasures of book and manuscript he trades in picture rights, and enjoys it.

About being 80 Mr. Selig says: "Age isn't important if you don't think about it. If you keep busy it can't hurt you."

William R. Weaver, our Hollywood editor, was out to see the Colonel the other day. He reports, "It is my impression he'd be a tough fellow to trim in a poker game."

Boasberg on Tour for RKO Sales Drive

With RKO Radio's 1944 Ned Depinet Drive well under way, Charles Boasberg, newly appointed metropolitan district manager, and captain of the drive, started last week on his second swing around the company's branch offices in the United States and Canada. He is expected to return to New York on April 7 for the final meeting at the New York exchange, which is scheduled for April 11. Harry J. Michalson, short subjects sales manager, will accompany him on the tour.

Oppose Musical Shows

Plan of the new city administration in San Francisco to have extravagant musicals and stage shows produced at the War Memorial Opera House reportedly has attracted Sol Hurok, producer of the Russian Ballet, who has asked the trustees of the building to approve a series of summer dates for an as yet unnamed production. Downtown theatre people are generally opposed to the plan, claiming there is not enough business to permit use of the city-owned structure for such a venture.

Buys Carolina House

E. L. Carroll, owner of the Roxy theatre at Bessemer City, N. C., has bought the Buddy theatre in Bessemer City from P. M. Long, who is quitting the theatre business.

Komm Circuit Buys Theatre Building in St. Louis

The Sam Komm Movie Circuit has purchased the Maplewood Theatre Building in St. Louis. The property includes a film theatre seating 1,400, six retail stores and 28 apartments. The three-story building was built 20 years ago. The purchase price, according to the realty firm handling the transaction, was approximately the assessed valuation of $78,000. The building is located half in St. Louis and half in suburban Maplewood. Sam Komm is president of the circuit, which operates 11 neighborhood theatres in the St. Louis area. It does not operate the Maplewood theatre, however, which is leased to the St. Louis Amusement Company.

MGM Convention Begins Saturday

MGM will hold a five-day sales conference at the Blackstone Hotel, Chicago, beginning Saturday.

War activities, post-war plans, and coming product and sales policies will be discussed. Presiding will be William F. Rodgers, vice-president and general sales manager; E. K. O'Shea, eastern division manager; John Maloney, central; John Flynn, western.

Other executives present will be Edwin Aaron, circuit sales head; Edward Saunders, assistant general sales manager; Henderson Richey, exhibitor relations director; William R. Ferguson, exploitation manager.

Mr. Rodgers is expected to disclose details of the company's seventh block of films. He has been at the studio.

The sales executives are expected to see "The White Cliffs" and "America."

Warners Set Canadian Sportswear Tieup

Four hundred retail outlets in Canada will put on window displays featuring Warner Bros. releases under an extensive tieup concluded by Warners with Country Club Sportswear, large Canadian manufacturer. In addition, the company will feature Warner players in a national advertising campaign in the class women's magazines of Canada. First pictures to get the benefit of this promotion will be "The Desert Song," starting early in March, and "In Our Times," starting in April.

Reading Imposes Curfew

Theatre men in Reading, Pa., are gratified at terms of a new police regulation requiring boys and girls, exclusive of war industry workers, to be off the streets at midnight. Originally, the curfew hour had been planned for 11 P. M., but theatre men complained it would necessitate a complete revision of feature schedules in order to get youthful patrons out of the theatres in time so that they can get off the streets at the earlier hour. The police department adopted the curfew as a means fo combating juvenile delinquency.

Altec To Service Williams

The Altec Service Corporation has signed an agreement with the K. Lee Williams Theatres, Inc., of Hot Springs, Ark., and will furnish service, booth repair-replacement parts and sound repair-replacement parts for the entire circuit, whose theatres are located in Arkansas, Oklahoma and Texas.

Boudot to United Artists

Gus Boudot, formerly of the Shard circuit, and before that with the RKO circuit, has become United Artists Cincinnati office manager. Louis Seibert has succeeded Fred Streif as RKO office manager there.

WPB Eases Rule On Sale of Idle Equipment

Regulations under which exhibitors and others in the industry may dispose of idle or excess motion picture apparatus were issued last week by the War Production Board.

The regulations will apply only to persons disposing of materials which they do not sell in the ordinary course of their business, such as exhibitors who may be closing their theatres or who have equipment on hand which they do not need, but also will control liquidation and bankruptcy sales.

Used equipment of any nature may be sold freely and without formality, but certain classes of new equipment may be sold only on WPB authorization, the list including amplifiers, bases, complete portable projectors, complete projection arcs, complete projectors, complete sound systems, current converting devices, loud speakers, pedestals, projection arc lamphouses, projector mechanisms and sound heads.

Other new equipment may be freely sold, without priorities, such as automatic enclosed rewinders, change-over devices, film splicers, hand rewinders, nitrate film storage cabinets, repair units and repair parts except electronic parts, steel fireproof booth tables and take-up reels.

A War production Board ruling this week removed restrictions on the distribution of motor generator sets, making it possible for exhibitors to obtain such equipment from their dealers without any formalities, it was announced in Washington Tuesday by Allen G. Smith, chief of the theatre equipment section. Theatre owners can now purchase the sets by the same method they buy other equipment covered by the motion picture projection equipment order L-325, he said.

Mr. Smith estimated that about 25 per cent of all theatres, including many of the largest houses, used motor generators instead of rectifiers. The generators were freed of control, so far as theatre operators were concerned, by a WPB ruling that they be classified as current converting devices where used in connection with 35mm projectors.

Hartford Makes Post-War Plans for Rebuilding

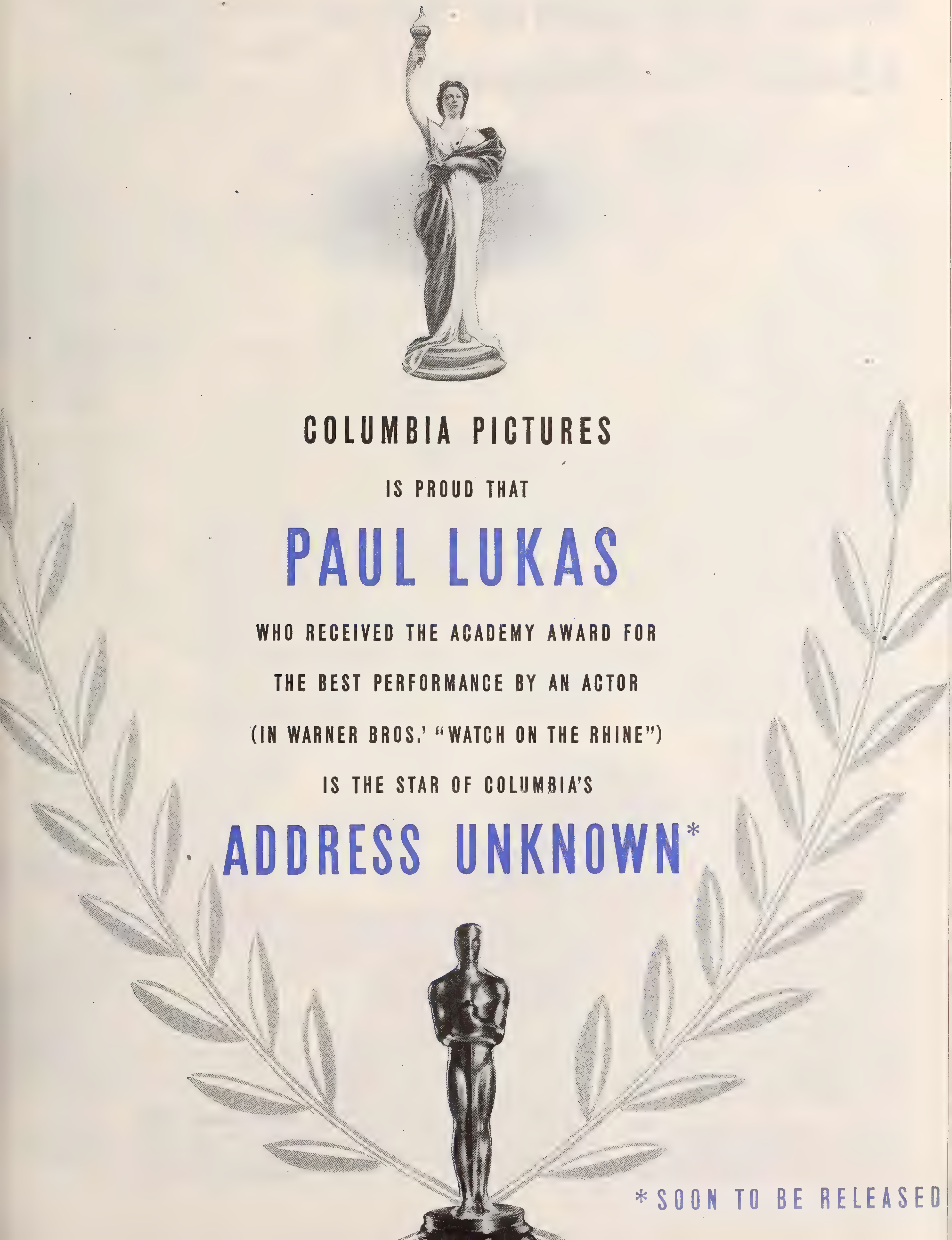
Under the architectural direction of Olmstead Brothers of Boston, Hartford, Conn., has entered into post-war plans to beautify the downtown area at an approximate cost of $2,500,000 to $3,000,000. As the plans call for an extension of Bushnell Park to Main Street with possible condemnation of some or all buildings in this area, downtown theatre owners are expected to be affected.

"Marseille" Booked for 230 Advance Dates

Warners' "Passage to Marseille," which goes into general release March 11, has had 230 advance bookings to date, the company has announced. Four are day-and-date, with three first run houses playing simultaneously in Los Angeles, and two houses each in Bridgeport, Washington and Denver.

Named to State War Council

David E. Strom, director of audio visual aids at the University of Connecticut at Storrs, Conn., has been named director of the film section of the Connecticut War Council. The War Council is the state's single source of information through which organizations may obtain films for civilian defense, industrial and war training, and Red Cross exhibition.



COLUMBIA PICTURES

IS PROUD THAT

PAUL LUKAS

WHO RECEIVED THE ACADEMY AWARD FOR

THE BEST PERFORMANCE BY AN ACTOR

(IN WARNER BROS.' "WATCH ON THE RHINE")

IS THE STAR OF COLUMBIA'S

ADDRESS UNKNOWN*

* SOON TO BE RELEASED

War Stimulates New 16mm Techniques

Picture and Sound Quality Improved, Production of Prints Speeded

New techniques developed under wartime pressures are bringing startling improvements in the quality of 16mm pictures, according to technicians and film experts who have been working on the 16mm versions of Hollywood features which are manufactured for free distribution to soldiers by the Army Overseas Motion Picture Service.

Better quality pictures, higher sound fidelity and more rapid production of prints are among some of the developments in the 16mm field during the past few months.

Foresee Post-War Uses Of 16mm Pictures

Although the 16mm prints now being made by every major company are strictly a wartime measure, many leading executives are watching the work of their print departments with interest. They foresee very definite post-war possibilities for the wide use of 16mm film by the industry.

The experts do not expect that narrow gauge film ever will supplant the 35mm standard now in general use. But new foreign markets, and the development of non-theatrical and educational film outlets in this country and abroad provide possible opportunities to use 16mm, they say. Its advocates cite cheaper cost, portability, and relatively simpler projection problems.

Bell and Howell, RCA, Eastman Kodak and other manufacturers of 16mm projectors are reported planning to manufacture 16mm utility projectors retailing for $100 or less. Schools, clubs and libraries are expected to provide a wide market.

10,089 Separate 90-Minute Programs Sent to Date

Print departments of the major companies working with laboratory technicians, their studio staffs and sound and film experts have been striving for almost a year to make the 16mm versions of features sent to soldiers as nearly perfect copies of the 35mm prints as possible. With more than 10,089 separate 90-minute programs furnished to the Army to date, they have made important technical strides.

Higher fidelity sound, fine grain film with sharper contrasts and a capacity for enlargement almost to theatre screen size and speedier processing of 16mm prints are some of the results of this year's work.

There is little resemblance between the finished product turned over to the Army and the 16mm duplicates produced by a few companies before the war for roadshow or non-theatrical distribution. Quality of the Army shows is reported better than the pre-war industrial and commercial pictures which were produced especially for 16mm exhibition.

Leading the new developments in 16mm technique are re-recording procedures developed by several companies for the Army releases. Instead of optically printing 16mm pictures and sound track from a regular 35mm negative, pictures and sound track are processed separately.

Experiments in re-recording the 16mm versions direct from the four to eight original sound tracks were begun at the RKO studios in September, 1943, by the studio staff and RCA engineers. Music, voice, effects and other sounds from the original tracks are played back onto a special 16mm sound track.

This process enables engineers to compensate for frequency losses by remixing the sounds to meet the special requirements of 16mm. Making this special allowance for the relatively limited range of 16mm instead of "squeezing" the 35mm sound track produces much better sound, according to the engineers. They point out that 16mm has a maximum frequency of 8,000 cycles compared with 12,000 to 14,000 for 35mm.

New 16mm Films Stand Test of Field Showings

Reports from the Army Special Service officers in the field bear them out. Pictures are shown in the open, from the back of trucks, or in crowded mess halls. Projection and sound conditions are far from ideal. But the Overseas Motion Picture Service reports that the new 16mm films from all companies go a long way toward meeting handicaps.

The special 16mm sound track negative and an optically reduced 16mm picture negative are combined to contact print the 16mm prints. This process is swifter than the more widely used optical system whereby 16mm prints are made from 35mm negatives.

According to Sid Kramer, head of the RKO print department, his company is now able to deliver 100 prints to the Army within a few weeks after a picture is completed.

Studio engineers make the 16mm sound negative as soon as the master prints of a newly edited picture are finished. This is shipped to New York for combination with pictures in a 16mm negative and production to meet Army orders gets under way. The exact number of prints made for the Overseas Service is a secret.

Optical Reduction Process Has Been Speeded

Warner Brothers and 20th Century-Fox print experts in California also have been working on the re-recording technique in cooperation with RCA engineers. When equipment is available they are expected to make many of their 16mm pictures this way, reportedly finding the process superior for musical films.

Optical reduction processes used by other companies have also been refined and speeded. William Kelly, head of the MGM print department, reported that by using fine grain print stock and careful laboratory controls the company constantly was improving its 16mm quality for the Army. He said the optical process had been found superior in many ways for the reduction of variable density sound tracks recorded under the Western Electric system.

Agnew Reports Block Record

Neil Agnew, general sales manager of Paramount, announced this week that his company's third block of features for 1943-44 had reached a total of 6,003 contracts with independent theatres in the first seven weeks of selling, a new high record since the start of the decree selling. The previous record was held by the sixth block of 1942-43.

Mr. Agnew also announced that independent feature deals closed for the first three blocks of 1943-44 now totaled 22,706, compared with 18,698 for the first three blocks of 1942-43 in the corresponding period of selling, and with 11,071 for the first three blocks of 1941-42 during the same period.

The third block includes "The Miracle of Morgan's Creek," "Standing Room Only," "The Uninvited," "Henry Aldrich, Boy Scout" and "Timber Queen."

Western Electric Will Open Branch Plant at Eau Claire

Western Electric, now almost wholly engaged in war production, has leased Area 2 of the Eau Claire ordnance plant at Eau Claire, Wis., formerly engaged in arms production.

Western Electric's war production responsibilities have grown beyond present manufacturing facilities, which include three main plants at Chicago, Kearny, N. J., and Baltimore, and numerous distributing house shops located throughout the country, the company said.

It was necessary for the company to obtain manufacturing quarters promptly because of the urgent need for additional production and the decision was reached to augment the capacity of its Hawthorne works in Chicago by establishing the Eau Claire branch. As soon as needed changes have been completed, the company expects to begin operations.

Indianapolis News Acquires WIBC

The Indianapolis (Ind.) *News* has announced that it has acquired Station WIBC in Indianapolis, subject to approval of the Federal Communications Commission. The station, which has its studios in the Indianapolis Athletic Club, was purchased from the owner, H. G. Wall.

Pending approval by the FCC, no change will be made in the management, personnel or program policy of the station, the *News* announced. With acquisition of the station the *News* will become the first newspaper in Indianapolis to own and operate a radio station.

In its announcement, the *News* said the paper "thus will be in a position to bring to its reading and listening public the tremendous developments in many fields of radio after the war."

"Children" Sets Record

A new house record was set at Warners' Stanton theatre, Philadelphia, by Monogram's "Where Are Your Children?" For its opening week ended February 25, the picture grossed $17,800, representing a new high for the house, it was announced.

Levey Wins $3,015

Arthur Levey, representative of British film and television interests, last week won in New York Supreme Court an award against PRC Pictures, Inc., of $3,015 damages, for breach of contract. The trial lasted five days.

Albert Opens Office

Mel Albert, film attorney, has opened his own office in New York. For the past 12 years he has been practicing with Weisman, Quinn, Allan & Spett, in that city.

Coming..

Cover Girl

THE "10 BEST" MUSICALS OF THE YEAR ROLLED INTO ONE!

THE PICTURE THE WHOLE COUNTRY HAS BEEN WAITING FOR!

...After two long years in preparation...

...After fifteen of the largest national magazines...

Cosmopolitan
CORONET
Companion
LOOK
REDBOOK
American
Liberty
BAZAAR
MADEMOISELLE
McCALL'S
FARM JOURNAL
VOGUE
Collier's
Glamour
American Home

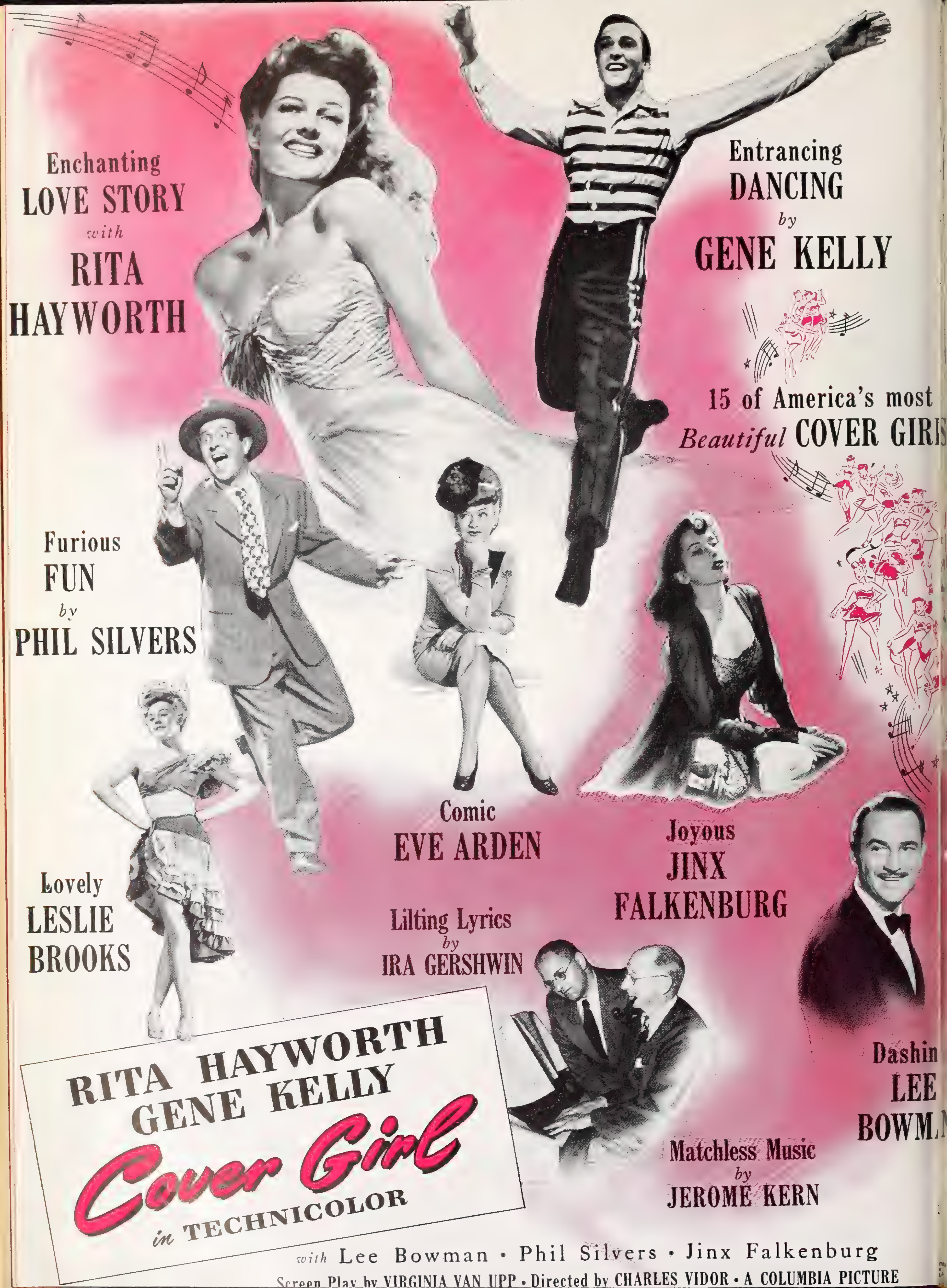
AMERICAN · COLLIER'S · LOOK · COSMOPOLITAN · LIBERTY · REDBOOK

WOMAN'S HOME COMPANION · McCALL'S · CORONET · AMERICAN HOME

FARM JOURNAL · MADEMOISELLE · GLAMOUR · VOGUE · HARPER'S BAZAAR

...with a total readership of 106,539,816...broke all precedent by devoting their covers to it...(and more covers coming!)

. . . After LIFE Magazine was sufficiently interested to tell the story over and over again in issue after issue . . . After the most remarkable national advertising, publicity and exploitation campaign ever launched for a motion picture . . . COVER GIRL . . . . . NOW, at the peak of this tremendous ovation, is about to be released...



Enchanting
LOVE STORY
with
RITA
HAYWORTH

Entrancing
DANCING
by
GENE KELLY

15 of America's most
Beautiful COVER GIRL

Furious
FUN
by
PHIL SILVERS

Comic
EVE ARDEN

Joyous
JINX
FALKENBURG

Lovely
LESLIE
BROOKS

Lilting Lyrics
by
IRA GERSHWIN

Dashin
LEE
BOWMA

Matchless Music
by
JEROME KERN

RITA HAYWORTH
GENE KELLY
Cover Girl
in TECHNICOLOR

with Lee Bowman • Phil Silvers • Jinx Falkenburg
Screen Play by VIRGINIA VAN UPP • Directed by CHARLES VIDOR • A COLUMBIA PICTURE

THE *HOLLYWOOD* SCENE

from HOLLYWOOD BUREAU

Production in the Doldrums

Apparently the majors have built up backlogs of such proportions that they can afford to slacken off on production for some time to come. During the past few weeks the production chart has shown a steady downward curve, and this week declines to a low unprecedented for months past. While predictions are always risky in this most unpredictable of industries, it seems safe to assume that activity will not rise to more normal levels for several weeks, or perhaps months.

Paramount, in particular, probably will be slow all year, since the studio has 25 films, many of them top-budget product, stored away in the vault. Pine-Thomas plan six for Paramount release this year, and these, added to 18 announced by the studio, bring total output there up to 24 for 1944. Among those definitely set so far are two musicals, a melodrama succinctly titled "Fear," and "Two Years Before the Mast," Richard Henry Dana's classic sea story.

Increased Activity Seen At Warners and RKO

The situation at Warners is somewhat more active. Three new films went before the cameras this week, as noted in the columns at the right, and a fourth, "The Very Thought of You," starring Ida Lupino and Dennis Morgan, is scheduled to start work shortly, with Delmar Daves directing.

At RKO, too, there are signs of increased activity, due to the rapid expansion of the recently-formed International Pictures. The Goetz-Spitz organization is currently busy on "Casanova Brown," and big plans are afoot for "Belle of the Yukon," which will present Gypsy Rose Lee, and "Once Off Guard," starring Edward G. Robinson and Merle Oberon. Both of these are slated for early production. RKO Producer David Hempstead will start work next week on a new Cary Grant film, "None But the Lonely Heart," with Clifford Odets directing. Ethel Barrymore makes her second screen appearance in this one.

Teresa Wright To Star In Goldwyn Film

Universal will start rolling on four features during the current month, and Monogram has announced five. As for the independents, only Samuel Goldwyn and David O. Selznick have made any definite commitments so far. Mr. Goldwyn has bought Lion Feuchtwanger's new novel, "Simone," from the galley proofs, and plans to star Teresa Wright. Mr. Selznick's new venture will be based on the life of Harry Houdini, famed magician. The original screen story was written several years ago by Dore Schary and Frank O'Connor, and will come to the screen as a Dore Schary production, his second for Vanguard Films.

On the Goldwyn film which is the story of a French girl who defies the invading Germans, Jo Swerling has been borrowed from Twentieth Century-Fox to adapt the novel for screen usage. Plans are to put the screenplay before the cameras as soon as Miss Wright has finished working opposite Gary Cooper in International Pictures' "Casanova Brown," to be released by RKO.

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Being of the opinion that acting before the cameras calls for a different technique than that behind the footlights, RKO Studios will henceforth coach some two score young stock players instead of farming them out to little theatre groups for their training. Lillian Albertson, who heads the company's coaching school, is responsible for the new policy. The studio currently lists a record number of 80 stock players, but approximately one-third of the number have had stage and screen experience.

▽

Ernst Lubitsch, who has been convalescing from an illness, and Joseph Mankiewicz, now producing "Keys of the Kingdom" for 20th Century-Fox, have teamed together as a producing unit for the company. Their plans are to produce two films a year, the first to be a satirical comedy about Catherine the Great titled "Czarina," and the second to be an adaptation of the Anya Seton novel "Dragonwyck" by Mr. Mankiewicz.

Studios at Low Ebb

The production trend continued downward this week as seven pictures were completed, whereas only six reached the shooting stage. Most active among the studios was Warner Brothers, with three new features before the cameras. Nevertheless, at the week's close the shooting index had reached a new 12-month low of 30 pictures in work.

Columbia started "Calling All Stars", which Irving Briskin is producing, with Will Jason directing. Lynn Merrick, Larry Parks, Judy Clark and Danny O'Neil are among the principals.

MGM started shooting at the studio on "Thirty Seconds Over Tokyo", directed by Mervyn LeRoy for producer Sam Zimbalist. Preliminary work was done at the Army Air Base at Eglin Field, Pensacola, Fla. Van Johnson, Phyllis Thaxter and Bob Walker are in top roles.

Republic's new venture is "Tucson Raiders", first in a new series of "Red Rider" films. It is the last Western which Eddie White will produce before going on to other assignments. Wild Bill Elliott, George "Gabby" Hayes, Bobbie Blake and Peggy Stewart are among the cast.

Warner Brothers launched "The Conspirators", produced by Hal B. Wallis and directed by Jean Negulesco. Paul Henreid, Hedy Lamarr, Sydney Greenstreet, Victor Francen and Peter Lorre are in the cast. Another Warner venture is "To Have and Have Not", with Howard Hawks as producer-director and Humphrey Bogart, Dolores Moran, Betty Bacall, Walter Brennan, John Ridgeley and Hoagy Carmichael in the cast. Work also started at this studio on "The Doughgirls", Mark Hellinger producing and James V. Kern directing. The principal roles will be played by Jack Carson, Alexis Smith, Jane Wyman, Irene Manning, Charlie Ruggles, Eve Arden and John Ridgeley.

The production scene at large, at the end of the week:

COMPLETED

Paramount
Incendiary Blonde

PRC Pictures
Shake Hands with Murder

Republic
Silent Partners
Storm Over Lisbon

UA-Stone
Sensations of 1944

Universal
Jungle Woman

Warners
My Reputation

STARTED

Columbia
Calling All Stars

MGM
Thirty Seconds Over Tokyo

Republic
Tucson Raiders

Warners
The Conspirators
To Have and Have Not
The Doughgirls

SHOOTING

Columbia
Mr. Winkle Goes to War
Pilebuck

MGM
Secrets in the Dark
Marriage Is a Private Affair
Meet Me in St. Louis
National Velvet
The Seventh Cross

Paramount
Practically Yours
Bring On the Girls

PRC Pictures
Minstrel Man

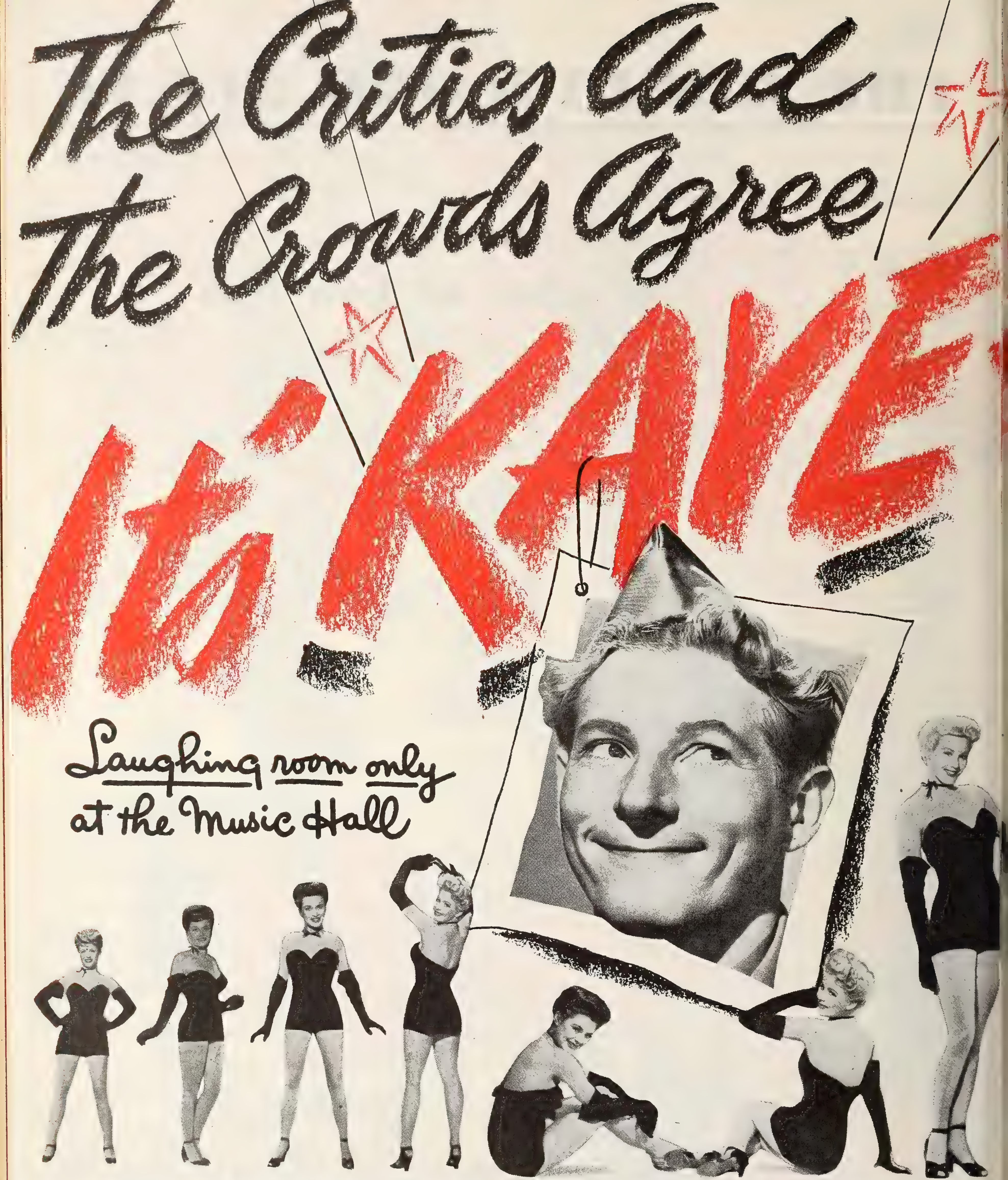
RKO Radio
Heavenly Days
Manhattan Serenade
Casanova Brown (International)

Republic
Yellow Rose of Texas

20th Century-Fox
Irish Eyes Are Smiling
Wing and a Prayer
The Keys of the Kingdom
Sweet and Lowdown
Wilson
In the Meantime, Darling

Universal
The Ghost Catchers
South of Dixie
The Climax

Warners
Cinderella Jones



\ tuneful and lavish
usical . . . Danny Kaye be-
ngs in the ranks of the
eat comic specialists of
r day."

—Kate Cameron
N. Y. Daily News

"Danny Kaye is terrific and so is 'Up In Arms'. . . Good music, great comedy and glamour babes packaged in a brilliant production which will be up in big dough."

—Frank Quinn
N. Y. Daily Mirror

"Danny Kaye is superbly funny . . . Samuel Goldwyn has shot the works in 'Up In Arms.'"

—Howard Barnes
N. Y. Herald-Tribune

"Mr. Goldwyn has put aboard his troopship some army nurses that would make malaria a rare privilege . . . the femininity fairly tempts low howls . . . Hey, what else do we want with Danny Kaye! . . ."

—Bosley Crowther
N. Y. Times

"Ladies and gentlemen—Take a firm grip on yourself and the nearest bit of furniture screwed to the floor . . . Introducing Danny Kaye! . . . In this, his first picture, he shoots the works."

—Archer Winsten
N. Y. Post

LOSSAL!

SAMUEL GOLDWYN'S

UP IN ARMS

IN TECHNICOLOR

with

DANNY KAYE

DINAH SHORE · DANA ANDREWS

CONSTANCE DOWLING

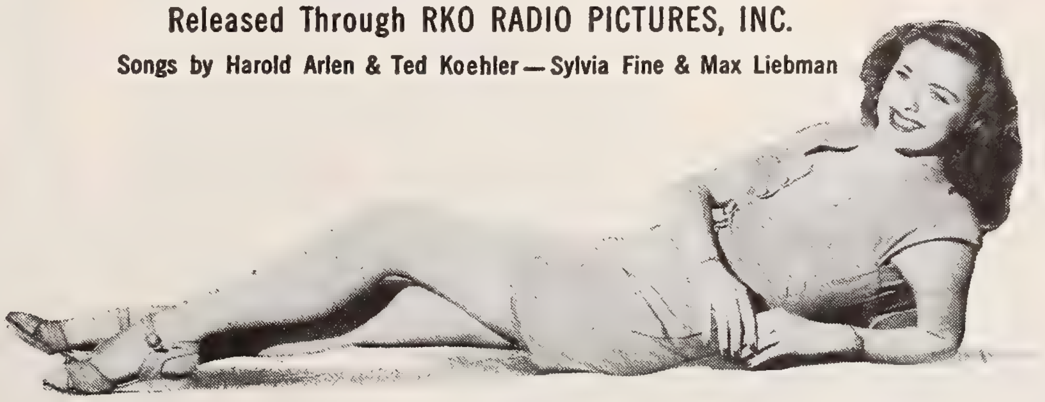
and the gorgeous **GOLDWYN GIRLS**

Associate Producer DON HARTMAN · Directed by ELLIOTT NUGENT

Original Screen Play by Don Hartman, Allen Boretz and Robert Pirosh

Released Through RKO RADIO PICTURES, INC.

Songs by Harold Arlen & Ted Koehler—Sylvia Fine & Max Liebman



"Danny Kaye's inspired idiocy runs riot at the Music Hall... If you never have seen Danny Kaye you have one of the most fantastic experiences of your theatre-going life ahead of you."
—Alton Cook
N. Y. World-Telegram

"Danny Kaye's comedy is fresh and, in spite of translation from stage to screen, still holding the quality of spontaneity... his crazy, funny double-talk songs are no less amusing on the screen than on the stage."
—Eileen Creelman

"There's grand entertainment at the Music Hall... Lavishly produced and handsomely photographed in Technicolor, the picture offers gay comedy, lilting music, decorative choruses—and Danny Kaye."
—Rose Pelswick

"Aside from its truly momentous significance as Danny Kaye's debut in film, 'Up In Arms' is undoubtedly every man's dream of what the Army ought to be like... an explosively funny picture."
—McManus

"The movie is a howl."
—*Life Magazine*

MOTION PICTURE INDUSTRY
RED CROSS WEEK
MARCH 23-29

Government Frees Some British Plants

Producers Urge Release of More Studios; 75% Currently Tied Up

LONDON BUREAU

Reacting at length to urgent, pressing pleas by producers; concerned, moreover, with the grave shortage of British picture product, the Government has decided to release at least some of the studios at present under official occupation.

It is calculated that 75 per cent of the country's available studio space is currently out of commission.

In the first emergency of war the Supply and Food Ministries seized on every sizeable building in the land; with film studios the first obvious objective. In piecemeal fashion and only in view of high ministerial dictums that, come what may, British films of a sort must continue to be produced even in wartime, certain of the film factories, including the major part of the giant Denham plant, were released.

Majority of Studios Still Under Requisition

But the greater number of studios are still "under requisition." How serious the situation is, how urgent the necessity of release, can only be appreciated in a review of the plants still in Governmental use. Here is the list of the nine principal establishments concerned: Pinewood, Associated-British, British and Dominions, Amalgamated, British Lion, Walton-on-Thames, Sound City, Twickenham, M. P.

Producers readily appreciated that in the first overwhelmingly critical days of war the country's primary need was to obtain ample food storage space and arms factories, however clumsily improvised they might be. But, it is maintained, that need no longer exists. Food stores in abundance, giant armament plants, have been specially erected in every part of the country. It is wasteful, producers declare, unnecessarily to retain buildings not specially designed for warlike purposes.

Del Giudice to Start Reconditioning Studio

How soon release of the studios will be effected is not precisely known; it is the fact, however, that the authorities have taken the decision. A start in all probability will be made with the Pinewood plant, second only in size to that at Denham. Pinewood is one of the J. Arthur Rank properties.

Two Cities' Filippo Del Giudice has been in conference with certain highly placed officials, and hopes to commence reconditioning one of the requisitioned plants in the very near future.

Indicative of the urgency with which Mr. Del Giudice is inspiring his various teams is the number of productions in advanced state of preparation and only awaiting studio space. There are six of these: "Six Men of Dorset," Miles Malleson's play of the English trade unions' early martyrs; "Hapenny Field," Anatole de Grunwald, Terence Rattigan, Anthony Asquith story of the rise of air power; "Hungry Hill," Daphne du Maurier's story of one family's hundred years; "Back Benchers" and "Pity the Poor Rich," social satires; "Man of Two Worlds," colour-question story, now on location in Africa. Arrangements have been completed for "Hapenny Field" to go into the Gainsborough, Shepherd's Bush, plant shortly.

SKOURAS OUTLINES POST-WAR PLANS

Spyros Skouras, president of Twentieth Century-Fox, addressing a sales meeting in London, Monday, outlined the company's post-war plans and said that Twentieth Century-Fox would engage in large-scale production activities in other foreign countries besides England, it was reported from London. Mr. Skouras, who has been in England for several weeks, indicated that the company would endeavor to promote wider distribution of British-made films in the U. S. American companies should take a cooperative part with producers in England and in other countries in the further development of the world market, and the U. S. industry should no longer consider itself isolated from people who patronize its pictures in all parts of the world, he said.

Screen Treatment Delays New Korda Picture

Sir Alexander Korda's departure for America is one more witness to the troubles which currently seem inevitably to afflict his association with MGM production. "The Perfect Strangers" scheduled to start production last November, then announced to start February 15, postponed by order of Wesley Ruggles until mid-March, is still on the stocks suffering from scenario pains.

Latest development is that Gerald Kerch, well known author of war stories, is the incumbent of the "Strangers" scripting chair. Three authors have been at work on the piece these many months, during which Mr. Kerch has been wrestling with "War and Peace." By order of Sir Alexander, Mr. Kerch has forsaken the Tolstoy masterpiece; is trying to knit together the ends of the "Strangers."

These troubles are having serious reactions in other people's production plans. The Denham stages allotted to Korda's use stand idle; at the very time that studio space is most urgently needed.

So grave is the situation, it has been proposed that Mr. Rank appoint a studio dictator who would see to it that the circumstances should not recur.

George Edwardes—Emperor of London's light musical stage in Victorian and Edwardian days—is to have his life story told in "Gaiety George," planned for British Aviation Pictures by George King.

Says Mr. King: "I do not plan a 'Yankee Doodle Dandy.' But I believe I can make a portrait just as interesting of Edwardes and the Gaiety Girls who made theatrical and social history."

Maurice Elvey and Elizabeth Baron—they were associated in Two Cities' lovely "The Lamp Still Burns"—are well ahead of schedule in preparation of "Medals for the General." Two old-timers, Godfrey Tearle and Alice Delysia, French star newly returned from entertaining troops in Irak and points East, will star in this endeavor, which will be directed by Mr. Elvey for British National (Anglo-American release).

U. S. Army Aids Hiscott On "Golden Road"

"The Golden Road," directed by Leslie Hiscott, production by British National—has a promising theme: what happens to the villagers in a rural corner of England when the U. S. Army Air Force arrives with its labourers and their bulldozers to build a bomber air base out of commandeered farms.

U. S. Army headquarters have given Mr. Hiscott considerable help in the production, lending him not only Army trucks but officers and men. Barbara Mullen, of Boston, Mass., Irish heroine of "Jeannie" and "Thunder Rock," stars in the film; is supported by Donald Stewart, Graham Moffatt.

Official details are to hand on Noel Coward's "Blithe Spirit," in progress at Denham. Mr. Del Giudice handed over complete control of this to Cineguild, the organization established by the group who assisted Mr. Coward on "In Which We Serve." The band comprises Anthony Havelock-Allen, producer; David Lean, director; Ronald Neame, cameraman. They formed their own production company, Cineguild, Limited.

"Blithe Spirit" is an essay in the occult. A fashionable novelist is disconcerted to find that he has two wives, one a ghost. Rex Harrison has the novelist role, with Kay Hammond repeating her stage role as the ghostly wife. It is in Technicolor.

Trustees Sought by U. S. For Nine Schine Theatres

Appointment of trustees to supervise nine Schine circuit theatres will be sought by the Department of Justice at a hearing in Buffalo Federal Court April 5. The theatres are those the circuit has been unable to sell under provisions of the court order of May 19, 1942. Robert Wright, assistant U. S. Attorney General, said last week in Buffalo that the theatres are in a "rather deplorable condition."

Four Appeal Arbitration

Four appeals were filed at Buffalo Friday from a recent arbitrator's decision reducing the clearances held over Basil Brothers' LaSalle theatre in Niagara Falls. Basil's Buffalo Theatres, Inc., and Cataract Theatre Corporation, intervenors; and Loew's, Inc., a defendant, asked review of the arbitrator's award.

Gomperts Succeeds Wilbert

George Gomperts, exploiteer for Twentieth Century-Fox, in the Philadelphia area, has succeeded Christie Wilbert, now in the Navy, as editor of press books in the home office.

BRITISH TELEVISION INQUIRY IGNORES FILM INDUSTRY

Government Committee on Post-War Plans Has No Film Representative

by PETER BURNUP

in London

Bland, nonetheless obvious, Governmental rebuff has been administered to certain respected counsellors of Britain's motion picture industry; and, by inference, to the whole body of the industry.

This long while past, those same leaders of the industry have expressed frequently and in high official places their private concern at the perils of unregulated competition from television interests in the post-war period; have urged that the industry's official negotiating bodies should have a get-together with the Government on the question.

No Industry Representative On Inquiry Commission

Reacting to skillful House of Commons lobbying and to other no less shrewdly administered forms of pressure, the Government announces the formation of a committee "to consider and make recommendations as to the development of television after the war." But, to the dismay of the far-seeing, no representative of the industry has been invited to act as a member of the inquiry, even in the advisory capacity of professional "assessor."

The Committee consists of seven men of eminence in their respective spheres, but, so it is alleged, of surpassing innocence of the business of popular entertainment; with a chairman of even greater eminence, Lord Hankey.

Lord Hankey has spent a lifetime in distinguished, highly regarded official service. For many years he was secretary of the Committee of Imperial Defence; knows, probably, more of Britain's state secrets than any other man alive.

The names of the seven men who will conduct the inquiry under his presidency are: Sir Noel Ashbridge, Mr. Robert Foot, Sir Edward Applejohn, Professor John Cockcroft, Sir Raymond Birchall, Colonel Stanley Angwin, Mr. Christopher Harvey.

Men Are Noted as Leaders In Scientific Research

Applejohn, Cockcroft, Birchall are famed professors of scientific research, all currently engaged in various advisory tasks connected with the war effort; Sir Noel Ashbridge is the British Broadcasting Company's chief engineer, Mr. Foot its senior administrator. Colonel Angwin comes in as the representative of the General Post Office; it being a now outworn official convention, although still operating, that all owners of radio apparatus require technically to be licensed by the Postmaster General. Mr. Harvey, a civil servant in the Treasury Department, acts as Exchequer watchdog, protecting the nation's funds.

Terms of reference to the committee have not been disclosed, but the announced names of its members make abundantly clear the Government's determination to maintain the hold of officialdom on Britain's post-war radio broadcasting.

Chief hope of film industry leaders is that they may be allowed proper opportunity not only of tendering evidence of their views, but of rebutting those of other interested parties. In this regard relief is expressed that the one witness so far named is Gerald Cock, who had charge, from the outset, of all BBC television radiations.

Favors Teaming Cinema And Television

Confessedly, those broadcasts were experimental and tentative. But, Mr. Cock, within the narrowly circumscribed limitations laid down for him by the BBC, revealed himself as wholeheartedly sympathetic to any possible teaming-up between cinema and television. In pre-television days he frequently had recourse to film sound tracks in sound broadcasts.

With the first impact of war, television broadcasts were prohibited for security reasons. The short wave on which they were diffused would have made an admirable direct-beam for enemy aircraft. Mr. Cock, out of his job, was sent to New York as one of the BBC envoys. Subsequently he went to Hollywood to maintain BBC contact with motion picture production; has returned full, as he himself expresses it, of respect for motion picture efficiency and notions for collaboration.

It is difficult to obtain a precise appraisal of trade opinion. A considerable body of thought—scenting danger inevitably in any innovation, adopting always the attitude of pushing the Atlantic Ocean back with a hand broom—agitates for an official restriction on televised broadcasts.

Industry Stirred by Rank Television Trailer Plan

Wiser counsel urges the exploring of all possible avenues of collaboration. They are reinforced in their position by the disclosure that J. Arthur Rank has been considering a proposal for the televising in American homes of "trailers" to his pictures. They remember, too, the raucous shindy which broke out in trade circles here when Isadore Ostrer, then in control of Gaumont-British, publicly put wide screen television into his newsreel theatres. Mr. Ostrer had acquired, in behalf of Gaumont-British, financial control of the Baird television system; instructed its inventor, John Logie Baird, to experiment with wide screen projection.

First fruits of the experiments were seen in the transmission and projection of two of the year's most popular sports events; the world famous Derby, run on Epsom Downs, and a contest between two noted prize fighters, Boon and Danahar, for the country's lightweight crown.

Mr. Ostrer's theatres were crowded on both occasions; doubtless because of the novelty appeal. But experts agreed that the screened pictures at least equaled the quality of a normal newsreel. The war put an end to all such experiments, but private information is to the effect that Baird claims to have perfected a system of mass-viewing of stereoscopic pictures in color. It must also be the fact that experimenters in other countries, taking time out from their work of adapting television to military devices, have made similar studies.

At the outset of the war 25,000 home television reception sets were in use in this country. Owing to the short radius of transmission then employed, they were all within 50 or 60 miles of London. But Britain's Radio Manufacturers' Association, envisaging a country-wide network of "lighthouse" relay stations plus the possibility of cabled television, anticipates that within a year of television's resumption 150,000 sets will be in use.

Clear though it is that Britain's post-war broadcasting, sound and vision alike, will remain in Government hands, the potentialities of film trailer advertising through the medium of television are manifest; are already being earnestly canvassed in certain trade circles.

Mass Viewing in Theatres Remains a Question

In "sound" broadcasting, and despite the official ban on "publicity," scarcely a film—or for that matter a stage play—of importance has not benefited from some form of radio transmission. How much greater benefit, assert the advocates of the medium, must accrue from visional transmission.

There remains the question of mass viewing in public theatres. Ownership of the Baird patents, still the official BBC transmitting system, has passed, like all other Gaumont-British interests, into Mr. Rank's hands. Mr. Ostrer operated his public viewings under a license from the BBC. There is no doubt that the authorities, when the time arrives, would welcome Arthur Rank's cooperation in popularizing television.

The question large circles of the trade are asking is: Will—and how, will Mr. Rank play?

Sprowl, Macsalka Made Lieutenant Colonels

Norman Sprowl and Joseph L. Macsalka, formerly of Paramount, have been promoted from majors to lieutenant colonels. Mr. Sprowl was advertising representative at the Cincinnati and Indianapolis offices; Mr. Macsalka was formerly accountant in the New York home office.

Heads Warner District

John Hesse, manager of the Roger Sherman theatre, New Haven, for the past nine years, and former manager at the Capitol, Springfield, has been appointed district manager of Warner southern Connecticut theatres, succeeding the late Carlyle G. Barrett. Edgar Lynch, of the Warner, Bridgeport, is the new Roger Sherman manager, and Vincent Palmeri, formerly at the Merritt, is now manager of the Warner, Bridgeport.

EVEN IN THESE DAYS O
THE AMAZING STORY O
IS *the talk of th*

ented through another of
se great showmanship cam-
igns such as hurled
Hitler's Children" and
Behind The Rising Sun"
o towering box-office heights!

. . . Premiered in 60 cities of four states — Ohio, Indiana, Kentucky and West Virginia — in conjunction with WLW, Cincinnati, "The Nation's Station," and backed by such a wave of exploitation as to cover the territory with a blanket of promotion that sold every seat available and had them standing everywhere!

Circuit operators, independents, bookers, theatremen everywhere can't get over the terrific box-office performance anew of one of the greatest attractions of all time . . .

BROKE ALL ATTENDANCE AND MONEY RECORDS FOR THE WEEK AT THE GRAND, CINCINNATI. . . .

Opening day receipts for this 1451-seat house more than $1000 greater than the picture's original opening in a 3,000-seat house...held over....

Indianapolis' great Indiana Theatre does terrific week . . . with practically all of the theatres

Here's how..

the money and attendance records were broken . . . a day-by-day box score of attendance of adults and children:

	ADULTS	KIDS	TOTAL
Tuesday	5607–(56%)	4215–(44%)	9822
Wednesday	4089–(66%)	2099–(34%)	6188
Thursday	3541–(66%)	1812–(34%)	5353
Friday	3844–(69%)	1685–(31%)	5529
Saturday	4805–(55%)	3807–(45%)	8612
Sunday	4290–(57%)	3210–(43%)	7500
Monday	1860–(57%)	1035–(43%)	2895
	28036–(61%)	17863–(39%)	45899

{Grand Theatre, Cincinnati}

WA

full-len

Sn

MOTION PICTURE INDUSTRY
✚ RED CROSS WEEK ✚
MARCH 23rd thru 29th

CROWDED THEATRES
"SNOW WHITE'S" RETURN

industry

in the great 60-city premiere reporting grosses paralleling and in many cases greater than for the top pictures of recent months . . . Cities like Columbus, Dayton, Louisville, Ft. Wayne, Richmond, Ind., and Logansport report business almost beyond belief. . . .

Reports of beating top recent pictures from Muncie, Frankfort, Ind., Peru, Ashland, Ky., Middletown, Greenville, Wilmington, Cambridge, Lebanon and many, many more. . . .

More than ever, "Snow White" has the *glorious lift* for these times . . . Get your date set now!

DISNEY'S

feature production

ow White
and the Seven Dwarfs

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In Multiplane
TECHNICOLOR

Fewer Books Going For Screen Use

Publishers Turning More to Serious Works and Shying from War

All indications point to a pause in the flow of literature to the screen. The lighter and fluffier stuff between book covers will shrink with the inordinate shrinking of published works, the while more serious literature expands in number of works published, although copies of even best sellers will decrease in number, the result of restrictions of paper allotments to publishers. The publishers, it appears, have elected to sacrifice the lighter stuff for literature of more serious nature.

Like the studios, the publishers are shying away from war stories, so their fiction, in that respect at least, should fit into studio production plans. And, too, proportionately, the fiction in ratio to non-fiction, according to spring lists of publishers, is better than holding its own. But little of the coming literature has been consciously slanted to screen adaptability.

Total of 7,786 Books Published in 1942

In 1942 a total of 7,786 books was published. Of that number 1,108 were fiction, or 14.18 per cent of the total. In 1943, the published works doubly reflected the second year of war. The total number of published works declined to 6,764 as publishers began feeling the paper shortage. Of that total, 933 books were fiction, or 13.54 per cent of the total, which no doubt can be explained in the popularity of non-fiction works concerning the war and international problems.

It is impossible to say exactly what this year will bring, but there are indications. Bobbs-Merrill report that while the spring list of fiction titles will be proportionately greater than last year, numerically the number will be down, along with the entire list and away from war subjects. E. P. Dutton & Company say their spring list will be one of the smallest in years, with a total of 41 or about half of normal. Dutton usually gives emphasis to non-fiction titles, but in spite of the fact that their list is about halved they will publish eight books of fiction as against five last autumn.

Eight 1943 Best Sellers Purchased for Screen

Harcourt Brace & Company, like Dutton, lean towards the non-fiction regularly. This spring their fictional titles will be on a par with last autumn. Reynal & Hitchcock have 10 books on the spring list, two of which are novels. Last autumn the ratio was three to 10.

Charles Scribner's Sons last autumn published eight novels, and are currently scheduling 13 for spring and estimating a figure of approximately twice that for the entire year.

Harper & Brothers report that this year should result in a slight increase in fiction over last autumn, with the total number of books published about the same.

Of the 10 best sellers of 1943, eight were purchased by various producing companies for screen adaptation. One, "The Apostle," by Sholem Asch, soon may join the eight as two studios are currently bidding for its screen rights. The other, "The Forest and the Fort," by Hervey Allen, is not on the market because it is one of six volumes, the six volumes to be entitled "Disinherited," and only as a story in six volumes will "Disinherited" be placed on the market by the publishers, Farrar & Rinehart.

The other eight properties, some of which are in preparation, or have been released, a few before the cameras and the balance awaiting release, are: "The Robe," by Lloyd C. Douglas, RKO; "The Valley of Decision," by Marcia Davenport, MGM; "So Little Time," by John P. Marquand, David Selznick; "A Tree Grows in Brooklyn," by Betty Smith, Twentieth Century-Fox; "The Human Comedy," by William Saroyan, MGM; "Mrs. Parkington," by Louis Bromfield, MGM; "Hungry Hill," by Daphne du Maurier, Two Cities, of London; "The Song of Bernadette," by Franz Werfel, Twentieth Century-Fox.

Hollywood Also Bought Non-Fiction Best Sellers

But not only did fiction titles sell. Among the non-fiction best sellers Hollywood gobbled up "One World," by Wendell L. Willkie, now a Twentieth Century-Fox property, buyers also of the screen rights to "Guadalcanal Diary," by Richard Tregaskis, a current release. Paramount purchased the rights to "Our Hearts Were Young and Gay," by Cornelia Otis Skinner and Emily Kimbrough. And MGM soon will release their screen adaptation of "See Here, Private Hargrove," by Marion Hargrove.

With the paper shortage, distributors will lose a valued yard-stick. Few if any will be the books selling into the millions this year, no matter what the buying demand may be. Every person who purchases a book that is adapted to the screen is a potential ticket buyer at the box office because (a) he is interested in the subject matter, and (b) he paid $2.74—the average price of a novel in 1943—for the purchase of the book and can therefore well afford the price of admission to a theatre. And the buyers of best sellers are but the base of the potential, for by word-of-mouth publicity they already have made the screen adaptation as well as the novel well known to many times the number of readers.

Studios Not Disturbed Over Story Supply

As for the lighter fiction, detective and mystery stories and western stories, and pulp material within book covers, they have been purchased in the past for the sole reason that the plot is adaptable to the screen, and especially adaptable to lower budget productions. The output in this category may run as low as five to 15 per cent of the best years of the past.

The studios, it appears, are little worried about the future. For one thing, their production schedules are way down and no matter whether there is a dearth of adaptable fiction or not, or a reading public from whom fiction tastes can be determined, there are enormous backlogs from which to draw, pictures adapted from the best sellers and the most popular plays of yesterday. Also, more and more reliance is being placed upon studio staff writers and free lance scenarists for originals.

According to heads of home office story departments and screenplay agents, there is another well yet to be thoroughly drilled. Manuscripts of hits of past eras, that is, Broadway stage hits, are being dug out of files and trunks and are under study with an eye to modernizations. Books, too, that were once passed over, are being reconsidered.

18 Play Properties Bought in 1943

And there remains on the scene a Broadway that is currently experiencing a bonanza, with all indications pointing toward it going right on through next season without even the customary summer lull. The bidding and purchasing of screen rights to plays appears to have lost none of its earlier momentum.

During 1943 a total of 18 play properties were bought by Hollywood, not counting deals entered into and yet to be concluded. The average purchasing price was about $100,000 per property, with the grand total in cash coming to $1,820,000, and considerably more to come in percentages on distribution of the finished product.

Among deals entered into but recently cancelled is Mary Pickford's bid for "Junior Miss." Columbia is reportedly negotiating for "Nine Girls," and there is Twentieth Century-Fox's payment of $1,000,000 for the rights to the Army Air Force musical, "Winged Victory." With these figures included in the 1943 total, because Columbia started its negotiations last year, the results more than crack the record made in 1941, when 22 plays brought $2,105,000 from film companies. In 1942, 19 plays brought $1,454,000.

Arthur Negotiations for Distributing Still On

Following a stay of five weeks in St. Louis, Harry Arthur of Franchon and Marco, St. Louis, is expected to return to Hollywood to resume negotiations for production alliances for the new distribution company which he is working upon along the territorial franchise pattern of the old First National. He announced before leaving for St. Louis that unnamed personalities are "tremendously interested" in the project, but he refused to mention names. A group of representative exhibitors in "one important area" have advised him that they intend to organize to acquire a distribution franchise.

Standards Association Draws Plans for Projector

Progress on several assignments from the armed forces was reported last week, in Rochester, by the War Committee on Photography of the American Standards Association. It has completed the specifications for a 16mm sound projector which will withstand the rigors of military conditions. The Association is also undertaking standardization of filters.

JENNIFER JONES'

next prize winning performance will be as one of the eight stars in

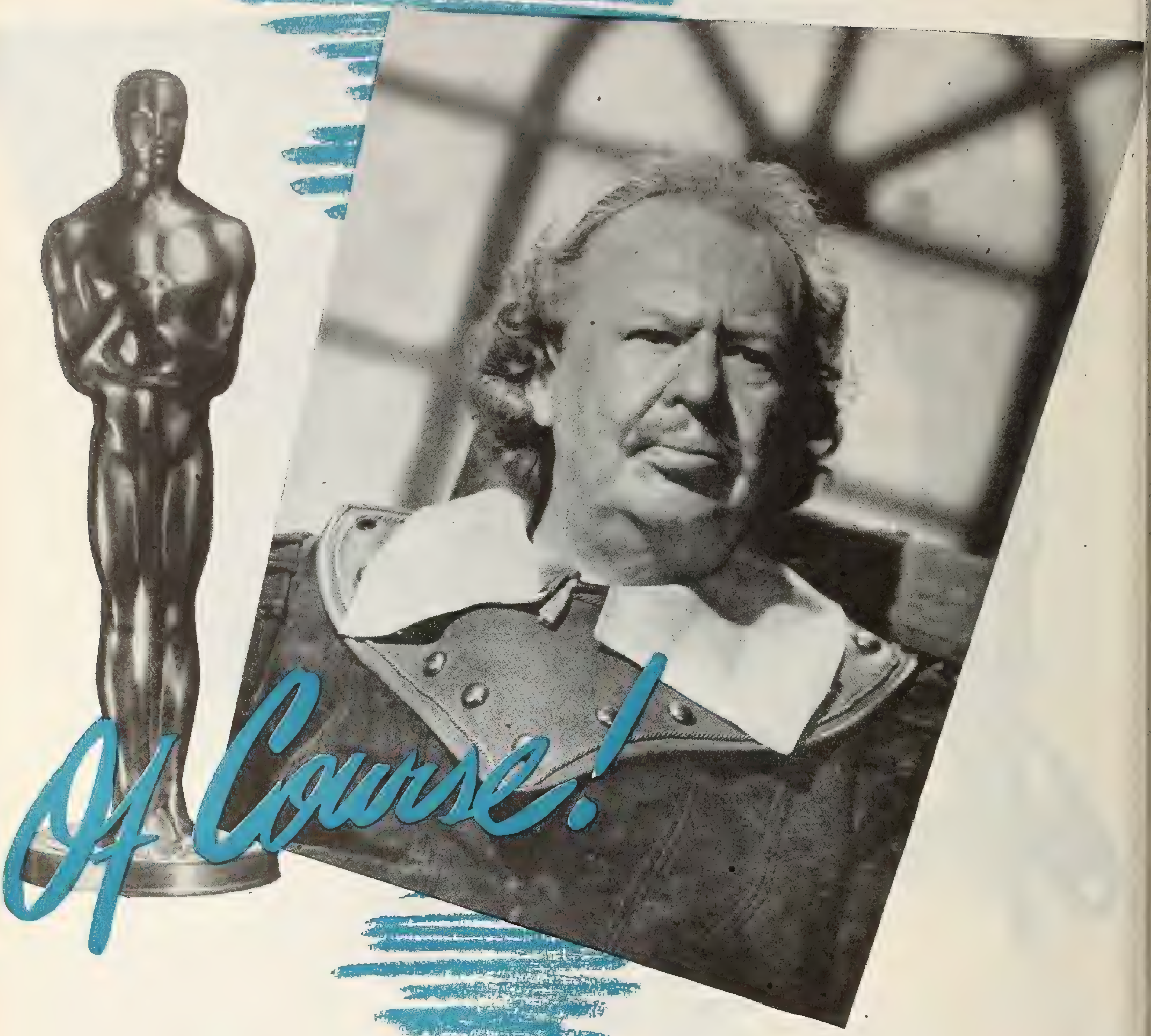
DAVID O.SELZNICK'S

first production since "Gone With The Wind" and "Rebecca"

"SINCE YOU WENT AWAY"

SINCE YOU WENT AWAY" starring Claudette Colbert • Jennifer
ones • Joseph Cotten • Shirley Temple • Monty Woolley • Charles Coburn
ionel Barrymore and Robert Walker with Hattie McDaniel • Agnes Moorehead
Nazimova and Albert Basserman • Directed by John Cromwell

Released thru
UNITED ARTISTS



CHARLES COBURN's

next prize winning performance is in

"Knickerbocker Holiday"

Presented by Producers' Corporation of America

NELSON EDDY • CHARLES COBURN • CONSTANCE DOWLING
in "KNICKERBOCKER HOLIDAY"
with Ernest Cossart • Produced and Directed by HARRY JOE BROWN

Released thru
UNITED ARTISTS

25 States Collect $2,000,024 for March of Dimes

Total collections for the March of Dimes drive reported by 25 states to date amount to $2,000,024, indicating that the anticipated goal of $4,000,000 will be reached by the time the final totals have been sent in to drive headquarters, it was announced Tuesday. The sum is nearly double the $1,191,000 collected by the same states in 1943 and does not include totals from southern California and eastern Pennsylvania.

Rodney Toups, state chairman for Louisiana, reported $74,480 for that state, as compared with $12,801 last year, an increase of 600 per cent. The District of Columbia's 57 theatres turned in $84,472, an average of $1,482 per theatre, or $1.51 per seat, nearly three times more than the $31,000 collected last year.

Fred Dolle, Kentucky chairman, said the state total would be in excess of $44,000. Last year, Kentucky collected $19,289. R. M. Kennedy, state chairman for Alabama, reported that the state had collected $40,477 during the drive, compared with $6,570 last year, representing an increase of 500 per cent.

George Gett of the M. A. Shea theatre reported collections of $18,571 this year. Additional state totals thus far include: Maine, $25,510, $12,315 in 1943; New Hampshire, $12,338, $4,288 in 1943; and Vermont, $6,238, $2,184 in 1943.

Final computation of the collections throughout the Schine circuit showed a net total of $54,000, according to a company announcement this week. This figure represents a 300 per cent increase over the total last year, it was said. Leaders of the circuit's collections in the various states were as follows: the Kentucky theatre, Lexington, Ky.; Geneva, Geneva, N. Y.; Strand, Cumberland, Md.; Wooster, Wooster, O.

A series of luncheons are being held during the month by the National Foundation for Infantile Paralysis, to which industry executives have been invited. Purpose of the meetings, according to Basil O'Connor, president of the Foundation, is to emphasize the importance of the film industry's efforts in behalf of the Foundation. The luncheons are being held in 21 key cities throughout the country.

Poole and Bruen Reelected At PCCITO Meeting

Robert H. Poole was reelected executive secretary and Hugh Bruen treasurer, at a weekend meeting of the Pacific Coast Conference of Independent Theatre Owners, in Los Angeles. The actions by Mr. Poole and a special committee in opposition to certain of the distributors' Consent Decree proposals, were ratified. The next meeting will be at Portland, Ore., in May.

Smith Names Four Allied States Regional Vice-Presidents

Martin G. Smith, president of the Allied States Association, has appointed four regional vice-presidents, as follows: Eastern, Irving Dillinger, of Linden, N. J.; Central, Ray Branch, of Hastings, Mich.; Midwest, Jack Kirsch, Chicago; Southwest, Colonel H. A. Cole, Dallas.

To Show French Films

The Orpheum, Montreal, recently bought by the Famous Players Canadian circuit, beginning April 7, will present a series of Warner French language films, the first being "All This and Heaven, Too."

NETWORK PROGRAMS DRAW ON SCREEN

Several important network programs employ film material, both talent and scripts, for the most part. Among them are: "Stars Over Hollywood" for Dari-Rich, "Screen Guild Theatre" for Lady Esther, "Philip Morris Playhouse" for Philip Morris cigarettes, and "Cavalcade of America" for duPont. Also, for some years the name of Tom Mix was used in a daily serial program for a cereal, Ralston. The program is off the air at present.

Atlanta, Boston, Chicago Granted 40-Hour Week

The regional War Manpower Commission in Atlanta Tuesday granted an exemption from the 48-hour week to the Paramount exchange in that city, following submission of representations and a petition to the regional board by C. J. Scollard, home office labor executive. The order is regarded as a precedent for all other film exchanges in Atlanta.

In Boston, the WMC exempted film exchanges from the 48-hour week order for that area, saying that it was designed to apply only to "essential industries."

Charles Rogers Wilson, WMC official in Chicago, announced Tuesday that distributors and independent theatres of the city had been exempted from the 48-hour week. The 48-hour week order, effective January 1, covered Greater Chicago as a Group One critical labor shortage area, and industry executives expressed the hope that all theatres affected—in Cook, Du Page and Kendall counties would file an appeal for exemption.

"Cover Girl" Will Have 30 Pre-Release Engagements

Columbia's "Cover Girl" will have more than 30 pre-release dates, the company announced Tuesday. It has been booked, starting March 22, in the following key run situations prior to its national release April 6: Portland, Me.; Lawrence, Mass.; Providence, R. I.; Waterbury, Conn.; Boston, Worcester, Mass.; Rochester, N. Y.; Syracuse, N. Y.; New Haven, Bridgeport, Conn.; Lawton, Okla.; Indianapolis, Louisville, Kansas City, Mo.; Washington, Springfield, Ill.; Milwaukee, Minneapolis, Oklahoma City, St. Paul, Salt Lake City, Columbus, Nashville, Springfield, Mass.; Detroit; Hartford, Conn.; Little Rock, Ark.; Los Angeles; Reading, Pa.; Easton, Pa., and Bethlehem, Pa.

Thirteen additional trade screenings were scheduled in key cities for "Cover Girl" by the company. The picture was shown Wednesday at the Oriental, Portland, and Thursday, at the Liberty, Seattle. It will be shown Monday, March 13, at the Dundee, Omaha; Carolina, Charlotte; Fisher, Detroit; Regent, Buffalo; Uptown, Oklahoma City; Delaware, Albany; and in Kansas City. The following day it will be screened at the Esquire, Boston; Circle, Washington; Lyric, Cincinnati, and Broadway, Denver.

Guilford Theatre Sold

The 358-seat Guilford theatre in Guilford, Conn., owned and operated for the past 13 years by Leo Schapiro, has been sold, with a six-story building housing it included in the deal, to Salvatore Lupone, a Guilford shoe dealer. It will be managed by Carlo Lupone.

Industry Sold Fifth of Total In Bond Drive

Tabulation of exhibitor results in the Fourth War Loan Drive continued this week at the industry's campaign headquarters in New York, with reports still coming in from all sections of the country. Secretary of the Treasury Henry Morgenthau, Jr., announced last week that the drive throughout the nation had exceeded by $2,730,000,000 its $14,000,000,000 quota and that the total number of "E" Bonds sold was 60,000,000.

The industry accounted for one-fifth of this total, according to Charles P. Skouras, national chairman, who announced last Wednesday that 12,000,000 "E" Bonds with a total maturity value of over $2,000,000,000 were sold through exhibitor efforts. Meanwhile, tabulation of theatre Bond sales will continue through March 15.

Fifty prominent business, industrial and civic officials of Southern California paid tribute last Thursday at a luncheon to Mr. Skouras for his participation in the campaigan. They gathered at the Los Angeles Chamber of Commerce.

M. A. Silver, chairman of the War Activities Committee in western Pennsylvania and West Virginia, announced this week that one out of every six theatres in the area sponsored War Bond premieres and that the 101 theatres had sold a total of 87,294 Bonds, with a maturity value of $16,117,396. In addition, 85 theatres held "Free Movie Days" which brought Bond sales of $213,952.

William C. Pullin, Sr., manager of the Linden theatre, Columbus, Ohio, received a special citation this week from Governor John W. Bricker of Ohio for his outstanding sales record in the drive. The exhibitor sold 677 Bonds amounting to over $32,000, estimated as the highest sales in proportion to the number of seats in Columbus theatres. The Linden seats 600.

At the Empire in Fall River, Mass., 8,291 Bonds of the "E" issue with a maturity value of $449,900, were purchased, according to William S. Canning, manager. As WAC director for the area, Mr. Canning sold $800,000 of Bonds in the "F" and "G" series.

Washington Premiere Sells $580,000 in Bonds

J. C. Shanklin, general manager of the Lewis theatre, Lewisburg, W. Va., who signed up in the "Honored Hundred" contest reported this week that his house had passed the 100 per cent seat sale.

Last Wednesday's War Bond premiere of MGM's "A Guy Named Joe" at Loew's theatre, Washington, grossed $580,000 in Bond sales, according to Carter Barron, Loew's division manager.

War Bond shows of Republic's "The Fighting Seabees" in three California situations rolled up sales of $219,320 recently. At the Grand and Times in Richmond, the total was $105,000; at the State in south San Francisco, the amount was $73,920, and at the Victory in Benicia, the total reached $40,400.

Paul P. Matuszewski, operator of the Cathedral theatre in New Castle, Pa., reported this week that $1,500 in Bonds were sold at a special Polish show held on the stage February 10. The sales were made in 30 minutes, he said.

A sale of 772 "E" Bonds for a total maturity value of $47,050, was made by Payne Kilbourn for his Palace theatre in Brackettville, Texas.

Paramount home offices and exchanges subscribed a total of $2,067,000 in Bonds, the company reported this week. This amount did not include purchases by theatre partnerships or the studio or other personnel.

"Harvest Moon" Opens at Strand

Premieres were set in New York and other key cities this week for 1943-44 product of major companies. On Broadway, Friday, Warner Bros. opened the musical "Shine On Harvest Moon" at the Strand. This is the film based on the career of the late Norah Bayes, vaudeville and musical comedy actress, and her husband, Jack Norworth. Ann Sheridan and Dennis Morgan play the key roles.

Republic set March 15, at the Woods theatre, Chicago, for the opening of "The Lady and the Monster," co-starring Vera Hruba Ralston and Richard Arlen. This is the Czech skating star's first dramatic role. The company has scheduled an extensive advertising and publicity campaign in the city for the premiere.

Continuing its publicity and exploitation drive on "The Fighting SeaBees," Republic, in cooperation with Loew's circuit in Cleveland, held a luncheon last Friday at the Statler Hotel, at which 20 Naval and civic officials, newspaper and radio representatives were present. The film is scheduled to open shortly at Loew's Ohio theatre. SeaBee John H. Vorhees of Cleveland was the guest of honor.

A program printed in Chinese and in English for the gala premiere of "Forever and a Day" at the Wei theatre in Chungking, China, January 21, arrived at the RKO home office foreigh publicity department this week. The showing was held for the Chinese Red Cross. Part of the film's receipts in China will be devoted to Chinese Red Cross funds.

Three Broadway theatres this week played United Artists releases. They were the Capitol, with "The Bridge of San Luis Rey"; the Palace, with "Jack London," and the Central, with "The Woman of the Town."

Samuel Goldwyn's Technicolor musical, "Up in Arms," starring Danny Kaye and released by RKO, began its second week at Radio City Music Hall, New York, Thursday.

According to Paramount, "Lady in the Dark," Technicolor film starring Ginger Rogers and Ray Milland, played to 308,450 persons at the Paramount theatre in its first two weeks, a new two-week attendance record.

20th-Fox Will Appeal Plagiarism Ruling

The St. Louis Federal Court decision of Saturday, holding Twentieth Century-Fox guilty of plagiarism in producing "Alexander's Ragtime Band" will be appealed to the U. S. Circuit Court of Appeals, company spokesmen announced in New York this week. The court decided the picture was based on "Love Girl," an unpublished novel by Mrs. Marie Cooper Oehler Dieckhaus, of Casper, Wyo.

Ohio ITO Unit Reelects Huss and Bernstein

F. W. Huss, Jr., and Harold Bernstein have been reelected president and secretary-treasurer, respectively, of the Greater Cincinnati Independent Exhibitors League. Mr. Huss is a vice-president of the Ohio Independent Theatre Owners. The Indignant Exhibitors Forum, organized in Cincinnati more than a year ago, has been elected an affiliate of the Cincinnati unit. Willis Vance remains its chairman.

May Double Juke Box Fee

With entertainment going full tilt in San Francisco, the Board of Supervisors there is considering an ordinance nearly doubling the license fees on "juke boxes." The ordinance also would place the mechanical orchestras under police control, with the latter having the power to order them out of any tavern which might violate any city ordinance.

Blumenstock Urges Extension Of Exploitation Drives

Meeting with Warner field public relations personnel in New York Monday, Mort Blumenstock, Warner eastern publicity and advertising director, urged extended exploitation campaigns to take advantage of extended run possibilities.

Mr. Blumenstock was heard in the morning. In the afternoon, the men heard Harry Goldberg, director of advertising for Warner Theatres, and held a joint conference with Mr. Goldberg's theatre zone advertising men on the selling of "The Adventures of Mark Twain."

The picture was shown on Monday, and Jesse Lasky, producer, attended the meeting.

Ordinance Would Restrict Bingo in Cleveland

Charity-sponsored Bingo, legalized in Ohio last September, but which was getting out of hand, is brought back into bounds by an ordinance passed by the Cleveland City Council requiring a municipal operating license, posting of large bonds, regulated hours and full reports to the city concerning receipts, expenditures, personnel and beneficiaries.

The ordinance, passed by the City Council by a vote of 28 to three, requires all operators to post a $1,000 bond for Bingo pots of less than $500 and $10,000 bond for pots over $500. Playing time is limited to 1:30 to 4:30 P.M. and 7 P.M. to midnight. No license will be issued until the city receives full report concerning receipts, expenditures, personnel and beneficiaries.

The ordinance is scheduled to go into effect about April 7. Mayor Frank J. Lausche, who sponsored the ordinance, expressed doubt as to the constitutionality of the charity Bingo law passed by the state legislature last September. Until it is challenged, the new ordinance is aimed to keep Bingo under control and out of the hands of racketeers. A challenge of the ordinance would, in the opinion of the mayor, provide a method of obtaining a court test of the state law.

"Lady in the Dark" Opens Minneapolis Theatre

The Radio City theatre, Minneapolis, opened Wednesday night, with Paramount's "Lady in the Dark." Combined with the theatre is a 50,000-watt radio station, in the mezzanine. It is KSTP, an NBC affiliate. The house has 4,400 seats, and is operated by the Minnesota Amusement Company, of which John Friedl is president.

A series of special showings of "Lady in the Dark" has been set up by Paramount branch managers in the field to promote the picture, following the nationwide trade showings in 29 exchange centers recently. The special showings are for fashion designers, buyers and department store executives, fashion editors and other special newspaper writers, music critics, radio station executives, band leaders and others.

Ben Marcus Circuit Holds Managers' Meeting

The district managers of the Ben Marcus circuit of Wisconsin were to convene Friday at the Valley, Inn, Nina, Wis., to discuss plans for the spring drive. Among those expected to attend were Mr. Marcus, Joseph Strother, Hank Tollette and Don Jones.

Warners Answer Suit

Warners has answered the suit brought in New York by the Madison Square Garden Corporation, which asserts that the film company in its "Mission to Moscow" illegally used sequences of two rallies held in the New York auditorium. The film company also sought dismissal of the complaint.

Analyze Films on War Themes

Analysis of Screen Broadcasts' sponsored war film messages made without cost to Government agencies and designed to promote war effort participation of the public in specific campaigns, has been completed by the company, according to Robert Harper, assistant to William Johnson, president.

Films on war savings, civilian defense, the Office of Price Administration, Labor Department, job safety, the Office of Defense Transportation, War Production Board, conservation, WAC recruiting, public health, nutrition, manpower, WPB critical resources, WPB paper salvage and Navy recruiting, among other subjects, have received national, sectional and regional sponsorship by numerous business and industrial companies throughout the country.

The films are planned for guaranteed release every other week, as part of each regular performance during the week, in theatres designated by the sponsor who contracts for 26 of the subjects in a series. The series on the war savings campaign, for example, had 833 sponsors in 461 towns and the films were shown in 921 theatres at 17,866 screenings.

Last June MOTION PICTURE HERALD described the company's war message campaign in detail, as reported by Mr. Johnson. United Film Service and Motion Picture Advertising Service Company distribute for Screen Broadcasts.

Projectionist Sues Pennsylvania Local

Philip Trainer, Chester, Pa., projectionist has filed suit in the Delaware County Court of Common Pleas charging violation of his rights under the union constitution and acts of discrimination on the part of Local 516, IATSE, and its president, John Mullen. An earlier suit in U. S. District Court in Philadelphia was dismissed in January, 1943, for lack of jurisdiction.

Mr. Trainer charges that by acts dating back to 1937 the union leaders had curbed the amount of time which he was able to work, forced him to waive his right to vote, failed to permit him to appear in his own defense at a trial on charges and otherwise discriminated against him. He declared that all appeals to the International union and to the IATSE Convention and Grievance Committee had failed to obtain relief.

Foreign Language Critics Select "Watch on the Rhine"

"Watch on the Rhine" was selected as the best picture of 1943 by the New York Foreign Language Film Critics' Circle. William C. Edlin, president of the Circle, and editor-in-chief of *The Day*, presented a scroll to Albert S. Howson, Warner representative. Mr. Edlin named the 10 next, in order of selection. Second place went to "In Which We Serve" and third place to "The Human Comedy." Fourth place was a tie between "For Whom the Bell Tolls," "Random Harvest," "This Is the Army" and "Casablanca." Another four cornered tie completed the list. They were "Keeper of the Flame," "Heaven Can Wait," "Yankee Doodle Dandy" and "Sahara."

Named to Gutlohn Post

Harry A. Kapit, president of Walter O. Gutlohn, Inc., distributor of 16mm films, announced this week that the company had retained George J. Zehrung as consultant for their industrial and educational film division. Mr. Zehrung formerly was director of the industrial department of the YMCA film bureau.

Different from the picture you played yesterday . . .

Different from the picture you'll play tomorrow . . .

VOICE IN THE WIND

World Premiere
NEW VICTORIA THEATRE
NEW YORK CITY
March 15th!

starring FRANCIS
LEDERER
with Sigrid Gurie
J. Edward Bromberg
J. Carrol Naish and
Alexander Granach
Produced by Rudolph Monter
Directed by Arthur Ripley
Screenplay by Frederick Torberg
Adapted from an original story by Arthur Ripley
A Ripley-Monter PRODUCTION
Released thru
UNITED ARTISTS

Setay Reports Six-Month Net Of $309,062

Setay Company, Inc., holding company whose sole asset is the ownership of 99½ per cent of the outstanding stock of Republic Pictures Corporation and its subsidiaries, showed a net profit of $309,062 after taxes, for the six months ending October 31, 1943. Before the tax provisions of $225,000 the net profit amounted to $534,062. As a result of a change last year in the company's fiscal year there are no comparative earning figures.

Film rentals brought $5,977,816, less amortization of film costs which were $3,798,997, leaving a net income from film rentals of $2,178,818. Gross operating profit amounted to $2,211,509.

Selling, administrative and general expenses were $1,483,773. The Consolidated companies' surplus as of October 31, 1943, amounted to $1,366,869. The report, issued last weekend, explained that 85 per cent of production costs allocated to domestic and Canadian distribution is written off 30 weeks after release, and the remaining 15 per cent within the succeeding 35 weeks.

The total curent assets listed by Setay were $6,427,587; the liabilities, $6,266,605.

A report to stockholders of Consolidated Film Industries, also issued at the weekend by Herbert J. Yates, president, disclosed details of Consolidated's 1943 exchange of its stock of Republic Pictures and Cajo Company, Inc., involving 67 per cent of Republic stock for 195,442 shares of Setay, 67 per cent of the company's outstanding stock. With Setay owning 99½ per cent of Republic the company remains, indirectly, a 67 per cent subsidiary of CFI.

The report stated that net income of Consolidated Film Industries for 1943 was $578,338, after all charges and taxes, against a 1942 net of $504,351. The earnings were equivalent to $1.44½ per share on the 400,000 shares of outstanding preferred stock. The comparative figure for 1942 was $1.26 per share.

Mr. Yates also explained that the loan indebtedness of Republic and subsidiaries to Consolidated as of December 31, 1943, was $3,728,535, compared with $4,269,094 as of the same date in 1942, showing a reduction of $540,558. He also announced that the income of Republic Pictures from October 31, 1943, to March 1, 1944, had exceeded the income for the corresponding period ending March 1, 1943, and was expected to continue favorably for the remainder of the current fiscal year ending October 31, 1944.

Ashland Theatres Must Close Midnight to 8 A.M.

Theatres in Ashland, Ohio, will be unable to operate between midnight and eight o'clock in the morning, under a law enacted by the City Council and effective before the month's end.

The penalty for violation is a $300 fine. Each show in violation is a separate offense.

Isador Bier, Schine circuit city manager, has protested, contending patrons will be diverted to other communities.

Hickey to Twentieth Century-Fox

Ed Hickey has joined Twentieth Century-Fox's exploitation department. He was publicity manager for the Fox Wisconsin Amusement Corporation, in Milwaukee.

Russell Resigns from Poli

Robert Russell will leave the Poli circuit, of New England, April 1. He has been with it 25 years, last as manager of the Loew Poli theatre, New Haven.

FROM READER

MUST COLLECT EACH DAY OF RED CROSS DRIVE

To the Editor of the Herald:

I happen to be co-chairman with Earl Sweigert in Philadelphia, on the Red Cross War Fund Drive, having 187 theatres in 20 up-state Pennsylvania counties.

I've learned of a few theatres that are planning to violate their pledges by taking collections on only one or two days of the drive.

This idea must be squelched before it even gets started. Maybe a little stick of dynamite this week in the Herald would help.

I'd suggest that the theatre manager who can't find time to take collections for the entire week write to a soldier overseas and suggest to him that he also only take part in the war on those days that are convenient to him.

The motion picture industry has a swell record to date in the war effort. It's time some of the theatre operators who are riding on the coat-tails of the others get busy and wake up.

The boy overseas is fighting 52 weeks of the year . . . we are asked to make collections for seven days . . . such an effort on our part stacks up pretty small with that of the American boy overseas whose very life will be saved by blood plasma which these collections will help to provide.

The 1944 Red Cross War Fund drive is an all-out industry effort and everybody in this business from the theatre janitor to the top star should lend it every support.

12,000,000 returning boys are some day going to have a lot to say about the theatre that stood out in the war effort because it was too busy to do anything except handle boomtime business. We as an industry are building a reputation . . . the member who shirks his duty will soon be pointed at, as is the man who dodges the draft.

Just taking collections for a week is a mighty small job in this war effort . . . taking beachheads is really doing something.

—LARRY WOODIN, Arcadia Theatre Company, Wellsboro, Pa.

Maxwell Anderson May Go To London for Soskin

Maxwell Anderson will finish the screenplay for "Signed With Their Honour," scheduled production of Independent Producers, Ltd., British film unit headed by Paul Soskin and one of the J. Arthur Rank enterprises, in New York instead of in Hollywood as previously announced. Mr. Soskin arrived from London several weeks ago and is now in Hollywood. He plans to confer with Mr. Anderson in New York before returning to England, and it's expected that the playwright will accompany him when he leaves.

"Signed With Their Honour" is the first of Mr. Soskin's productions to be made under the banner of the British producing unit. While in Hollywood he will film backgrounds for the picture, the main portion of which will be made at the Denham studios near London.

According to reports, the British producer also is negotiating with David O. Selznick for the engagement of Jennifer Jones to play the leading feminine role.

International Names Buchanan

The new producing unit, International Pictures, Inc., headed by Leo Spitz and William F. Goetz, has announced the appointment of Buchanan & Company, Inc., to handle its advertising account. The campaign on International's first picture, "Casanova Brown," is in preparation. Other United Artists producers who recently named Buchanan to handle their accounts are Jules Levey Productions for "The Hairy Ape" and Andrew Stone Productions for "Sensations of 1944."

High Taxes Cut Stanley Profit To $1,839,870

Higher taxes in 1943 reduced the net profit of the Stanley Company of America, a theatre-operating subsidiary of Warners, to $1,839,870 compared with $2,953,128 the year before, according to the annual report of the theatre unit, for the year ended August 31, 1943. The company had a net income of $11,018,479, against $8,807,035 the previous year. A total of $2,800,000 was set aside for Federal taxes the past year.

Deductions for the year included $3,321,239 for losses on fixed assets, and $3,156,447 for amortization, depreciation and interest charges. In prior years profits or losses resulting from the sale or other disposal of fixed assets and from the redemption of bonds were treated as surplus adjustments. For the 1942-43 year, however, similar items are reflected in the net profit, it was said.

Assets of the company totaled $70,406,076 and the statement shows an earned surplus of $5,589,010 on August 31, 1943, after the payment of $1,357,270 in dividends during the year. On August 31, 1942, earned surplus was $5,106,410.

The Stanley balance sheet shows $382,218 owing to Warner Bros. for mortgages on three theatre properties acquired from Warner Bros. Pictures, parent company, and another $2,686,734 owing to Warner Bros. Pictures and its wholly-owned subsidiaries. War Savings Bonds, series "F", totaling $151,295 in redemption value, are held by the theatre unit.

RKO Stockholders To Vote On Pension and Options

The stockholders of RKO-Albee-Keith-Orpheum Corporation at a special meeting held at Dover, Del., Tuesday, were asked to vote on a resolution approving and ratifying the action of the company's board of directors in establishing a pension trust plan for eligible employees, and to adopt a resolution approving stock purchase agreements for N. Peter Rathvon, president; Ned E. Depinet, vice-president, and Charles W. Koerner, vice-president.

The stock options provide for the purchase by Mr. Rathvon, Mr. Depinet and Mr. Koerner of 50,000 shares of RKO common stock, each at $8 per share during a seven-year period dating from August 3, 1943. The option price was the closing sales price of the stock on August 2, 1943. The stock is currently selling around $9.

The pension plan is for employees with the company for at least a year after the special stockholders' meeting Tuesday, and must then be employed by the corporation or a subsidiary.

Court Grants Actor Award

Robert Cummings, who held his contract with Universal was breached when the studio refused to cast him in any other pictures after he had refused a role in "Fired Wife," on the grounds it would be detrimental to his standing as an actor, was awarded $10,250 back salary by Federal Judge Harry Holtzer in Los Angeles Monday.

Warners Sign Benny

Warners have signed Jack Benny to a new long term contract. His first assignment in the new deal will be announced shortly. Mr. Benny recently completed a starring role in "The Horn Blows at Midnight."

Hudson Railway Commissioner

Earl J. Hudson, president of United Detroit Theatres, has been appointed to the Detroit Board of Street Railway Commissioners.

WELCOME
Jack Benny
TO
WARNERS!
He's going to play for us for a long, long time.

"THE HORN BLOWS AT MIDNIGHT"

REMEMBER! March 15th Deadline for

Holland's Film Industry Under German Boot

A Netherlander, once prominent in Holland's motion picture industry, recently escaped to England and passed on a picture of the industry under Nazi rule to David H. Rodrigues, staff writer of the Netherlands Information Bureau in New York. Mr. Rodrigues has explained that the escaped man must remain nameless because of relatives still in Holland. His is a tale of an industry mangled and distorted by suppression and confiscation.

As Mr. Rodrigues explains, quoting the escapee, "Nazi propaganda and 'raw' subject matter make up the bulk of the film diet suffered by the Dutch movie-goer. The Germans and their local collaborationists have also taken over the Netherlands studios—lock, stock and barrel."

The escapee stated that "people seldom go to the movies now because the programs consist entirely of German and Dutch Nazi propaganda features." The former, he pointed out, consist of UFA newsreels showing "tremendous German victories," i.e. "burning British planes falling one after another, the sinking of American ships, and endless parades of British prisoners."

During the early days of occupation, "people would whistle and laugh when something appeared on the screen that displeased them. But the authorities soon stopped this by arresting those who failed to show proper appreciation for German conquests. Thereafter the Dutch went to the movies with the sole purpose of conspicuously walking out as soon as the newsreel went on. The Germans put an end to this practice too by arresting quite a number of people."

Try to Prove Cultural Nazi And Dutch Relationship

The invader than tried to win over certain elements of the film public with non-political features such as "I'll Take Care of Your Wife," "Stage Night," and "The Strategem of Love." This immediately aroused the opposition of the Dutch clergy, the informant said. A Catholic priest, A. F. V. van Oppen, dean of the Catholic Church of Venlo, in southern Holland, displayed a large poster in his church asking his parishioners to boycott the objectionable Nazi films. Father Van Oppen was arrested and thrown into a concentration camp where he was beaten to death shortly afterwards.

The Nazis also have been using the films to prove cultural and blood kinship between the Dutch and Germans, the escapee declared. A Nazi version of Rembrandt's life, which was made in Holland, is typical of these tactics. The character portraying the great painter sported a Kaiser Wilhelm mustache and the Germans "conceived the highly original idea of blaming Rembrandt's financial ruin on the British and Jews.

"Before the war Dutch film exchanges were entirely dependent on foreign imports," said the industry spokesman, "American products ranked first in quantity, then French and finally German films. After the invasion all exchanges were closed, even those of American companies despite the fact that the United States was not at war with Germany. Apart from the German exchanges, only a few Dutch firms, which before the invasion had done business exclusively with Germany, were allowed to remain in business. It is these latter companies which are now permitted to produce films exclusively. The two largest Netherlands studios, Filmstad in The Hague and Cinetone in Amsterdam, tried desperately to keep their organizations free of German control but in vain.

"After being thoroughly Aryanized, Filmstad was taken over by Cinetone, while the latter organization was 'purchased' by a German banker, August Miedel. This is the same Miedel," the informant stated, "who bought all the paintings of the Goudstikker Galleries for his boss, Hermann Goering. The Cinetone studio is now making nothing but German films.

"Ironically, the top man today in the Nazified Netherlands film industry," the escapee revealed, "is the actor-writer-producer Teunissen, a man who formerly pretended deep and sympathetic interest in Jewish affairs."

IN NEWSREELS

MOVIETONE NEWS—Vol. 26, No. 53—Nazis force bombing of monastery . . . Gomel retaken in fierce battle by Soviet Army . . . Wounded Heroes brought to U. S. by air transport . . . Spectacular rally opens Red Cross War Fund drive . . . Women in war . . . Sports: Golden Gloves finals.

MOVIETONE NEWS—Vol. 26, No. 54—Global war: London and New Guinea . . . British monarchs visit Doolittle's Eighth Air Force . . . Action flashes of war: New rocket targets . . . Rescue by dog sled . . . Heroes of the week: Wounded veterans given Purple Heart . . . Hollywood Spotlight: Motion Picture Academy awards . . . Army vs. Navy in basketball.

NEWS OF THE DAY—Vol. 15, No. 251—Battle of Cassino, old Abbey bombed . . . Nation pays tribute to the Red Cross . . . Reds sweep to new victories, . . . retake Gomel in big drive . . . Joy ride on a baby flat-top.

NEWS OF THE DAY—Vol. 15, No. 252—Nazis bomb Britain in reprisal raids . . . King and queen hail U. S. airmen . . .General Doolittle reports . . . Allies on Italian front fight winter blizzards . . . Motion Picture Academy awards . . . Firing at rocket targets . . . Anti-torpedo nets . . . Huskies to the rescue . . . Science solves war time egg problem in Canada.

PARAMOUNT NEWS—No. 54—On the Russian front, the battle for Gomel . . . Red Cross at war . . . Army hospital transport planes land with wounded soldiers . . . Italian war casualty: the Abbey at Cassino.

PARAMOUNT NEWS—No. 55—Army tests rocket targets . . . King and queen salute Yank fliers . . . Murder boss Lepke dies . . . Arctic rescue; Army learns how . . . Hitler joins U. S. Navy, but not Adolph . . . Taxes—50 million pay up.

RKO PATHE NEWS—Vol. 15, No. 56—Cassino Abbey Bombed, U. S. planes and artillery blast Nazis from monastery . . . Huge rally opens new Red Cross drive.

RKO PATHE NEWS—Vol. 15, No. 57—London hit by new reprisal raids . . . Canada powders eggs for Britain . . . Aussies drive on in Ramu valley . . . Lost flier rescued by dog sled . . . King and queen visit Red Cross . . . Academy Awards for 1943 . . . Undefeated Army tops Navy, 47-40.

UNIVERSAL NEWSREEL—Vol. 17, No. 273—The destruction of Cassino monastery . . . Capture of Gomel . . . Red Cross parade . . . Dominican centennial . . . Income tax time . . . Civies ride flat tops . . . "Red Cross at Work."

UNIVERSAL NEWSREEL—Vol. 17, No. 274—Movie stars get Oscars . . . Mannerheim is blasted . . . Red school for war . . . G. I. girls name bomber . . . War time eggs . . . Easter preview . . . World of sports: trout fishing, tennis robot machine, soccer.

ALL AMERICAN NEWS—Vol. 2, No. 72—Starts school with $1.65—now, it's world famous . . . New token system explained . . . Triple threat man does his stuff . . . Boy "inventor" designs submarine . . . Soldiers learn 3 R's at Fort Benning, Ga. . . Navigators tell of flight to Pittsburgh . . . Boys become birdmen at Hondo field, Tex.

Legion of Decency Lists Six Films Reviewed

The National Legion of Decency this week reviewed six pictures and classified them as follows: In Class A, Section 1—Unobjectionable for General Patronage, are: "Cowboy Canteen," "Going My Way" and "Hat-Check Honey." "The Purple Heart" was listed as Unobjectionable for Adults. Class A, Section II, "The Hour Before Dawn" was placed in Class B as Objectionable in Part, and "Ay Que Tiempos Senor Don Simon" in Class C, Condemned.

Siegel in MGM Post

M. J. Siegel, former Republic studio president, last week began work as a production executive at MGM.

Wait Decision on Tax Deductions For Talent

Washington Bureau

Pending a Supreme Court decision which is expected more clearly to define the terms "wages" and "employee," the Internal Revenue Bureau has issued temporary regulations relating to the deduction by theatre operators of the social security and income withholding taxes from the compensation of actors and musicians.

With the exception of musicians and entertainers employed under the "Form B" contract of the American Federation of Musicians, talent appearing in theatres in general will be considered as independent contractors not subject to the deductions.

There has been little question regarding employment under the "Form B" contract, which makes the theatre operator the employer and requires him to deduct and account for the old-age pension and withholding taxes and himself to pay the unemployment compensation tax if he employs eight or more persons, including those under contract.

Chiefly, bureau officials said, the entertainers with respect to whom most inquiries are made are those who require and perform their own repertoires in a series of short-term engagements for a number of different operators under contracts which ordinarily specify only the time, remuneration, place and duration of each engagement.

Pending a Supreme Court decision and a conclusive ruling, the bureau held, operators of theatres "may consider such entertainers to be independent contractors and will not be required to collect tax from such entertainers or report or pay taxes with respect to the remuneration of the entertainers, unless the bureau determines in a specific case that taxes should be collected, reported, and paid."

However, it was added, "each operator should keep records of entertainers' names, account numbers and wages, for the purpose of enabling the operator to make such returns or reports as may be required of him if the operator is subsequently determined to have been the employer of the entertainers."

New York Exhibitors Will Honor Wolff

Robert Wolff, who has been New York manager for RKO Radio Pictures, and who departs late this month for his new position as managing director for the company in Great Britain, will be honored by New York exhibitors March 21.

On that day, they will tender Mr. Wolff a testimonial dinner at the Waldorf-Astoria Hotel, New York. The affair will be informal. Harry Brandt is chairman and treasurer for the dinner, and David Weinstock is chairman of the arrangements committee, which comprises, among others, Ned Depinet, Edward Alperson, Leo Brecher and Max Cohen.

Paramount Gets "Memphis Belle"

"Memphis Belle," the Air Force four-reel Technicolor combat report, will be distributed to theatres by Paramount, according to an announcement Tuesday from the War Activities Committee. The film was produced by the War Department under the supervision of Lt. Colonel William Wyler.

Lukas Film Reissued

Following the award by the Academy of Motion Picture Arts and Sciences of an "Oscar" to Paul Lukas for the best acting performance of 1943, Film Classics has released "The Lady Vanishes," in which Mr. Lukas appears. The RKO circuit in New York has booked the film for its Brooklyn houses.

"WHAT THE PICTURE DID *FOR ME*"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box-office performance of product — providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20, N. Y.

Columbia

BEAUTIFUL BUT BROKE: Joan Davis, Jane Frazee—Columbia has given Joan Davis the green light in this one and what a whale of a job she does. It's funny all the way and my patrons laughed so hard that you could not hear the sound at times. Give us more of these, Columbia; it's just what the doctor ordered. Joan is the funniest thing on the air and screen; she is just a natural comedienne who knows her onions. Played Wednesday, Thursday, Feb. 23, 24.—W. J. Haney, Milan Theatre, Milan, Ind. Extra good patronage.

CRIME DOCTOR'S STRANGEST CASE: Warner Baxter, Lynn Merrick—Here is a nice little mystery picture which was well liked. Played Tuesday, Feb. 22.—F. R. Crist, Crist Theatre, Loveland, O. Rural and small town patronage.

DESTROYER: Edward G. Robinson, Marguerite Chapman—Business was below average, but this was no fault of the picture. I thought it very good and had no complaints. Played Sunday-Tuesday, Jan. 2-4.—W. C. Pullin, Linden Theatre, Columbus. Family patronage.

DOUGHBOYS IN IRELAND: Kenny Baker, Jeff Donnell—This is great double feature entertainment. Jeff Donnell is well liked here and we hope to see more of her in the future. Played Friday, Saturday, Feb. 25, 26.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo. Rural and small town patronage.

FIRST COMES COURAGE: Merle Oberon, Brian Aherne—This is just another war picture that failed to click entirely. We would have been better off to close up the second two nights. Played Wednesday-Friday, Feb. 9-11.—W. C. Pullin, Linden Theatre, Columbus, Ohio. Family patronage.

HEAT'S ON, THE: Mae West, Victor Moore—What made Columbia think they could bring Mae West back. This picture received terrible comments and my patrons seemed to blame "Mae" for the poor picture. Played Sunday, Monday, Feb. 6, 7.—F. R. Crist, Crist Theatre, Loveland, O. Rural and small town patronage.

IS EVERYBODY HAPPY: Ted Lewis, Nan Wynn—This is a good musical picture that seemed to please the customers. Business below normal for Saturday, but I do not attribute it to the picture. Played Saturday, Jan. 15.—W. C. Pullin, Linden Theatre, Columbus, O. Family patronage.

PASSPORT TO SUEZ: Warren William, Ann Savage—These Lone Wolf stories have been doing good business for me, but this one fell off about 15 per cent. I don't know why it did, as I did not see the picture. Played Saturday, Jan. 8.—W. C. Pullin, Linden Theatre, Columbus, O. Family patronage.

RETURN OF THE VAMPIRE: Bela Lugosi—For those who like their horror, here is the spookiest one for years. I double billed this with "The Boogie Man Will Get You." Did outstanding business. Played Thursday, Jan. 27.—W. R. Pyle, Airport Recreation Hall, Rockglen, Sask., Canada. Airport patronage.

SAHARA: Humphrey Bogart, Bruce Bennett—This is truly a marvelous picture and business was very good. However, this is the first one of Columbia's big features on which I have done better than average business in three years. Played Sunday-Tuesday, Jan. 23-25.—W. C. Pullin, Linden Theatre, Columbus, O. Family patronage.

SAHARA: Humphrey Bogart, Bruce Bennett—War picture all "Brody" here. However, this one did better than most of them. The picture was exceptionally well made, and Bogart received great comments from the patrons. Played Sunday, Monday, Feb. 20, 21.—Ted Keelen, Royal Theatre, Sheffield, Ill. Rural and small town patronage.

THERE'S SOMETHING ABOUT A SOLDIER: Tom Neal, Evelyn Keyes—This was played on Cash Night and held interest. A nice little story and no walkouts. Played Tuesday, Wednesday, Feb. 15, 16.—W. J. Haney, Milan Theatre, Milan, Ind. Good patronage.

THERE'S SOMETHING ABOUT A SOLDIER: Evelyn Keyes, Tom Neal—This is a grand little picture, but as it has no names it will have to be helped along with something else. Played Wednesday, Thursday, Feb. 16, 17.—F. R. Crist, Crist Theatre, Loveland, O. Rural and small town patronage.

YOU WERE NEVER LOVELIER: Fred Astaire, Rita Hayworth—Rita Hayworth was never lovelier, Fred Astaire was never nimbler and Xavier Cugat's orchestra was never better. This is a very entertaining musical. Played Wednesday, Feb. 16.—J. A. Reynolds, N. J. State Prison, Trenton, N. J. Prison patronage.

WHAT A WOMAN: Rosalind Russell, Brian Aherne—Personally I did not think much of this picture, but the customers liked it; therefore, I guess I have not learned to judge a picture yet. Played Sunday, Monday, Feb. 20, 21.—F. R. Crist, Crist Theatre, Loveland, O. Rural and small town patronage.

Metro-Goldwyn-Mayer

ADVENTURES OF TARTU: Robert Donat, Valerie Hobson—The only worthwhile feature of this production was the acting of Donat, which was wasted on a handful of customers. Played Wednesday, Thursday, Feb. 16, 17.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

BATAAN: Robert Taylor, Thomas Mitchel—This is a wonderful picture and it did great business for me. Played Sunday, Monday, Jan. 2, 3.—Louis Frana, Olympic Theatre, Calmar, Iowa. Rural patronage.

BEST FOOT FORWARD: Lucille Ball, William Gaxton—Miss Ball was presented very attractively in this color feature, and the teen-agers were delighted with the "boogie woogie." There were a few walkouts and some instances when the audience became noticeably restless. Played Sunday, Monday, Feb. 20, 21.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage

DUBARRY WAS A LADY: Red Skelton, Lucille Ball—This was sold as one of their specials and what a beating we got. It is silly and a shame to waste so much money producing a picture of this kind. Played Saturday-Monday, Dec. 11-13.—M. W. Hughes, Colonial Theatre, Astoria, Ill. General patronage.

GIRL CRAZY: Mickey Rooney, Judy Garland—The younger crowd will eat it up. The evening crowd which gives most of the hay were very noticeably lacking. I think Rooney is slipping a little.—Phil Schwarz, Parkway Theatre, Bridgeport, Conn. General patronage.

HUMAN COMEDY, THE: Mickey Rooney, Frank Morgan—This is a very good production and was well liked by all. Many expressed a desire to see Mickey in more parts like this one. Played Friday, Saturday, Feb. 11, 12.—W. R. Pyle, Dreamland Theatre, Rockglen, Sask., Canada. Rural and small town patronage.

I DOOD IT: Red Skelton, Eleanor Powell—This is just another Red Skelton. Eleanor Powell's musical numbers didn't get any raves here. Played Sunday, Jan. 30.—W. R. Pyle, Airport Recreation Hall, Rockglen, Sask., Canada. Airport patronage.

> ***I rely a great deal on the exhibitors' comments in this section in valuing the pictures with respect to buying and booking. I read every comment and would like to encourage many more to express their views and experience through this medium.***
>
> *—TED KEELEN, Royal Theatre, Sheffield, Ill.*

I DOOD IT: Red Skelton, Eleanor Powell—Business just exactly average to the dollar. I bought this one right and consequently made a little money on it. Everyone pleased. Played Sunday-Tuesday, Jan. 16-18.—W. C. Pullin, Linden Theatre, Columbus, O. Family patronage.

I DOOD IT: Red Skelton, Eleanor Powell—This was sold as a program picture and gave much better satisfaction than "DuBarry." It is very good. Played Saturday-Monday, Jan. 15-17.—M. W. Hughes, Colonial Theatre, Astoria, Ill. General patronage.

JOHNNY EAGER: Robert Taylor, Lana Turner—I brought this back for a one-day play. Business good. The patrons commented "it was better than the first time." Played Sunday, Jan. 23.—Miss Cleo Manry, Buena Vista Theatre, Bena Vista, Ga. Small town and rural patronage.

LASSIE COME HOME: Roddy McDowell, Edmund Gwenn—It "touched" everybody, and I do mean everybody. Played Sunday, Monday, Feb. 6, 7.—Ted Keelen, Royal Theatre, Sheffield, Ill. Rural and small town patronage.

NORTHWEST PASSAGE: Spencer Tracy — This picture can be repeated every four or five years. Fair business. Why didn't Metro ever make Book Two of the "Rangers." I think it would do an outstanding business; young men are not needed in a production of this kind.—Phil Schwartz, Parkway Theatre, Bridgeport, Conn. General patronage.

SALUTE TO THE MARINES: Wallace Beery, Fay Bainter—This is the best Wallace Beery picture I've ever played. Everyone seemed to enjoy this picture. Business good. Don't fail to give this your best playing time. Played Wednesday, Thursday, Jan. 26, 27.—Miss Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town and rural patronage.

SALUTE TO THE MARINES: Wallace Beery, Fay Bainter—Here is a swell show that pleased my audience 100 per cent. This kind of a picture is a natural in my town and business is always above normal. Played Sunday, Monday, Feb. 13, 14.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo. Rural and small town patronage.

SWING SHIFT MAISIE: Ann Sothern, James Craig—I did better on this one than I have been doing on the "Maisie" pictures. Personally, I think they are good program features. Played Wednesday-Friday, Jan. 5-7.—W. C. Pullin, Linden Theatre, Columbus, O. Family patronage.

THOUSANDS CHEER: Kathryn Grayson, Gene Kelly—This is the best musical ever put out by any company to date. It has everything, including a good, plausible story.—Phil Schwartz, Parkway Theatre, Bridgeport, Conn. General patronage.

YOUNG IDEAS: Mary Astor, Herbert Marshall—This picture was not liked here and neither did the "Youngest Profession" go over. It would have been better for me to pay for these and not to run them. Played Thursday, Friday, Feb. 10, 11.—M. W. Hughes, Colonial Theatre, Astoria, Ill. General patronage.

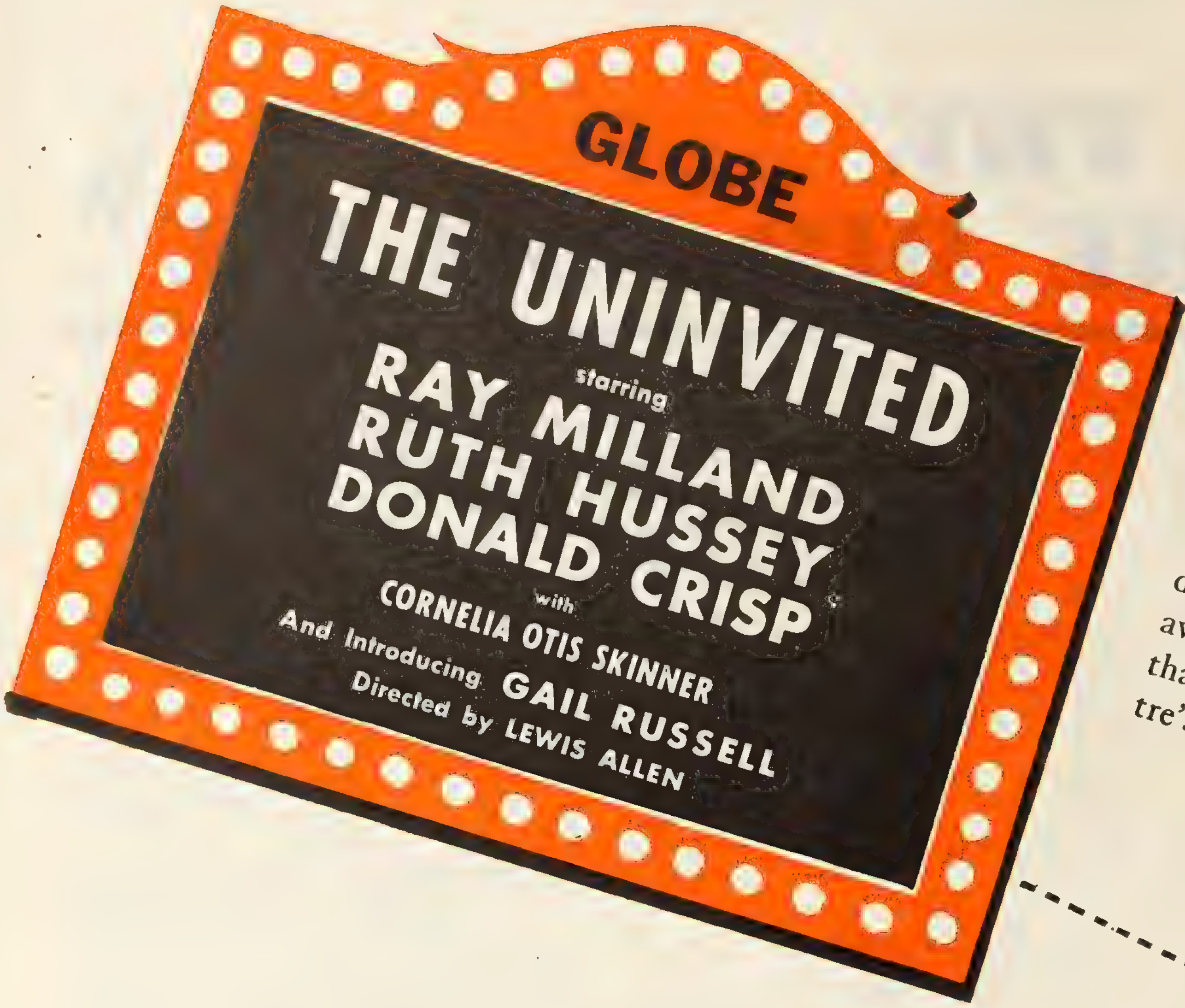
Monogram

SILVER SKATES: Patricia Morison, Kenny Baker—This is a good picture, in a way, if you like skating, but there was too much of it in this picture and no plot at all. Played Sunday, Monday, Jan. 30, 31.—Cecil Atkinson, Star Theatre, Star City, Ark. Small town patronage.

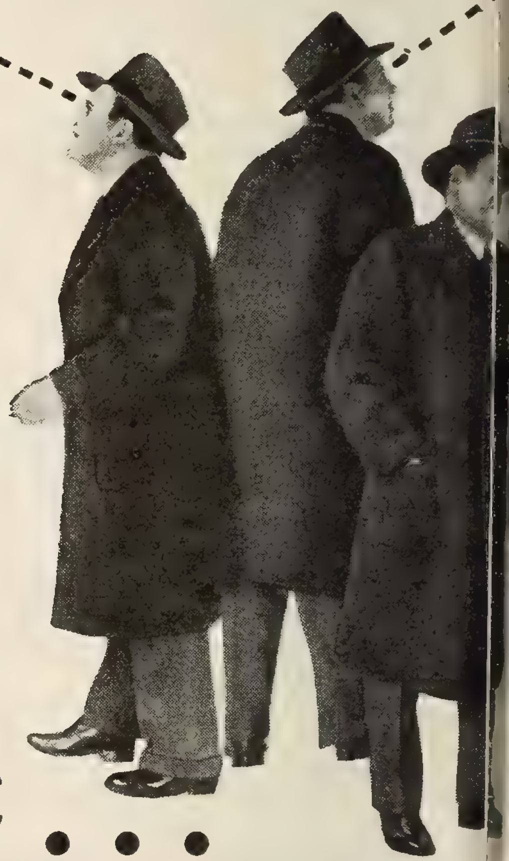
Paramount

AERIAL GUNNER: Chester Morris, Richard Arlen—This is a grand program picture and just the right picture for a double bill for the weekend trade. Played Friday, Saturday, Feb. 4, 5.—Miss Cleo Manry, Buena

(*Continued on page 62*)


GLOBE
THE UNINVITED
starring
RAY MILLAND
RUTH HUSSEY
DONALD CRISP
with
CORNELIA OTIS SKINNER
And Introducing GAIL RUSSELL
Directed by LEWIS ALLEN

New house record for a full-length attraction at the Globe. First four days absolute capacity. "We turned away more people the first week-end than ever before in the Globe Theatre's career," says Harry Brandt.



Everywhere You Look In Times Square... There's a Paramoun

MOTION PICTURE INDUSTRY
RED CROSS
WEEK
MARCH 23

CRITERION

PAULETTE GODDARD
FRED MacMURRAY
in
STANDING ROOM ONLY
with
EDWARD ARNOLD · ROLAND YOUNG
Directed by SIDNEY LANFIELD

Smash all-time single-day record at the Criterion, including all holiday figures. "Riotous" . . . "enormously funny" . . . "sure fire" . . . "swell surprise," say all New York movie critics.

1st Week Breaks 5 All-Time Paramount Records! Biggest Week, Week-Day, Sunday, Opening Day and Biggest Single Day Topping Holiday Week Opening of Previous Record-Holder, "Star Spangled Rhythm" by 75.6%!

PARAMOUNT

LADY IN THE DARK
Paramount's TECHNICOLOR TRIUMPH starring
GINGER ROGERS · RAY MILLAND
WARNER BAXTER · JON HALL
with MISCHA AUER
A MITCHELL LEISEN PRODUCTION
Directed by MITCHELL LEISEN

Hit

(*Continued from page 59*)

Vista Theatre, Buena Vista, Ga. Small town and rural patronage.

ALASKA HIGHWAY: Richard Arlen, Jean Parker—We had the biggest crowd in two years. This picture is good and the farmers ate it up. No theatre should pass it up. Played Sunday, Monday, Feb. 20, 21.—Louis Frana, Olympic Theatre, Calmar, Iowa. Rural patronage.

ALASKA HIGHWAY: Richard Arlen, Jean Parker We double billed this with "Frontier Law." It was nothing big, but it held up its side of the program. Business normal. Played Friday, Saturday, Feb. 18, 19.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo. Rural and small town patronage.

DIXIE: Bing Crosby, Dorothy Lamour—This is a fine picture. Business normal. Played Sunday, Monday, Feb. 6, 7.—Louis Frana, Olympic Theatre, Calmar, Iowa. Rural patronage.

GOOD FELLOWS, THE: Cecil Kellaway, Helen Walker—I hear there is a shortage of film; why Paramount wasted this good film is more than I can understand. Don't play it, if you can help it. Business awful. Played Sunday, Jan. 30.—Miss Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town and rural patronage.

HENRY ALDRICH HAUNTS A HOUSE: Jimmy Lydon, Charlie Smith—I have been doing well on the Aldrich series but for some unknown reason this one slipped. Just fair business. Played Saturday, Feb. 12.—W. C. Pullin, Linden Theatre, Columbus, Ohio. Family patronage.

HENRY ALDRICH HAUNTS A HOUSE: Jimmy Lydon, Charlie Smith—This picture was well received here, and my customers seem to like the Aldrich series. Played Tuesday, Feb. 8.—F. R. Crist, Crist Theatre, Loveland, O. Rural and small town patronage.

LADY BODYGUARD: Anne Shirley, Eddie Albert—This did not do good business for me. It is a fair program picture that has to be double billed. Business very poor. Played Sunday, Feb. 20.—Harland T. Rankin, Plaza Theatre, Tilbury, Ont., Canada.

RIDING HIGH: Dorothy Lamour, Dick Powell—Here is a very good picture. There are also other stars in the picture besides Dorothy who are good. Played Friday, Saturday, Feb. 11, 12.—F. R. Crist, Crist Theatre, Loveland, O. Rural and small town patronage.

SO PROUDLY WE HAIL: Clandette Colbert, Paulette Goddard—This is a very fine picture. Business a little above average. Played Sunday, Monday, Feb. 13, 14.—Louis Frana, Olympic Theatre, Calmar, Iowa. Rural patronage.

TRUE TO LIFE: Mary Martin, Franchot Tone—I ran this one a little late and did not do as well as if I had run it on the nose. However, I have no complaints as business was satisfactory. Played Sunday-Tuesday, Jan. 30, Feb. 1.—W. C. Pullin, Linden Theatre, Columbus, O. Family patronage.

TRUE TO LIFE: Mary Martin, Franchot Tone—This is nothing to write home about and was not worth the price I had to pay. Dick Powell had the biggest part in the picture. Played Friday, Saturday, Feb. 25, 26.—F. R. Crist, Crist Theatre, Loveland, O. Rural and small town patronage.

PRC Pictures

HARVEST MELODY: Rosemary Lane, Johnny Downs—I have just bought PRC this year for the first time, and this is the first feature I have played from them. A very pleasing little show. It looks like they might go places. Played Saturday, Feb. 5.—W. C. Pullin, Linden Theatre, Columbus, O.

RKO

BEHIND THE RISING SUN: Margo, Tom Neal—Robert Ryan—This picture was badly overrated. Business was below normal and the audience reaction was bad. There was nothing told by the picture that hasn't already been covered by the radio and press. Played Friday, Saturday, Feb. 18-19.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

BEHIND THE RISING SUN: Margo, Tom Neal—There is not much one can say about this picture. However, it has a nice box office appeal and did good business for me. My patrons did not comment much on this film. Played Sunday, Monday, Feb. 6, 7.—J. D. Leger, Royal Theatre, Lecompte, La. Rural and small town patronage.

FALLEN SPARROW, THE: John Garfield, Maureen O'Hara—In my estimation, this picture did not live up to the advance notices. However, it was a fair picture and we did fair business. Played Wednesday-Friday, Jan. 12-14.—W. C. Pullin, Linden Theatre, Columbus, O. Family patronage.

FALLEN SPARROW, THE: John Garfield, Maureen O'Hara—This picture is not up to par for Garfield, but will please the Garfield fans. We did only average weekday business. Played Wednesday, Feb. 16.—J. D. Leger, Royal Theatre, Lecompte, La. Rural and small town patronage.

FLIGHT FOR FREEDOM: Rosalind Russell, Fred MacMurray—This is a fine picture, and all comments by my patrons were good, but it failed to draw at the box office. Played Wednesday, Thursday, Feb. 2, 3.—Miss Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town and rural patronage.

GILDERSLEEVE'S BAD DAY: Harold Peary, Jane Darwell—A fairly good double feature. Somewhat of an improvement over his first picture. Played Friday, Saturday, Feb. 18, 19.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

IRON MAJOR, THE: Pat O'Brien, Ruth Warrick—This is a good feature and business showed it. Gross up about five per cent over average business. Played Sunday-Tuesday, Jan. 9-11.—W. C. Pullin, Linden Theatre, Columbus, O. Family patronage.

LADY TAKES A CHANCE, A: John Wayne, Jean Arthur—This is the best business we have done on a Jean Arthur film in a long time. However, I think teaming her up with John Wayne was responsible for this. Also, the picture was very good. Played Wednesday-Friday, Feb. 2-4.—W. C. Pullin, Linden Theatre, Columbus, O. Family patronage.

NORTH STAR, THE: Walter Huston, Anne Baxter—This is really a good show. It was a little too horrifying for the weaker sex but it was enjoyed by most everyone who saw it. It is the first picture to show what happened to the Russian civilians when the Nazis took over.—Bruce K. Young, Ritz Theatre, Dyersburg, Tenn. General and soldier patronage.

SPITFIRE: Leslie Howard—This picture failed us. I opened it up the first day with fair business and the second day it dropped 50 per cent. I thought it a very good picture, but English pictures take selling. Played Wednesday, Thursday, Feb. 23, 24.—Harland T. Rankin, Plaza Theatre, Tilbury, Ont., Canada.

Republic

CASANOVA IN BURLESQUE: Joe E. Brown, June Havoc—This picture is not so good and Joe E. Brown has made better pictures. Republic should stick to the hill billy pictures. Played Wednesday, Thursday, Feb. 23, 24.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

HANDS ACROSS THE BORDER: Roy Rogers, Ruth Terry—This is a real good musical show with a western background. It pleased all. Good business on Friday and Saturday. Feb. 25, 26.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

HOOSIER HOLIDAY: Dale Evans, George Byron—These features are tailor-made for me for one-day showings. I have never been disappointed on the gross and have no complaints. Played Saturday, Jan. 22.—W. C. Pullin, Linden Theatre, Columus, O. Family patronage.

IN OLD MONTEREY: Gene Autry, Smiley Burnette—This was brought back to better business than the first time. Played Friday, Saturday, Jan. 28, 29.—Miss Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town and rural patronage.

IN OLD OKLAHOMA: John Wayne, Martha Scott—This is without doubt the best outdoor picture I have ever played. It's a sure-fire Sunday picture for any town. It is different, and has a dandy cast who know their acting, and is well directed. Packed houses and not a complaint from any patron. If I could play a few more like this one, I could pay off the mortgage. Played Sunday, Monday, Feb. 20, 21.—W. J. Haney, Milan Theatre, Milan, Ind. Extra good patronage.

IN OLD OKLAHOMA: John Wayne, Martha Scott—Respect and credit is due to Republic for the delivery of this picture. It is a well produced epic-Western that should do above average in any situation. Played Sunday, Monday, Feb. 13, 14.—Ted Keelen, Royal Theatre, Sheffield, Ill. Small town and rural patronage

OLD BARN DANCE, THE: Gene Autry—I played this on a weekend double bill and it served perfectly. Business above average and it pleased all my customers. Played Friday, Saturday, Feb. 25, 26.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo. Rural and small town patronage.

PISTOL PACKIN' MAMA: Ruth Terry, Bob Livingston—"Pistol Packin' Mama" is not a good picture. It hardlly holds interest and the best thing in it is Wally Vernon and the King Cole Trio. Ruth Terry does not fit the part. She tries to act and is not at all convincing, her singing is so-so; in other words, she's sad. Many walkouts. Played Friday, Saturday, Feb. 18, 19.—W. J. Haney, Milan Theatre, Milan, Ind. Good patronage.

SOMEONE TO REMEMBER: Mabel Paige, John Craven—Don't miss playing this. This is a picture everyone will enjoy. Can't be played as "tops," but with a good comedy it will please. Word-of-mouth will build up second night big.—Phil Schwartz, Parkway Theatre, Bridgeport, Conn. General patronage.

Twentieth Century-Fox

BATTLE OF RUSSIA—This was a well produced picture from the war front of Russia, but business was no good. Played Friday, Saturday, Feb. 11, 12.—Louis Frana, Olympia Theatre, Calmar, Iowa. Rural patronage.

GANG'S ALL HERE: Alice Faye, Carmen Miranda—This is a swell show for a small town. Well received and business good. The box office is the best indicator. Played Sunday, Monday, Feb. 13, 14.—F. R. Crist, Crist Theatre, Loveland, O. Rural and small town patronage.

HOLY MATRIMONY: Monty Woolley, Gracie Fields—This one surprised me. I did not expect any business on it and I did fairly well. However, as a whole, my patrons do not like Monty Woolley. Played Wednesday-Friday, Jan. 26-28.—W. C. Pullin, Linden Theatre, Columbus, O. Family patronage.

PARIS AFTER DARK: George Sanders, Brenda Marshall—Here is a good show that failed at the box office due to the title. Anything that even leads the public to think a picture is foreign made keeps them away. Business was below normal, although we had no complaints about the picture. Played Tuesday-Thursday, Feb. 15-17.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo. Rural and small town patronage.

SWEET ROSIE O'GRADY: Betty Grable, Robert Young—Business was good but my patrons did not comment on this musical; which always means was not as good as they expected. Played Monday, Tuesday, Jan. 31, Feb. 1.—Miss Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town and rural patronage.

TONIGHT WE RAID CALAIS: Annabella, John Hutton—The name alone is enough to tell people it's a war picture and they stay away in droves. However, the picture was enjoyed by those who came to see it.—Phil Schwartz, Parkway Theatre, Bridgeport, Conn. General patronage.

WINTERTIME: Sonja Henie, Jack Oakie—This is a good show. Good acting and color; but Sonja has had her day in my town. No extra business, but those who came were pleased. Her stories and skating acts are too much alike. Played Sunday, Monday, Feb. 20, 21.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo. Rural and small town patronage.

WINTERTIME: Sonja Henie, Jack Oakie — Business was disappointing. People are not as bandwacky as the distributors would have one believe. Cesar Romero's underwear scene was a little too far fetched.—Phil Schwartz, Parkway Theatre, Bridgeport, Conn. General patronage.

United Artists

HI DIDDLE DIDDLE: Adolphe Menjou, Martha Scott—Menjou has no drawing power for me. Business below normal and feature the same. Played Wednesday-Friday, Jan. 19-21.—W. C. Pullin, Linden Theatre, Columbus, O. Family patronage.

JACK LONDON: Michael O'Shea, Susan Hayward—My people seemed to like O'Shea, but there were not enough who knew him. Business not as good as I had expected. Played Friday, Saturday, Feb. 18, 19.—F. R. Crist, Crist Theatre, Loveland, O. Rural and small town patronage.

KANSAN, THE: Richard Dix, Jane Wyatt—This is a good Western picture, but I should have played it for the weekend trade. Business only average. Played Monday, Tuesday, Jan. 24, 25.—Miss Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town and rural patronage.

KANSAN, THE: Richard Dix, Jane Wyatt—Here is a very good Western which is way above the common run of Westerns. It received favorable comments from my patrons. Played Tuesday, Feb. 15.—F. R. Crist, Crist Theatre, Loveland, O. Rural and small town patronage.

LEATHER BURNERS, THE: William Boyd—This is another good Western which pleased all the Hopalong Cassidy fans, of which we have many. There is an element of mystery, suspense and horror near the last reel which "hushed" the audience. Business good. Played Friday, Saturday, Feb. 18, 19.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

Universal

CORVETTE K-225: Randolph Scott, James Brown—This is a good show with the wrong title. Not many of my patrons knew what a corvette was, and since the title told them nothing they stayed away. Business was below normal, but had no complaints from those who came. Played Tuesday-Thursday, Feb. 22-24.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo. Rural and small town patronage.

CRAZY HOUSE: Olsen and Johnson—Whatever you do team this with another feature that will draw. I made a mistake and played it on Sunday to terrible business. Played Sunday-Tuesday, Feb. 6-8.—W. C.

(*Continued on opposite page*)

Pullin, Linden Theatre, Columbus, O. Family patronage.

FRONTIER LAW: Russell Hayden, Jennifer Holt—This is just a fair Western. This star has no following here among the Western fans; he still needs some help from a better known star. Played Friday, Saturday, Feb. 18, 19.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo. Rural and small town patronage.

HIT THE ICE: Abbott and Costello—These lads have really something in this picture, and we need more like it. It takes many a war wearied person out of themselves, and it makes exhibitors very happy. We did business to compare with "My Friend Flicka" and gave it extra playing time, too. Played Monday, Tuesday, Feb. 21, 22.—Harland T. Rankin, Plaza Theatre, Tilbury, Ont., Canada.

MUG TOWN: Dead End Kids—We played this picture with a Western to nice weekend business. Played Friday, Saturday, Feb. 25, 26.—Harland T. Rankin, Plaza Theatre, Tilbury, Ont., Canada.

PHANTOM OF THE OPERA: Nelson Eddy, Susanna Foster—This picture did not do as well as I had expected. We did an average Sunday-Monday business. However, I believe the picture was fair and will please the opera fans. Played Sunday, Monday, Feb. 20, 21.—J. D. Leger, Royal Theatre, Lecompte, La. Rural and small town patronage.

TOP MAN: Donald O'Connor, Peggy Ryan—A good program picture for the small town which attracted about every youngster within 15 miles. Played to good business and satisfied all. Played Friday, Saturday, Feb. 18, 19.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

TOP MAN: Donald O'Connor, Peggy Ryan—This is a good musical show and we did a good business. Everyone was pleased. Played Sunday, Monday, Feb. 20, 21.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

YOU'RE A LUCKY FELLOW, MR. SMITH: Allan Jones, Evelyn Ankers—This is a nice little low budget feature that pleased a Saturday audience and did a satisfactory business. Played Jan. 29.—W. C. Pullin, Linden Theatre, Columbus, O. Family patronage.

WE'VE NEVER BEEN LICKED: Richard Quine, Anne Gwynne—Here is a picture that surprised everyone. It is a story of Texas' famous A. and M. college. This picture received many comments from my patrons, and they were all good. Played Sunday, Monday, Feb. 13, 14.—J. D. Leger, Royal Theatre, Lecompte, La. Rural and small town patronage.

Warner Brothers

DESTINATION TOKYO: Cary Grant, John Garfield—This was a smash hit at the box office of our town and a decided favorite with all those who came. Its timely title, suspenseful story and excellent cast and production will stand all you can give it in the way of advertising. We're proud of this one. Played Sunday, Monday, Feb. 20, 21.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

GIRLS ON PROBATION: Ronald Reagan, Jane Bryan—We had nice business on this reissue. It has plenty of action, like Warner Brothers used to make. Played Tuesday, Feb. 22.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

MISSION TO MOSCOW: Walter Huston, Ann Harding—It seemed like a good picture to me, but it hit an all time low record the second night. Many unfavorable comments. Maybe people don't like the truth on the screen. Played Friday, Saturday, Feb. 18, 19.—W. R. Pyle, Dreamland Theatre, Rockglen, Sask., Canada. Rural and small town patronage.

THIS IS THE ARMY: Joan Leslie, George Murphy. Get it early and advance your price a little, and everyone will congratulate you. Here is two hours of the best of fun. Played Saturday-Monday, Feb. 19-21.—M. W. Hughes, Colonial Theatre, Astoria, Ill. General patronage.

WATCH ON THE RHINE: Paul Lukas, Bette Davis—Many critics call this the outstanding dramatic picture of 1943. We heartily concur; it's the best we've seen in years. Highest commendations to Paul Lukas for his masterful performance of the role of an antifascist who works at it. Played Saturday, Feb. 12.—J. A. Reynolds, N. J. State Prison, Trenton, N. J. Prison patronage.

Short Features

Metro-Goldwyn-Mayer

ONE HAM'S FAMILY: Technicolor artoon—Here is a swell cartoon that pleased all my patrons.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo.

UNINVITED PEST, THE: Technicolor Cartoon—Another swell cartoon. This is a good series and seldom fails to be good.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo.

SHORT PRODUCT PLAYING BROADWAY

Week of March 6

ASTOR

The Helicopter	20th Cent.-Fox
With the Marines at Tarawa	Universal
Feature: Lifeboat	20th Cent.-Fox

CAPITOL

Zoot Cat	MGM
This Is Tomorrow	MGM
Feature: The Bridge of San Luis Rey	United Artists

CRITERION

No News Is Good News	MGM
With the Marines at Tarawa	Universal
Feature: Standing Room Only	Paramount

GLOBE

With the Marines at Tarawa	Universal
Feature: The Uninvited	Paramount

HOLLYWOOD

Dogie Roundup	Vitaphone
Meatless Fly-Day	Vitaphone
With the Marines at Tarawa	Universal
Feature: Passage to Marseille	Warner Bros.

MUSIC HALL

Sweden's Middle Road	20th Cent.-Fox
Feature: Up in Arms	RKO-Goldwyn

PARAMOUNT

G. I. Fun	Paramount
Popular Science, No. 2	Paramount
Eggs Don't Bounce	Paramount
With the Marines at Tarawa	Universal
Feature: Lady in the Dark	Paramount

RIALTO

Hungry Goat	Paramount
With the Marines at Tarawa	Universal
Feature: The Curse of the Cat People	RKO Radio

ROXY

Community Sing	Columbia
Why Are Wartime Taxes?	WAC
Feature: The Purple Heart	20th Cent.-Fox

STRAND

With the Marines at Tarawa	Universal
Baa Baa Black Sheep	Vitaphone
Hunting the Devil Cat	Vitaphone
What's Cookin', Doc?	Vitaphone
Feature: In Our Time	Warner Bros.

UNINVITED PEST: Technicolor Cartoon—This is a good cartoon with the bear and rabbit characters providing many amusing moments.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

Paramount

CARIBBEAN ROMANCE: Musical Parade—This is just what the public wants; it's different, has class and the best of entertainment. Let's have more like this one.—M. W. Hughes, Colonial Theatre, Astoria, Ill.

G. I. FUN: Sportlight—This is a vacation trip by soldiers and sailors in New York, San Francisco and shows what the service men do on their furloughs in the big cities. It was well liked here.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

MARDI GRAS: Musical Parade—This is above the run-of-the-mill shorts. Why not let us have more of this class and less of the cheap stuff?—M. W. Hughes, Colonial Theatre, Astoria, Ill.

MARDI GRAS: Musical Parade—An excellent addition to our program. It gave us 20 minutes of delightful entertainment which pleased all the patrons.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

MARDI GRAS: Musical Parade—This is a lovely and interesting short.—Harland T. Rankin, Plaza Theatre, Tilbury, Ont., Canada.

NO MUTTON FOR NUTTIN': Noveltoon—A very good short. Paramount has sure-fire subjects.—Harland T. Rankin, Plaza Theatre, Tilbury, Ont., Canada.

SCIENCE NO. 3: Popular Science—This is a good science reel in color.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

SPEAKING OF ANIMALS IN THE GARDEN: Speaking of Animals—This is not as good as the others in this otherwise interesting series, for the reason the worms and other insects around the garden do not lend themselves to this type of humor or picture.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

YOURS TRULY: Headliner — Nice entertainment. Johnny Long's music is very "listenable" and there is not a jarring note during the entire 10-minute performance.—J. A. Reynolds, N. J. State Prison, Trenton, N. J.

RKO

FIGARO AND CLEO: Walt Disney Cartoon—This is a fair cartoon. The children and adults like it.—Harland T. Rankin, Plaza Theatre, Tilbury, Ont., Canada.

LETTER TO A HERO: This Is America—Here is a swell two-reeler that will please all. Run it.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo.

NEW PRISONS—NEW MEN: This Is America—Here is another good one of this series. It is worth playing.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo.

OLD ARMY GAME, THE: Walt Disney Cartoon—Here is a good Disney cartoon in color.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

RHYTHM ON THE RAMPAGE: Headliner Revival—Here is a good two-reel musical with Ted Fio Rita's orchestra.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

United Artists

LABOR FRONT, THE: World in Action—It is timely and instructive. By all means, play it.—Harland T. Rankin, Plaza Theatre, Tilbury, Ont., Canada.

Universal

NEW ORLEANS BLUES: Musical—Here is a really good two-reel musical show.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Vitaphone

BAA BAA BLACKSHEEP: Sports Parade—This is an entertaining reel in color.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

BEHIND THE BIG TOP: Technicolor Special—This is way above the average. With more of such top notch short productions as this one, we would be glad to forget the double bills.—M. W. Hughes, Colonial Theatre, Astoria, Ill.

FUN-N-CATTY: Merrie Melodies Cartoon—Here is a good cartoon that is worth a date. — Charles A. Brooks, Ritz Theatre, Marshfield, Mo.

LITTLE RED RIDING RABBITT: Merrie Melodies Cartoon—This is a dandy cartoon that pleased all my patrons.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo.

PUSS 'N BOOTY: Looney Tune Cartoon—This is a fair cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

ROARING GUNS: Sante Fe Trail Western—This is a good two-reel Western.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

War Activities Committee

LAST WILL AND TESTAMENT OF TOM SMITH: War Film—This is a good short that we all should run. It is one that will set us all to thinking.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo.

PRICE OF RENDOVA: War Film—An excellent picture record of what is happening in the Pacific, and one which we were proud to show to our audience. It kept them interested.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

Serial

Universal

ADVENTURES OF THE FLYING CADETS: Serial—I am playing the last chapter. This serial has held interest, in spite of a bad start due to bad weather. I think it is one of the best ones on the market right now.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo.

Top Hit OF

REPUBLIC'S

Romance of the Seven Seas!

THE FIGHTING SEABEES

with DENNIS O'KEEFE and
WILLIAM FRAWLEY • LEONID KINSKEY
J. M. KERRIGAN • GRANT WITHERS

Edward Ludwig — Director
Second Unit Directed by Howard Lydecker
Screenplay by Borden Chase and Aeneas Mac Kenzie • Original Story by Borden Chase

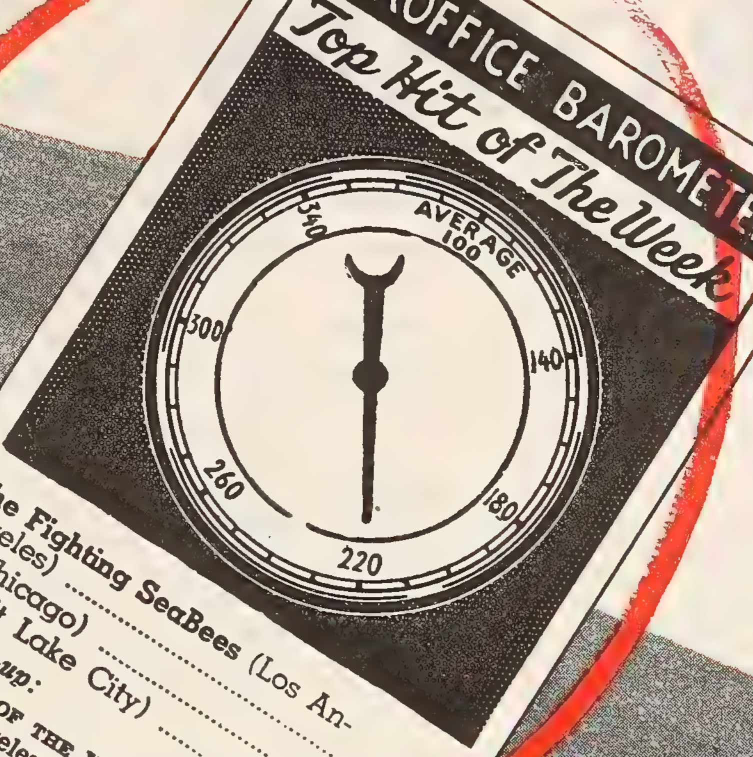
THE WEEK

THAT'S ALL

JOHN WAYNE

BOXOFFICE BAROMETER

Top Hit of The Week



The Fighting SeaBees (Los Angeles) 220
(Chicago) 150
(Salt Lake City) 150

Runners-up:

RETURN OF THE VAMPIRE—
Los Angeles 210

CAREER GIRL—
Detroit 200

TENDER COMRADE—
Detroit 200

THE GANG'S ALL HERE—
Buffalo 200

FLESH AND FANTASY—
Detroit 190
Hartford 190

NO TIME FOR LOVE—
Denver 185
Minneapolis 175
Kansas City 170
Cleveland 155

LIFEBOAT—
Hartford 180

MADAME CURIE—
Detroit 180
New Haven 150

DESTINATION TOKYO—
Denver 175
Salt Lake City 150

HIGHER AND HIGHER—
Detroit 175
Los Angeles 150

JACK LONDON—
Buffalo 165

LOST ANGEL—
Hartford 165

THE FALLEN SPARROW—
Dallas 165

THE LODGER—
Denver 160

THE SON OF DRACULA—
Denver 160

WE WILL COME BACK—
Detroit 160

WHAT A WOMAN!—
Denver 160

SHERLOCK HOLMES FACES DEATH—
Cleveland 155

THOUSANDS CHEER—
Detroit 155

BEST FOOT FORWARD—
Denver 150

HAPPY LAND—
Los Angeles 150

OLD ACQUAINTANCE—
Seattle 150

These reports are taken from the sectional editions of BOXOFFICE.

SUSAN HAYWARD

DENNIS O'KEEFE

PICTURE GROSSES

A statistical compilation and comparison of Box-Office Performance in first run theatres

Figures directly below picture title compare dollar gross with average gross and show relative percentage of all engagements tabulated.

Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending October 31, 1943.

SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.

THE LODGER (20th-Fox)

Final Reports:

Total Gross Tabulated	$681,500
Comparative Average Gross	578,100
Over-all Performance	117.8%

BALTIMORE—New, 1st week	113.4%
BALTIMORE—New, 2nd week	113.4%
BALTIMORE—New, 3rd week	92.7%
BOSTON—Fenway, 1st week (DB) Career Girl (PRC)	124.1%
BOSTON—Fenway, 2nd week (DB) Career Girl (PRC)	104.8%
BOSTON—Paramount, 1st week (DB) Career Girl (PRC)	178.9%
BOSTON—Paramount, 2nd week (DB) Career Girl (PRC)	157.8%
BUFFALO—Buffalo (DB) Henry Aldrich, Boy Scout (Para.)	100.0%
BUFFALO—Hippodrome, MO, 1st week (DB) Henry Aldrich, Boy Scout (Para.)	88.8%
CHICAGO—Apollo	105.2%
CHICAGO—Garrick	107.8%
CINCINNATI—RKO Albee (SA) Vaudeville	145.0%
CLEVELAND—RKO Palace (SA) Beatrice Kay, D'Artega, All Girl Orch.	137.7%
DENVER—Denver (DB) Sing a Jingle (Univ.)	107.1%
DENVER—Esquire (DB) Sing a Jingle (Univ.)	74.4%
DENVER—Aladdin, MO 1st week (DB) Sing a Jingle (Univ.)	83.3%
DENVER—Rialto, MO, 2nd week (DB) Lifeboat (20th-Fox)	148.0%
INDIANAPOLIS—Circle (DB) The Ghost Ship (RKO)	120.5%
KANSAS CITY—Esquire	98.4%
KANSAS CITY—Uptown	104.1%
MILWAUKEE—Wisconsin, 1st week (DB) Swing Out the Blues (Col.)	147.6%
MILWAUKEE—Wisconsin, 2nd week (DB) Swing Out the Blues (Col.)	100.0%
MILWAUKEE—Strand, MO 1st week (DB) What a Woman (Col.)	116.1%
NEW YORK—Roxy, 1st week (SA) Lower Basin St. Airshow, Paul Lavalle, others	152.3%
NEW YORK—Roxy, 2nd week (SA) Lower Basin St. Airshow, Paul Lavalle, others	130.6%
NEW YORK—Roxy, 3rd week (SA) Lower Basin St. Airshow, Paul Lavalle, others	107.4%
NEW YORK—Roxy, 4th week (SA) Lower Basin St. Airshow, Paul Lavalle, others	105.2%
PITTSBURGH—Harris	154.3%
PITTSBURGH—Senator, MO 1st week	88.2%
SEATTLE—Music Hall (DB) Rookies in Burma (RKO)	178.5%
ST. LOUIS—Missouri (DB) O My Darling Clementine (Rep.)	178.0%
WASHINGTON—Capitol	107.4%
WASHINGTON—Columbia, MO, 1st week	103.6%

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THE FIGHTING SEABEES (Rep.)

Final Reports:

Total Gross Tabulated	$392,900
Comparative Average Gross	328,900
Over-all Performance	119.4%

BOSTON—Fenway (DB) O My Darling Clementine (Rep.)	161.2%
BOSTON—Paramount (DB) O My Darling Clementine (Rep.)	126.3%
BUFFALO—20th Century, 1st week (DB) Hoosier Holiday (Rep.)	95.9%
BUFFALO—20th Century, 2nd week (DB) Hoosier Holiday (Rep.)	128.7%
CINCINNATI—RKO Lyric, 1st week	122.2%
CINCINNATI—RKO Lyric, 2nd week	151.1%
DENVER—Denver (DB) Beautiful but Broke (Col.)	131.6%
DENVER—Esquire (DB) Beautiful but Broke (Col.)	116.6%
DENVER—Aladdin, MO, 1st week (DB) Beautiful but Broke (Col.)	88.3%
INDIANAPOLIS—Circle	101.7%
INDIANAPOLIS—Lyric, MO, 1st week	81.6%
KANSAS CITY—Esquire	143.9%
KANSAS CITY—Uptown	159.7%
LOS ANGELES—Paramount Downtown, 1st week (DB) Casanova in Burlesque (Rep.)	172.8%
LOS ANGELES—Paramount Downtown, 2nd week (DB) Casanova in Burlesque (Rep.)	120.6%
LOS ANGELES—Paramount Hollywood, 1st week (DB) Casanova in Burlesque (Rep.)	127.2%
LOS ANGELES—Paramount Hollywood, 2nd week (DB) Casanova in Burlesque (Rep.)	95.4%
MILWAUKEE—Riverside, 1st week (SA) Vaudeville	102.3%
MILWAUKEE—Riverside, 2nd week (SA) Vaudeville	96.3%
NEW HAVEN—Paramount, 1st week	112.5%
NEW HAVEN—Paramount, 2nd week	90.6%
PHILADELPHIA—Stanley, 1st week	137.5%
PHILADELPHIA—Stanley, 2nd week	97.5%
PITTSBURGH—Fulton, 1st week	154.3%
PITTSBURGH—Fulton, 2nd week	98.7%
PROVIDENCE—Strand	142.8%
ST. LOUIS—Fox (DB) Spider Woman (Univ.)	93.5%
WASHINGTON—Earle (SA) Vaudeville	113.6%
WASHINGTON—Metropolitan, MO, 1st week	104.1%

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AROUND THE WORLD (RKO)

Intermediate Reports:

Total Gross Tabulated	$201,800
Comparative Average Gross	163,100
Over-all Performance	123.7%

BALTIMORE—Hippodrome (SA) Vaudeville	102.8%
CINCINNATI—RKO Albee (SA) Gracie Barrie and Orch., Three Stooges, Mills Bros.	178.5%
DENVER—Paramount (DB) The Racket Man (Col.)	145.1%
MINNEAPOLIS—Orpheum (SA) Ink Spots, Ella Fitzgerald, others	129.4%
MONTREAL—Orpheum	136.3%
NEW HAVEN—Bijou (DB) Mantrap (Rep.)	114.2%
PHILADELPHIA—Earle (SA) Vaudeville	122.8%
PITTSBURGH—Stanley (SA) Virginia Weidler, Louis Prima's Orch.	109.3%
PROVIDENCE—RKO Albee (DB) The Ghost Ship (RKO)	81.4%
SAN FRANCISCO—Golden Gate	106.0%
SEATTLE—Music Hall (DB) Minesweeper (Para.)	124.4%
ST. LOUIS—Missouri (DB) Career Girl (PRC)	146.4%

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CRY HAVOC (MGM)

Intermediate Reports:

Total Gross Tabulated	$338,975
Comparative Average Gross	346,800
Over-all Performance	97.7%

BALTIMORE—Century	94.8%
BUFFALO—Buffalo (DB) In Our Time (WB)	98.3%
BUFFALO—Hippodrome, MO, 1st week (DB) Murder in Times Square (Col.)	111.3%
CINCINNATI—RKO Grand, 1st week	127.1%
CINCINNATI—RKO Grand, 2nd week	101.6%
CLEVELAND—Loew's Stillman	100.0%
DENVER—Orpheum (DB) Career Girl (PRC)	91.5%
DENVER—Broadway, MO, 1st week (DB) Career Girl (PRC)	80.1%
NEW HAVEN—Loew's Poli (DB) Whispering Footsteps (Rep.)	86.1%
NEW HAVEN—College, MO 1st week (DB) Whispering Footsteps (Rep.)	112.5%
NEW YORK—Astor, 1st week	123.0%
NEW YORK—Astor, 2nd week	117.6%
NEW YORK—Astor, 3rd week	85.5%
NEW YORK—Astor, 4th week	74.8%
NEW YORK—Astor, 5th week	74.8%
NEW YORK—Astor, 6th week	88.2%
NEW YORK—Astor, 7th week	100.9%
NEW YORK—Astor, 8th week	75.0%
PHILADELPHIA—Aldine, 1st week	147.5%
PHILADELPHIA—Aldine, 2nd week	100.9%
PHILADELPHIA—Karlton, MO, 1st week	109.0%
PHILADELPHIA—Karlton, MO, 2nd week	90.4%
PITTSBURGH—Stanley (SA) Vaudeville	107.6%
PROVIDENCE—Loew's State	90.4%
WASHINGTON—Loew's Capitol (SA) Vaudeville	100.0%
WASHINGTON—Loew's Columbia, MO, 1st week	73.1%

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IN OUR TIME (WB)

First Reports:

Total Gross Tabulated	$362,400
Comparative Average Gross	337,700
Over-all Performance	107.3%

BALTIMORE — Stanley	106.5%
BUFFALO—Buffalo (DB) Cry "Havoc" (MGM)	105.1%
BUFFALO—Hippodrome, MO, 1st week	92.7%
LOS ANGELES—Warner's Downtown, 1st week	95.7%
LOS ANGELES—Warner's Downtown, 2nd week	89.8%
LOS ANGELES—Warner's Hollywood, 1st week	97.0%
LOS ANGELES—Warner's Hollywood, 2nd week	91.1%
LOS ANGELES—Warner's Wiltern, 1st week	107.2%
LOS ANGELES—Warner's Wiltern, 2nd week	87.5%
MILWAUKEE—Warner (DB) Weekend Pass (Univ.)	112.2%
MILWAUKEE—Alhambra, MO, 1st week (DB) Weekend Pass (Univ.)	113.4%
NEW HAVEN—Roger Sherman (DB) The Falcon and the Coeds (RKO)	100.0%
NEW YORK—Strand, 1st week (SA) Ina Ray Hutton's Orch., Three Stooges, others	117.3%
NEW YORK—Strand, 2nd week (SA) Ina Ray Hutton's Orch., Three Stooges, others	117.7%
NEW YORK—Strand, 3rd week (SA) Ina Ray Hutton's Orch., Three Stooges, others	93.4%
PHILADELHPHIA—Mastbaum	155.5%

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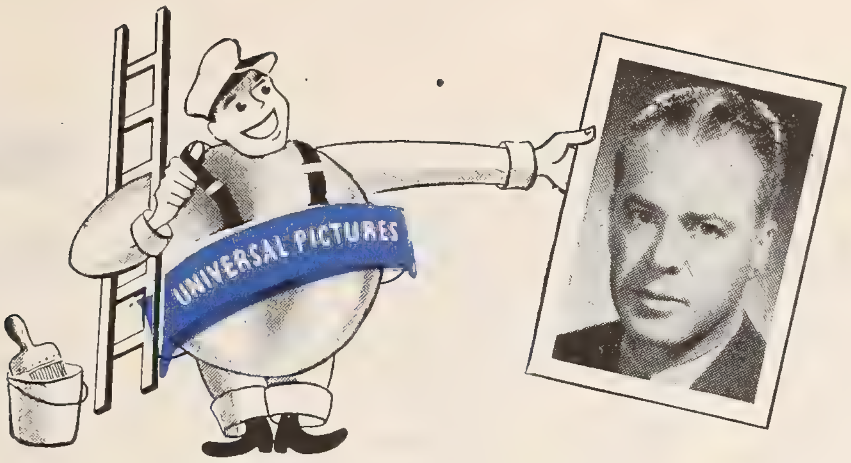
SONG OF RUSSIA (MGM)

First Reports:

Total Gross Tabulated	$256,600
Comparative Average Gross	232,600
Over-all Performance	110.3%

BUFFALO—Great Lakes, 1st week (DB) Crime Doctor's Strangest Case (Col.)	107.2%
BUFFALO—Great Lakes, 2nd week (DB) Crime Doctor's Strangest Case (Col.)	92.4%
CLEVELAND—Loew's State	95.7%
CLEVELAND—Loew's Stillman, MO, 1st week	125.0%
NEW YORK—Capitol, 1st week (SA) Lionel Hampton's Orch., Buck and Bubbles, others	108.8%
NEW YORK—Capitol, 2nd week (SA) Lionel Hampton's Orch., Buck and Bubbles, others	115.2%
SAN FRANCISCO—Fox (DB) So This Is Washington (RKO)	92.9%
WASHINGTON—Loew's Capitol (SA) Kathryn Grayson, others	130.8%



His anniversary...
Our celebration...
Your good fortune...

Twenty-five years ago a young fellow named Walter Wanger "joined up" with the motion picture industry.

Today . . . Universal is proud to make this slight acknowledgment to a great showman . . . a fearless trail-breaker in the realm of entertainment, superior showmanship and top box-office motion pictures.

We need only to recall to you his history over these past two war years under the Universal banner to underline the reasons why we are happy to see the Universal trademark on any Walter Wanger picture.

eagle squadron...one of the great and pleasant surprises of the early days of our first feverish war year . . .

arabian nights . . . pure box-office stuff of the kind that's known as escape entertainment . . .

we've never been licked . . . forerunner of a fine crop of thrillers showing how our boys stack up against Japan . . .

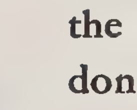
gung ho!...the amazingly realistic picture of the amazing Colonel Carlson's remarkable Marine Raiders in their thrilling first battle of Makin Island . . .

And now . . . we look forward with complete confidence toward the exhibition in your theatres of "LADIES COURAGEOUS" . . . the first motion picture of the glamourous role of our women in this war . . . the story of the girls of the ferry command who pilot the bombers to the boys who drop the bombs . . . another in the long list of Walter Wanger box-office greats! Well done, Walter Wanger . . . well done, Universal!

WALTER WANGER
presents

LADIES COURAGEOUS

starring
LORETTA YOUNG
GERALDINE FITZGERALD
with
ANNE GWYNNE · DIANA BARRYMORE
EVELYN ANKERS · JUNE VINCENT
LOIS COLLIER · PHILLIP TERRY
DAVID BRUCE · FRANK JENKS
RICHARD FRASER
Story and Screen Play by Norman Reilly Raine and Doris Gilbert · Suggested by the book "Looking For Trouble" by Virginia Spencer Cowles
Directed by JOHN RAWLINS
Produced by WALTER WANGER



"CALLING ALL PATRIOTIC SHOWMEN! RED CROSS DRIVE MARCH 23rd THROUGH 29th"

Form Critic Club In Philadelphia

In recognition of the vital role that motion pictures are playing in providing essential instruction, entertainment and information for millions, the Division of Visual Education of the Philadelphia Board of Education has organized a Film Critics Club for young people. Designed to give high school students an opportunity to become more familiar with the many problems involved in the production of motion pictures and to enrich their appreciation of motion pictures as art, the club will explore the use of films for the purpose of creating a better understanding among the peoples of the world, and to serve also as a forum for the discussion of topics relating to the film. Later, perhaps, the group will serve as a student workshop for the production of their own motion pictures.

Comprising more than 100 youngsters drawn from every senior high school in Philadelphia, the club sessions were to start February 26 at the Philadelphia Museum of Art, which is cooperating with the Board of Education on the project. The group will continue to meet on alternate Saturday mornings until June 3.

In direct charge of the organization of the club are Paul E. Long, assistant to Dr. John T. Garman, director of visual education of the Board of Education, and E. M. Benson, chief of the division of education of the Philadelphia Museum of Art. Among those to serve the critics club as leaders, co-leaders and advisers at group meetings will be the critics of Philadelphia's three leading daily newspapers, Elsie Finn, *Record;* Laura Lee, *Bulletin,* and Mildred Martin, *Inquirer,* along with George F. Kearney, head of the Ledger Syndicate; Dorothy Grafly, art critic; John F. Lewis, Jr., president of the Art Alliance and the Academy of Music; Earl B. Milliette, director of fine and industrial arts of the Board of Education; Tanner G. Duckrey, assistant to the Board of Superintendents; Allan R. Freelen, special assistant director of fine and industrial arts; and other distinguished leaders in many related fields, including representatives from the leading producing companies.

Odeon of Canada Elects Lawson Vice-President

The Odeon Theatres of Canada, Ltd., this week named J. E. Lawson, K.C., former member of the Canadian House of Commons, vice-president and director. Paul Nathanson is president. Mr. Lawson was at one time Minister of Trade and Commerce in the Federal Government, and has also been named a director of Empire-Universal-Films, Ltd. Many years ago he was a theatre owner in Toronto and has acted as counsel for a number of film companies during the past 15 years. George H. Beeston, accountant, who has been with the companies for many years, has also become a member of the boards of Odeon and Empire-Universal.

Universal Promotes Murphy

James H. Murphy, formerly assistant to F. T. Murray, Universal branch operations manager, has been promoted to personnel director of the home office. Mr. Murphy has been with the company many years, having been contract clerk and office manager in several branches.

Marks Pathe Sales Head

Joseph Marks, formerly short subjects manager for RKO in London, has been appointed sales manager there for Pathe Pictures, distributors of Monogram product in Great Britain.

Mines Films Had Big Audience

The free educational films of the Bureau of Mines in 1943 were seen by nearly 8,000,000 persons at almost 100,000 showings before war training classes, Army and Navy personnel, engineering and scientific societies, schools, colleges, civic groups and other organizations, according to a year-end report submitted recently to Secretary of the Interior Harold L. Ickes by Dr. R. R. Sayers, director of the bureau.

Dr. Sayers said that the gross attendance was slightly under the previous year, but that the films reached more war workers in all parts of the nation, and that they proved valuable for training men and women in manufacturing plants and for schooling members of the armed forces in maintenance and repair work.

Bookings were made months in advance for films showing production methods, processing techniques, and the industrial utilization of such metals as aluminum, nickel, copper, lead and steel.

Dr. Sayers said there was a noticeable increase in the demand for pictures depicting first-aid procedures, especially by war training classes in educational institutions, civilian defense groups, and various branches of the mineral industries. The Bureau's two new 16mm sound pictures, on first aid, "First Steps in First Aid" and "Help Wanted," were shown nearly 8,000 times with a total attendance of more than 650,000 persons.

RKO Fetes Kessler, Kestenbaum

Their associates in the RKO circuit New York home office last week tendered a farewell luncheon to Ed Kestenbaum and George Kessler, both reporting shortly to the Army.

YOU SHOULDO YOUR BOOKINOW WHILE "MAIRZY DOATS" ISUCHA WOW!
TEN MINUTES OF MUSICAL FUN
featuring
the top tune of today!
"MAIRZY DOATS"
also PAPER DOLL
MY BABY JUST CARES FOR ME • NEVADA
THINKING TONIGHT OF MY BABY'S BLUE EYES
These songs are in
COMMUNITY SING
(No. 10—Series 8)
A COLUMBIA SHORT-SUBJECT PRESENTATION
Released March 17

Mexican Unions Protest Script Censorship

by LUIS BECERRA CELIS

in Mexico City

Establishment of a censorship of picture scripts in addition to that of films by the Federal Government is not pleasing to the National Cinematographic Industry Workers Union nor to its affiliates, the picture scenarists union. Both have petitioned the Government to abolish the script censorship, saying, in substance, that it is a foolish waste of time and money and harms the interests of the film workers and writers.

Both unions accuse Gregorio Castillo, former chief censor, now a producer, of originating the script censorship for his own interests. The film laborites threaten to boycott Mr. Castillo's production activities unless the script censorship is ended.

▽

Two women authors, Lula Bertley Burne and Isabel Mata Lozano, have made the first charge of plagarism here in a long while with their complaint to the district attorney's office that Juan Bustillo Oro, prominent producer, and Alberto Gomez Landero, scenarist who handled the script for him, stole the story they allege they wrote and made of it the successful picture, "Cuando los Hijos se Van" (When the Children Leave").

▽

Mexican producers have become more ambitious and are now reaching out for the bigger type of picture. First indication of that are plans that are being developed by Gregorio Wallerstein for the start of production this year of "Ben Hur." It will be in Spanish and the first film version of the Lew Wallace classic to be made in Mexico.

▽

The picture industry was financed to the amount of $800,000 up to January 31 by its own bank, the Banco Cinematografico, S. A., which has its headquarters here and is managed by Carlos Carriedo Galvan, who is also interested in film production.

▽

The industry has not been troubled as yet by the forced reduction in electricity consumption by 20 per cent here as a means of conserving the current which has become scarce in the city. Radio stations, though, expect that they may have to drop many of their programs and shorten their daily broadcasts. The law demanding the 20 per cent use cut provides suspension of service for those who disobey the mandate.

Golden Speaks at OWI Washington Meeting

Nathan Golden, chief of the motion picture unit of the Department of Commerce, was guest speaker Wednesday at a luncheon meeting held by the non-theatrical division of the Office of War Information at the Roger Smith Hotel in Washington. Mr. Golden discussed films as an educational medium during the war and pointed to the future significance of motion pictures in the educational field.

Publicists Name Shapiro

Vic Shapiro was reelected president of the Independent Publicists, in Hollywood last week. Other officers are Harry Rogers, vice-president; Jack Proctor, secretary; and Maury Foladare, treasurer.

4,350 Companies Had 1941 Net of $60,582,000

Washington Bureau

Operations of 4,350 motion picture corporations in the last normal year before the war resulted in a net profit after Federal taxes of $60,582,000, it was reported by the Internal Revenue Bureau last week in a "balance sheet" of American corporations for 1941.

The bureau's analysis of the film company returns—which did not include those of establishments operated by an individual or partnership—showed that out of the $60,582,000 profit, the 4,350 corporations paid dividends of $44,463,000 in cash and assets other than their own stock and $947,000 in their own stock.

Receipts of the reporting corporations aggregated $1,065,815,000, of which $945,973,000 was from operations, $56,601,000 from sales, $20,392,000 from rents and royalties and $21,484,000 from dividends from other corporations, $2,762,000 of this from foreign corporations.

Allowed deductions totaled $980,688,000, of which $544,796,000 was cost of operations, $11,227,000 cost of goods sold, $76,748,000 rent on business property, $21,675,000 compensation of officers, $13,899,000 interest paid, $25,808,000 taxes other than Federal, $28,082,000 depreciation and $11,139,000 long-term capital loss.

The compiled net income of the corporations was $84,887,000 on which they paid Federal income and excess profits taxes of $24,545,000.

National income and money in circulation continues to rise at a rapid pace, it was disclosed in Washington last Thursday by the Office of War Information. The national income for 1943 now is estimated at $142,000,000,000, an increase of $26,000,000,000 over 1942.

NOTICE OF TRADE SHOWINGS 20th CENTURY-FOX FOR THE BENEFIT OF EXHIBITORS GENERALLY

March 16th "FOUR JILLS IN A JEEP"—10:30 A. M. "BUFFALO BILL"—2:00 P. M.

(20th Century-Fox Projection Room, unless otherwise specified)

ALBANY, 1052 Broadway
ATLANTA, 197 Walton St., N. W.
BOSTON, 105 Broadway
BUFFALO, 290 Franklin Street
CHARLOTTE, 308 South Church Street
CHICAGO, 1260 South Wabash Avenue
CINCINNATI, 1638 Central Parkway
CLEVELAND, 2219 Payne Avenue
DALLAS, 1801 Wood Street
DENVER, 2101 Champa Street *
DES MOINES, 1300 High Street **
DETROIT, 2211 Cass Avenue
INDIANAPOLIS, 326 North Illinois Street
KANSAS CITY, 1720 Wyandotte Street
LOS ANGELES, 2019 South Vermont Ave.
MEMPHIS, 151 Vance Avenue
MILWAUKEE, 1016 North 8th Street
MINNEAPOLIS, 1015 Currie Avenue, N.
NEW HAVEN, 40 Whiting Street
NEW ORLEANS, 200 South Liberty Street
NEW YORK CITY, 345 West 44th Street
OKLAHOMA CITY, 10 North Lee Avenue
OMAHA, 1502 Davenport Street
PHILADELPHIA, 302 North 13th Street
PITTSBURGH, 1715 Boulevard of Allies
PORTLAND, Star Film Exchange
925 N.W. 19th St.
ST. LOUIS, Srenco Screening Room
3143 Olive St.
SALT LAKE CITY, 216 East 1st South Street *
SAN FRANCISCO, 245 Hyde Street
SEATTLE, 2421 Second Avenue
WASHINGTON, 932 N. J. Ave., N. W.

* "BUFFALO BILL" previously trade shown in DENVER and SALT LAKE CITY.
** At DES MOINES only—"BUFFALO BILL"—12:45 P.M. - - "FOUR JILLS IN A JEEP"—2:15 P.M.

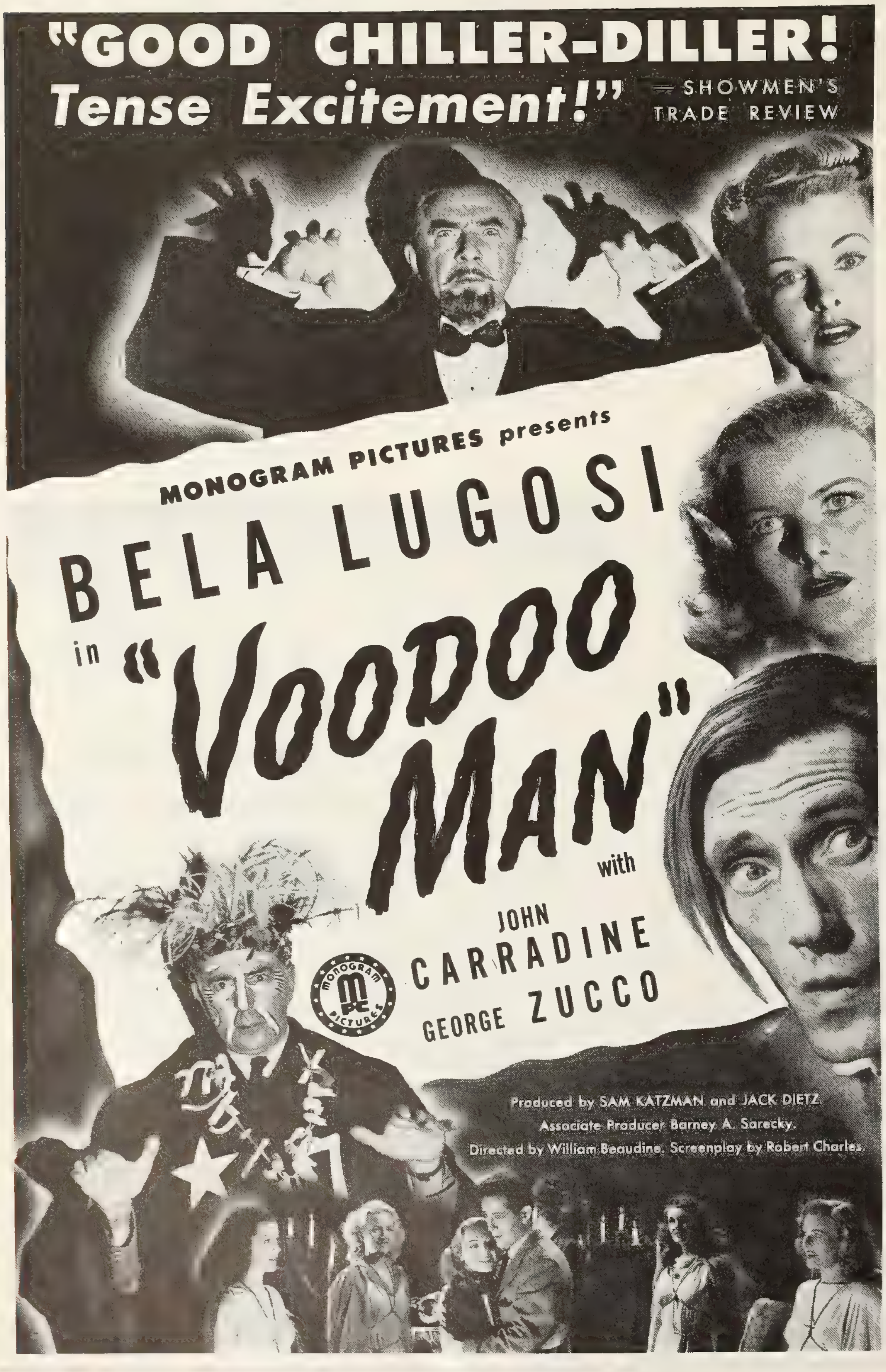
Plan Benefit for Omaha Hospital

To raise funds for the Omaha Children's Memorial Hospital, the film industry of Nebraska and western Iowa will present a benefit program in many theatres of the area April 11, according to E. I. Rubin, chief barker of the Omaha Variety Club, which is sponsoring the event.

The industry is asking all theatres in the Omaha exchange territory to present matinees for school children on that afternoon and turn over all proceeds to the hospital. Many will give two shows during the afternoon. Films will be furnished the theatres free.

In Omaha, in addition to the matinee, the Variety Club expects to sponsor a premiere in the evening, with hospital membership as the price of admission. "Our goal is $50,000 and I'm confident that we will reach it. The members of our group are willing to devote a tremendous amount of time and effort to the task," said Mr. Rubin.

M. G. Rogers is general chairman of the event. Committee chairmen are: tickets, Walter Green; Greater Omaha theatres, Sam Epstein; film booking, I. Sokoloff; Nebraska public schools, Harold Johnson; Nebraska parochial schools, Joe Scott; unions, Clyde Cooley; Iowa public schools, Harry Lefholtz; Iowa parochial schools, Frank Hannon; Nebraska theatres, John Kemptgen; Iowa theatres, Jess McBride; publicity, Jack Connor; radio promotion; John Gillin; advertising, Hank McGrath; legal, Eugene Blazer; Central States, Tri-States and Griffith theatres, D. V. McLucas; finance, Meyer Stern.


"GOOD CHILLER-DILLER! Tense Excitement!" —SHOWMEN'S TRADE REVIEW
MONOGRAM PICTURES presents
BELA LUGOSI
in "VOODOO MAN"
with
JOHN CARRADINE
GEORGE ZUCCO
MONOGRAM PICTURES
Produced by SAM KATZMAN and JACK DIETZ
Associate Producer Barney A. Sarecky.
Directed by William Beaudine. Screenplay by Robert Charles.

Schaefer Heads Yeshiva Drive

George J. Schaefer, chairman of the War Activities Committee, for the fifth year will be chairman of the industry's annual scholarship drive for worthy and needy students at Yeshiva College, the only college of liberal arts and sciences in America under Jewish auspices.

The scholarship movement was started in April of 1939, at which time several scholarships were established by film companies and their executives, among them Jack Cohn at Columbia, Barney Balaban at Paramount, Nate Blumberg at Universal, Mr. Schaefer, then of RKO; George P. Skouras of Skouras Theatres, and the late W. G. Van Schmus.

At the time he agreed to serve as chairman, Mr. Schaefer said: "The industry, through its executives and individuals, has contributed $50,000 to the college. Last year 18 scholarships were established." He expressed the hope that "our fifth anniversary drive will bring sufficient funds to meet the many additional applications . . . received."

Several Theatrical Units Chartered in New York

Papers of incorporation for a number of theatrical companies have been filed with Thomas J. Curran, New York Secretary of State, at Albany. They include:

Gini-Bun Booking Corporation, by Robert Liederman, Muriel Silverman, and Mary Saperstein, New York; Rieger-Simmons Productions, Inc., by Jack Rieger, Ira H. Simmons, and Ray Weisen, New York; Kas Theatre Corporation, by Samuel Katz, Jean Metzger and Albert L. Singer, New York; Pic Films Inc., by Ruth Kroll, Sylvia Straus and Sylvia Lynette, New York; Utica Theatrical Enterprises, Inc., by Raymond F. Edick, Mary Benson, Dorothy Booth and Sylvan Beach, Utica.

Willmark Cinema Service, Inc., by Mark Bernstein, William Bernstein and Maxwell I. Shultz, New York; Este Productions, Inc., by Sylvia Trop, Bessie Warshawsky and Phyllis Shor, New York; Captain Film Corporation, by Murray Frischer, Philip Robbins and Sidney Peilte, New York; Ridge Theatre Corporation, by Carol M. J. Fenyvessy, Mella R. Fenyvessy and Gerald R. Stoddart, Rochester; Regal Theatre Corporation, Brooklyn, by Joel D. Rickover, Shirley Schrier and Hilda Margulies; Apollo Theatre Corporation, Brooklyn, by Joel Rickover, Hilda Margulies and Shirley Schrier, New York.

NAM Starts Work on Film in Hollywood

With the Production of "The Triangle of Plenty," a two-reel film being directed by Leslie M. Roush of the educational films division of Paramount, the National Association of Manufacturers launches its expanded motion picture program. Budget for the new picture is reportedly four times larger than that allowed for previous films made by the NAM, the last two of which were "Postmark—USA" and "American Anniversary." The new film is being made in Hollywood at Jerry Fairbanks' studio. Henry E. Abt, director of group relations department of NAM, is supervisor general of the production.

Book in Eighth Edition

"The Fountainhead," recent Warner book purchase which is now being adapted for the screen by the author, Ayn Rand, has gone into its eighth edition and has been selected as dividend book by the Literary Guild. "Al Schmidt—Marine," story of the Guadalcanal hero to be filmed by Warners in the near future, will be published March 15 by Norton.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

CHESTER FRIEDMAN, Editor
GERTRUDE MERRIAM, Associate Editor

Action With Direction

A few of the mental snapshots we took away with us from the judging of the Quigley Grand Awards, last week, have made a fixed impression in our mind.

There is one, of the Loew contingent of judges, obviously pleased by the fine representation of the circuit's theatremen, devoting a considerable portion of time to looking over the campaigns submitted by the small town managers.

The good-natured rivalry and cross-comment of the judges regarding the merits of the respective circuitmen involved in the Competition.

The independent circuit heads, poring over the several campaigns with evident regard for the promotions and efforts of the entries.

A number of the executives openly and frankly complimentary about the campaigns submitted, yet doubtlessly wondering why their own managers do not take an active part.

Some of the New York men expressing the belief that their managers could offer considerable opposition to the out-of-town men by way of promotional activity.

One supervisor, piqued because none of his theatres were represented, giving us the names of his managers and asking us to write and have them submit their campaigns in the future.

Lou Goldberg, New York zone manager for RKO theatres, summing it up by saying: "We've been doing these same things for the past 15 years, and we're still doing them".

Naturally, they're being done—by countless managers who don't take the time to submit them.

The Grand Awards for the year 1944 are almost a year into the future. But now the contestants are on their way.

The winners will definitely be among those who determine now to submit the results of their promotional efforts through the coming months. Once again, your participation is invited.

* * *

Showmen At Work

It would be natural to expect theatremen to take advantage of the tiein possibilities afforded by the picture title, "Henry Aldrich, Boy Scout".

Evidently inspired by a manual prepared and sent out by Seymour Morris, director of publicity and advertising, the upstate Schine managers, in New York, have been having a field day of promotional activities.

Every type of tieup has been successfully put over by the enthusiastic Schinemen, from newspaper editorials to ticket selling devices, in which the local Scout Troops compete for prizes.

* * *

H. F. Wilson, manager of the Regent theatre, Brockville, Ontario, put over a neat bit of exploitation for a vehicle, titled "The Good Fellows", recently.

Mr. Wilson had the local Rotary, Kiwanis and Lions clubs mail out a special notice on the attraction, urging all members of the Service Clubs to see the picture with their families.

* * *

In Gorham, Maine, Harry Welch, manager of the Playhouse theatre, hit upon a novel way of stimulating interest in "Youth in Crisis".

Mr. Welch resorted to the unusual procedure of inviting all the townspeople to a special screening of the March of Time release at which no admission was charged.

The invitation, in the form of a special mailing piece which he prepared, stressed the fact that the subject matter of the film was vitally important to parents and children alike. Playdates were prominently mentioned in the circular.

The townspeople were evidently impressed by Mr. Welch's earnestness. On both days that the picture was presented as part of the regular program the theatre was filled to capacity.

Mr. Welch further says that during the engagement all previous records were broken, and for the first time in the theatre's history it was necessary to hold over an attraction for an extra day. On that extra day 700 people were turned away, although the theatre ran on a continuous basis from before regular opening hour to long past closing time.

* * *

Too Close For Comfort

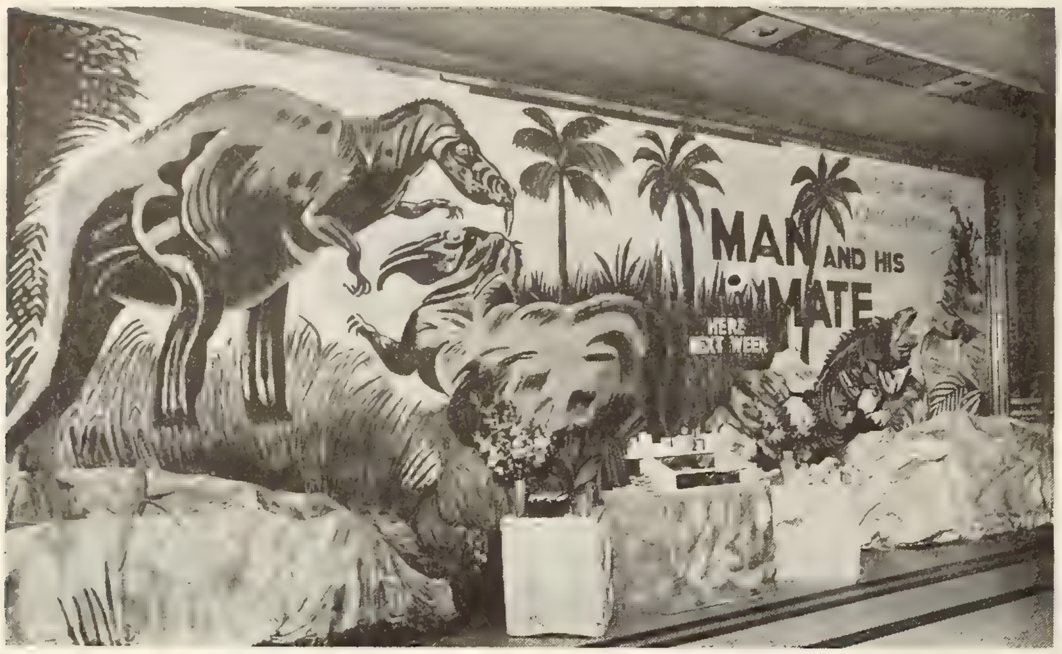
Managers who are tempted to put over the device suggested in Paramount's press book for "The Miracle of Morgan's Creek" had best obtain home office permission before offering a $10,000 prize to anyone who can duplicate the "Miracle".

One Yankee doughboy, now serving in England, almost hit the jackpot last week, just falling two short of the goal, although the story contains a striking similarity to the picture plot.

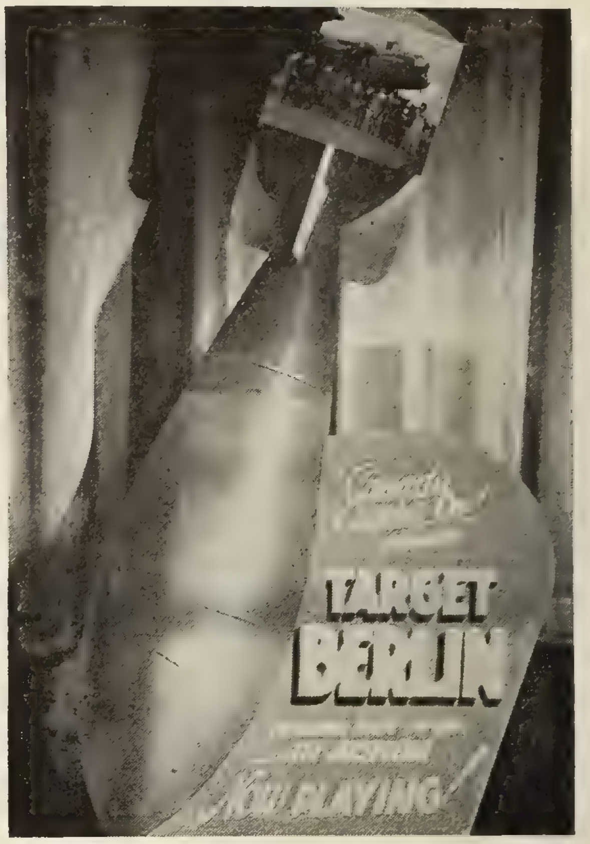
A fast-thinking theatre manager in England cashed in on the international publicity offered in the real life drama by presenting the quadruplets with a life pass to his theatre.

—CHESTER FRIEDMAN

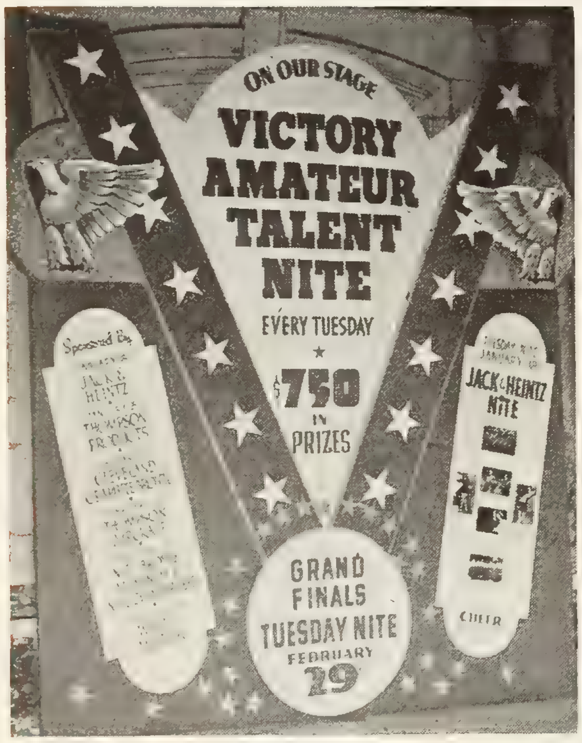
WORLD-WIDE SHOWMANSHIP


MAN AND HIS MATE
HERE NEXT WEEK

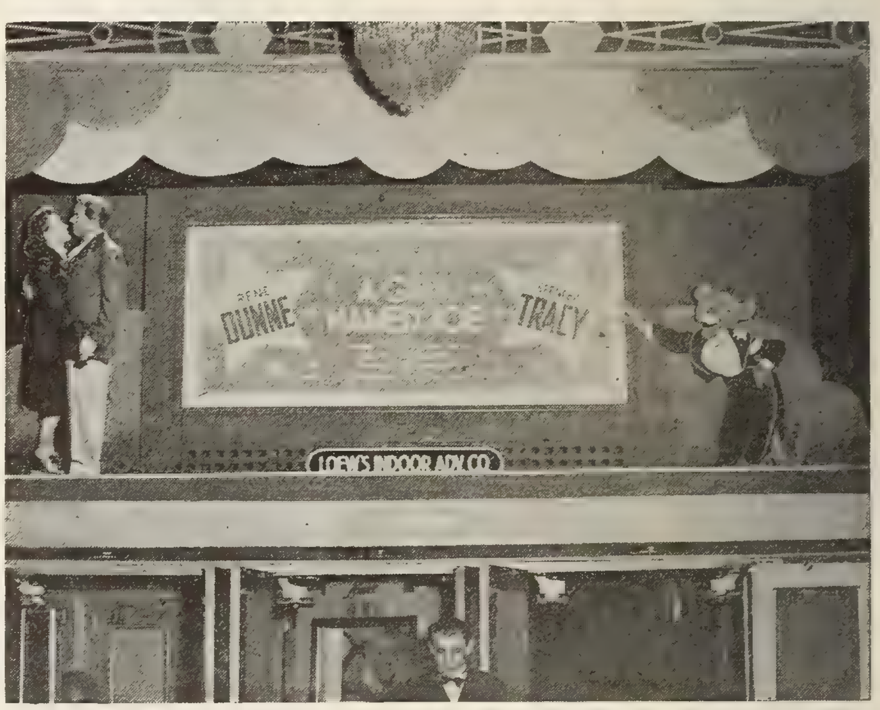
This spectacular lobby display, 20 by 65 feet, was painted on old bedsheets. Manager M. de Jong of the Odeon theatre, Bournemouth, England, conceived the idea when paper shortage restricted use of usual methods. Sheets are laundered and reused.


TARGET BERLIN
NOW PLAYING

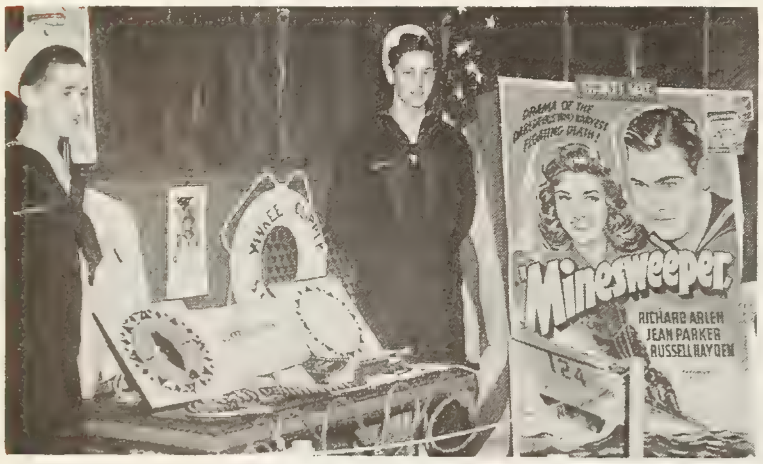
Mel Jolly of the Marks, Oshawa, Ont., borrowed a shell case and rigged up this neat foyer setpiece for "Target Berlin".


ON OUR STAGE
VICTORY AMATEUR TALENT NITE
EVERY TUESDAY
$750 IN PRIZES
GRAND FINALS TUESDAY NITE FEBRUARY 29
Sponsored By
JACK & HEINTZ NITE

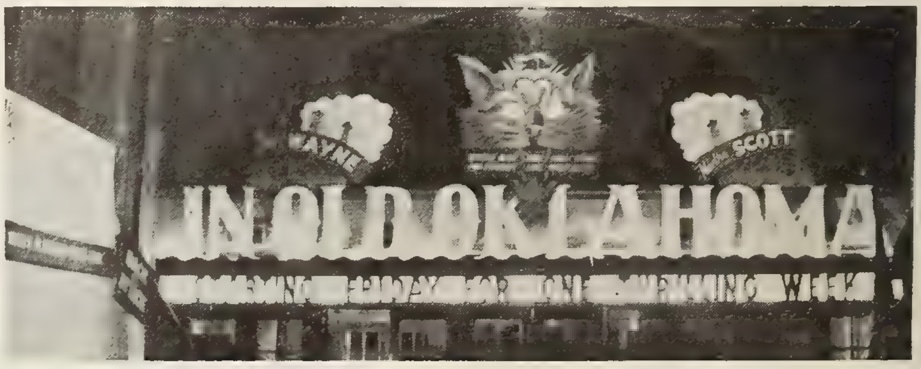
Left, Lou Mayer's lobby board on Victory Amateur Nite at the RKO Palace, Cleveland. City war plants were sponsors and entered talent who competed for prizes.


DUNNE
TRACY
LOEW'S INDOOR ADV. CO.

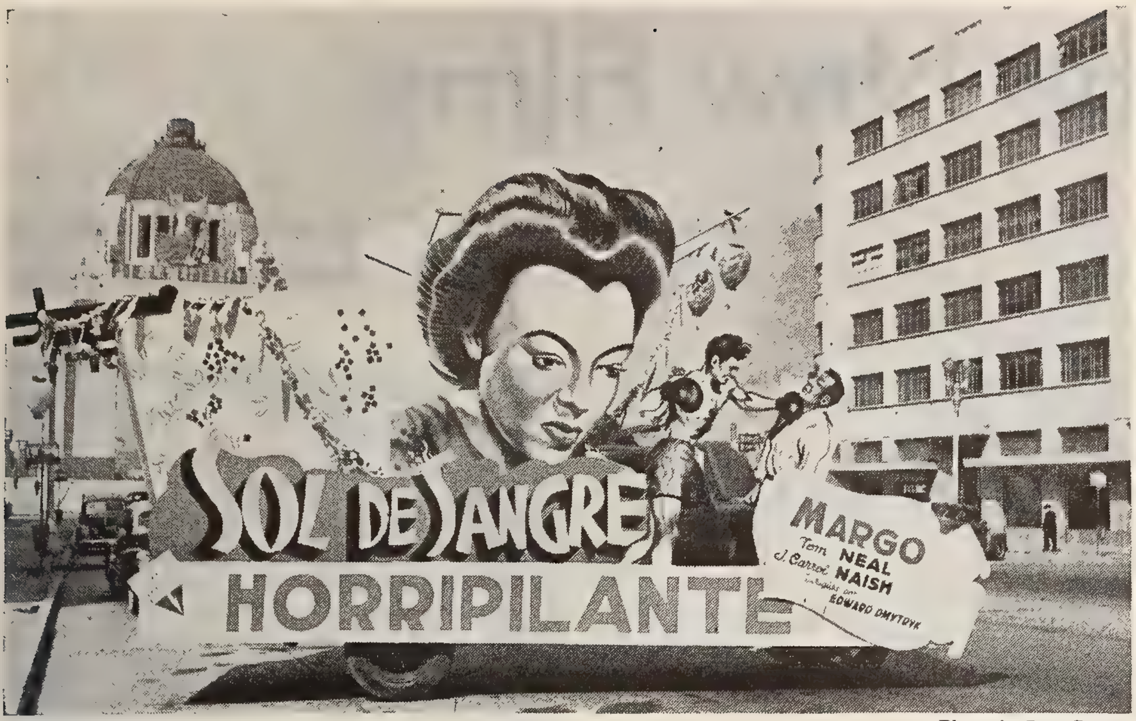
Right, Tommy Delbridge utilized this 24-sheet miniature with star cutouts to plug "A Guy Named Joe" at Loew's, Nashville.

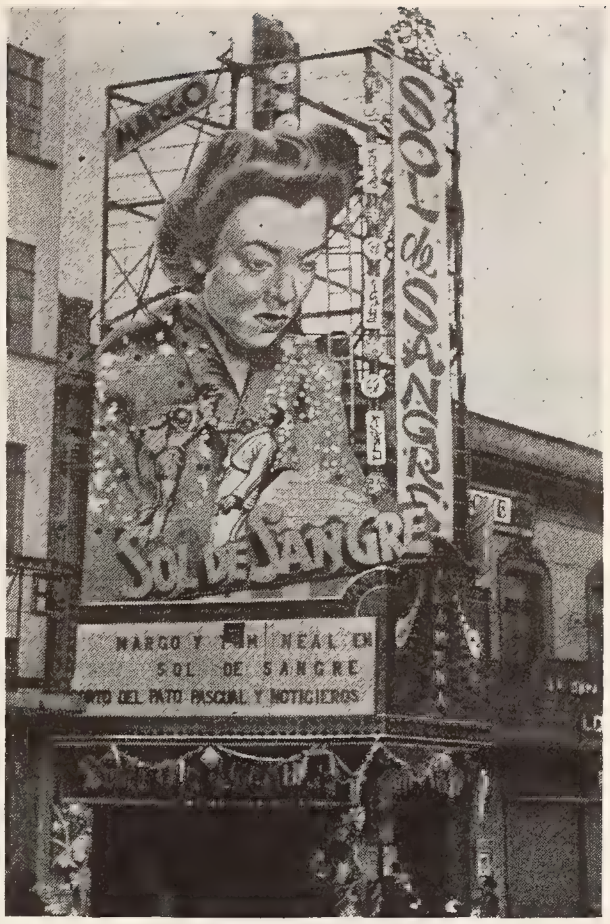

Minesweeper
RICHARD ARLEN
JEAN PARKER
RUSSELL HAYDEN

Sea Scouts furnished this excellent lobby display to exploit "Minesweeper" at the Liberty, Sharon, Pa., for manager J. G. Williams.


WAYNE
SCOTT
IN OLD OKLAHOMA

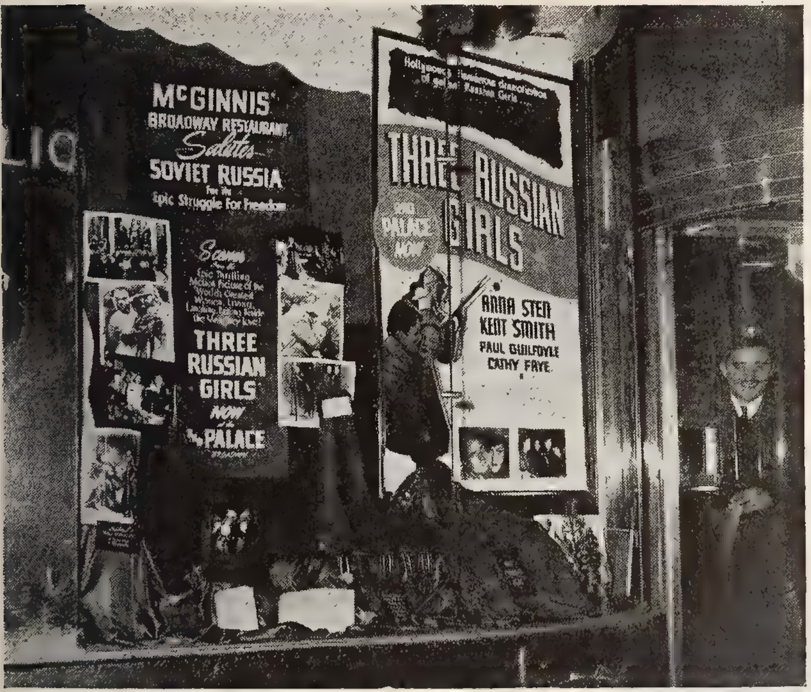
This huge illuminated overhead display helped M. Conner to publicize "In Old Oklahoma" for its engagement at the Capitol, Madison, Wis.


SOL DE SANGRE
HORRIPILANTE
MARGO
Tom NEAL
J. Carrol NAISH
EDUARDO DMYTRYK

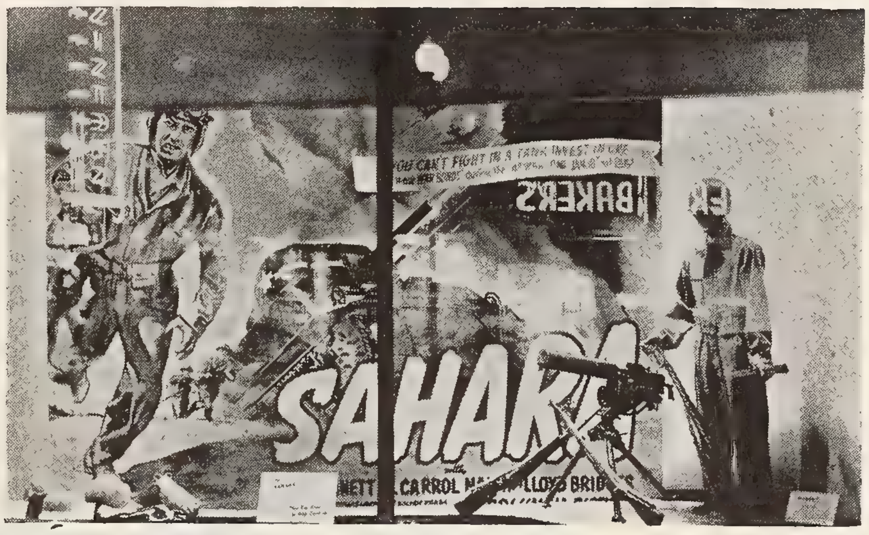

MARGO
SOL de SANGRE
SOL DE SANGRE
MARGO Y TOM NEAL EN
SOL DE SANGRE
RTO DEL PATO PASCUAL Y NOTICIEROS

Photos by Juan Guzman

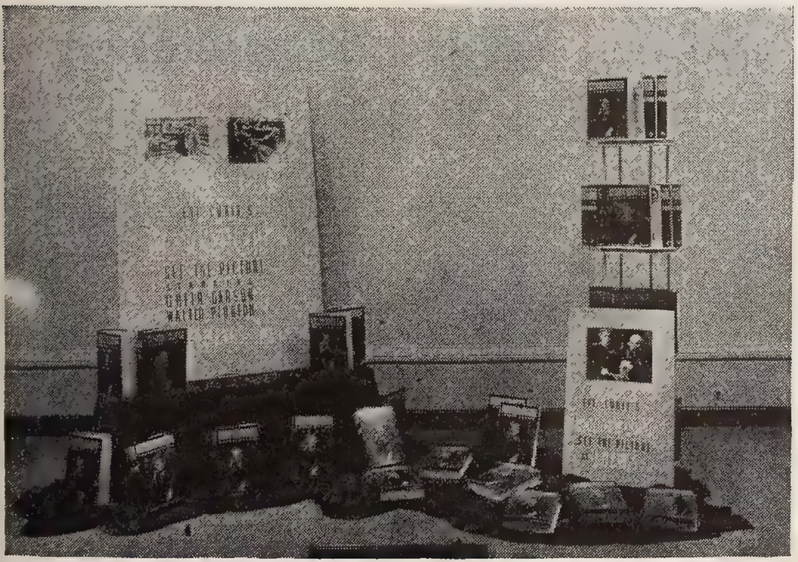
Showmanship is not overlooked by theatremen in Mexico. Above is pictured the attractive street ballyhoo employed by manager Tomas Milmo to exploit the engagement of "Behind the Rising Sun," at the Alameda theatre, in Mexico City. At right, Senor Milmo's tremendous display atop the theatre marquee.


McGINNIS'
BROADWAY RESTAURANT
Salutes
SOVIET RUSSIA
For Its Epic Struggle For Freedom
THREE RUSSIAN GIRLS
NOW
PALACE
THREE RUSSIAN GIRLS
PALACE NOW
ANNA STEN
KENT SMITH
PAUL GUILFOYLE
CATHY FRYE

Ray Connor, manager of the Palace, New York, secured this attractive window display for "Three Russian Girls," in the window of one of the city's most popular restaurants.

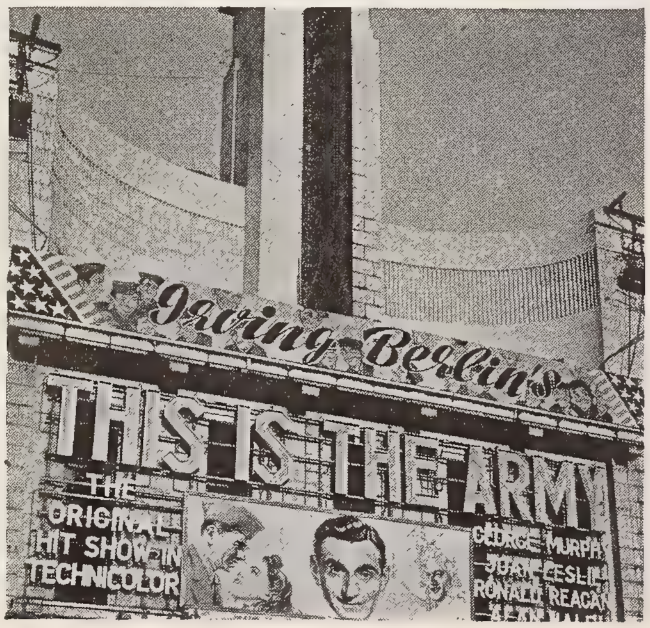

BAKERS
SAHARA
CARROL NAISH LLOYD BRIDGES

Bill Sears, manager of the Orpheum, Minneapolis promoted a full window display with this effective 24-sheet cutout on "Sahara."



Right, elaborate canopy display erected at the Warner theatre, Leicester Sq., in London, during the engagement of "This Is the Army".

Left, one of George Peters' window tieups on "Madame Curie" at Loew's, Richmond.


Irving Berlin's
THIS IS THE ARMY
THE ORIGINAL HIT SHOW IN TECHNICOLOR
GEORGE MURPHY
JOAN LESLIE
RONALD REAGAN

Exploiting the New Films

How the recent pictures are being sold at the first run and pre-release date showings

THE SULLIVANS

An extensive radio, newspaper and outdoor advertising campaign heralded the engagement of "The Sullivans", at the Embassy theatre, Johnstown, Pa.

The campaign was handled by manager L. M. Conrad, who made arrangements with the local civic organizations including the Lions, Kiwanis, Ad Press Club, etc., and addressed the memberships at their respective weekly luncheons. During these discussions, he explained the highlights of the picture and promoted attendance during the picture's run.

His outdoor campaign included use of lithos with posting of ten 24-sheets, 20 three-sheets, jumbo window cards, 100 one-sheets and 100 bus and car cards covering the city's entire transportation facilities.

Window Sniping and Street Stenciling Used

Window sniping was also employed and the picture title, theatre name and playdates were stenciled on streets around the city. Cards were also placed in hotel lobbies.

In addition to the regular advance lobby displays, Conrad used two special 40 by 60's using quotes from newspaper and magazine critics. Huge cutout letters forming the picture title were also used to dress up the lobby in advance of playdates.

A week in advance, the theatre cashier devoted her spare time to calling prominent persons on the 'phone and plugging the attraction with a personal message.

Nine daily radio announcements were made for a week in advance and during the current engagement.

The advertising in local newspapers started well in advance and built up to 800 line ads which were used for two days before opening.

THE BRIDGE OF SAN LUIS REY

In exploiting "The Bridge of San Luis Rey" at Loew's Vendome, Nashville Tenn., Tom Delbridge put over a number of attractive window displays which in addition to radio and newspaper plugs got plenty of local attention.

Stationery and Photographer's store got out a full window display. A special background six feet high by four feet wide was built in the window and surrounded by 16 scene stills. A huge card read: "Writing paper reflects your personality now as in the romantic days of scribes portrayed by Lynn Bari and Francis Lederer in "etc. etc." Two book shops also arranged displays featuring scene stills with appropriate theatre credit.

Ten thousand blotter-bookmarks were distributed at all public libraries, book stores, rental libraries, schools, colleges, post offices and in the writing rooms of all leading hotels. Insert cards were posted in both the downtown and neighborhood business sections.

Radio and Newspaper Coverage Complete

Radio plugs for the picture were received over WSM, WLAC, and WSIX. Feature stories with art were used in all newspapers as well as college publications.

The inner lobby of the theatre was decorated with large colored displays erected over the entrance doors. Out front currently, were three colored frames and a colorful valance which were used underneath the entire marquee.

WRITING PAPER
REFLECTS Your
PERSONALITY
Lynn Bari Francis Lederer
The BRIDGE of SAN LUIS REY
Loew's

Manager Tom Delbridge arranged this attractive window plugging the engagement of "Bridge of San Luis Rey" at Loew's Vendome, Nashville, Tenn.

For the opening at Loew's Century Theatre in Baltimore, manager Bill Saxton and publicist Gertrude Bunchez put over an effective ballyhoo stunt which drew plenty of attention.

In the lobby, an artist, dressed in a smock, worked with charcoal and pencil on a sketch of a huge blow-up of Lynn Bari. Each day during the busiest hours the artist would start copying the blow-up and complete the sketch with full title and playdate.

Betty McCall, of WCAO gave the picture her full 15-minute program, comparing the book with the picture—and full credit to its opening at the theatre. Additional spot plugs were secured over WITH and WFBR.

Window displays on books were arranged in the four drug stores. Each display utilized 22x28 colored blow-ups with appropriate credit cards. Special announcements were used on bulletin boards of local defense plants.

Reisinger Ties Up Merchant For Quarter Page Ad

Bill Reisinger, of Loew's in Dayton, arranged several tie-ups and a co-op was put over with a local jeweler, which brought a quarter-page ad. A large department store got out an attractive window on Spanish scarfs.

More than 15,000 toll bridge cards were distributed at three local bridges. Copy on cards read: "There is no toll on 'The Bridge of San Luis Rey'—cast—theatre.' Stunt got plenty of word-of-mouth.

Three department stores arranged window displays featuring copies of the Thornton Wilder novel with full credit to the engagement. One-sheet and one-sheet posters were used in the billing campaign.

LIFEBOAT
by JOHN STEINBECK

Above, one of the large lifelike cutouts featured by J. Musselman, manager of the Rialto, Louisville, Ky., to publicize "Lifeboat". Left, Harry Browning, advertising director for M. & P. theatres, Boston, assisted by Paul Levi and Jack Saef, provided a live trailer on "Lady in the Dark" for advance exploitation. Fashion preview featured models wearing gowns used in production of the picture, and attracted unusual attention.

"Pin Up Girl" Beauty Show Held by King

Highly successful for Red King at the Keith Memorial, in Boston, was the "pin-up girl bathing beauty contest" recently staged there. To inaugurate the stunt, Red distributed tinted two-fold heralds, the covers of which carried a silhouette form of a Hollywood pin-up girl, with the face blotted out and a question mark instead of the features. Copy below read: "Are you Boston's Hollywood Pin-up Girl?" The inside spread was devoted to contest rules, while the back cover carried current picture and stage show copy.

Applications and letters were mailed to 300 applicants of former beauty, talent and jitterbug contests; 250 full-sheet cards with theatre copy and amount of cash prizes were distributed to areas near dance halls, defense plants, department stores, etc., and 10,000 heralds with applications on reverse side were distributed in the city and surburban areas. Advance trailers were run on the screen of both RKO theatres in advance. Lobby displays were planted and underlines used on all ads 10 days in advance.

Prizes Promoted from Local Merchants

Local merchants were promoted for prizes to the extent of 50 pairs of stockings, two dresses, two permanent waves, candy, shoes, etc., in addition to cash prizes which were awarded. Personal contacts by King to promotion managers of defense plants, resulted in two special defense plant nights at the theatre.

Postcards with day, date, place and time to report were sent to each contestant upon receipt of application. As each girl applied, she was asked to take a few applications with her for her friends to sign and return. This resulted in a number of extra applicants.

Gerst Devises Unique Contest for "Phantom"

Most of the action in "Phantom Lady" is concerned with the search for a woman who wore a peculiar hat. This prompted William Gerst, manager of the Senate theatre in Harrisburg, Pa., to have a woman dressed like the one in the picture—and with the same hat—tour the city. He made a tie-up with the *Harrisburg Telegraph* whereby those who recognized the phantom lady were awarded War Bonds.

To start the contest off, Mayor Melliken was photographed greeting the phantom lady and wishing her Godspeed on her journey through the city. This photo—showing only the back of the phantom lady—was printed in the *Telegraph* to provide a clue as to what the phantom lady looked like to make it easy for the public.

Jolley Invites Sea Cadets To "Corvette" Opening

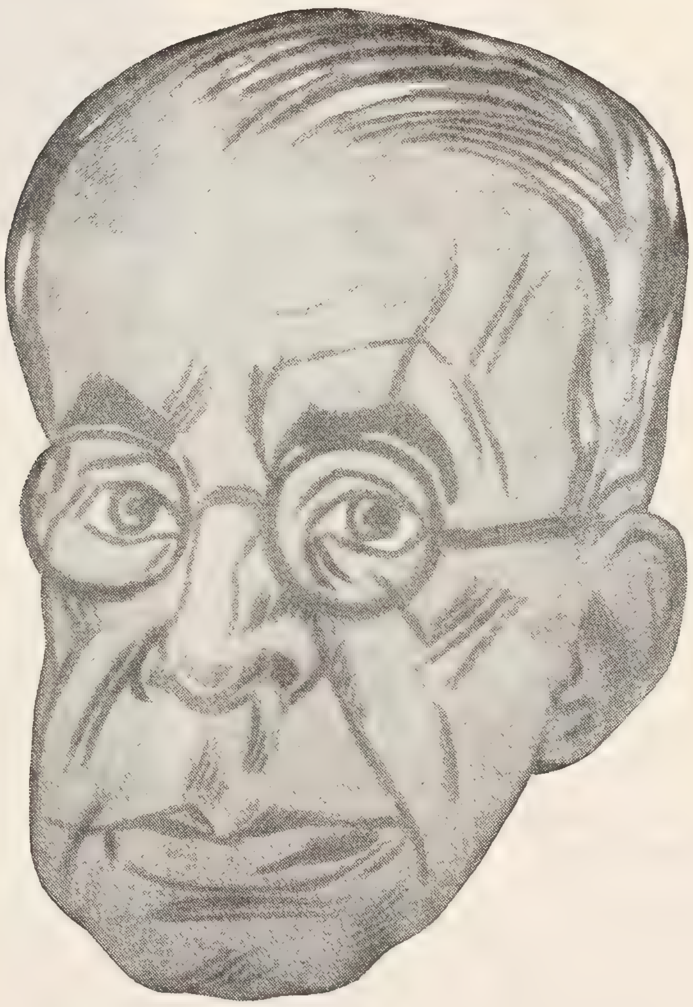
Extra publicity was garnered by Mel Jolley for his opening of "Corvette" at the Marks theatre, in Oshawa, Ontario, when he invited members of the Oshawa Sea Cadet Corps to the opening of the picture. Jolley further stressed the Canadian angles of the picture in all his ads.

For "Footlight Glamor," Mel ran an ad at the top of the comic section to help build Blondie.

Sturgess Holds Contest For "Happy Land" Date

At entirely no cost to the theatre was a tieup for "Happy Land," which was landed by Ronald Sturgess at the Schine Holland, in Bellefontaine, Ohio. The cooperating pharmacist ran a three column ad, which included a two-column cut of the stars and an offer of Bonds, Stamps and guest tickets to readers who submitted the best prescription "to keep America a 'Happy Land' or make it even happier." Sturgess reports that every small community within a radius of 25 miles participated in the event, which was evident by the goodwill created through the promotion and which had a demonstrated value in the opinions of his patrons, expressed without solicitation.

FILMACK — ALWAYS
for Good and Quick
SPECIAL TRAILERS!
1327 S Wabash Ave Chicago, 5 Illinois



Caricature by
BORIS CHALIAPIN

Ashton Stevens

Ashton Stevens is the dean of drama criticism in Chicago. His six-day-a-week column in the Herald-American accounts a great deal for the popularity of its amusement pages, which in turn accounts for the Herald-American's popularity with result-demanding amusement advertisers. In 1943 the Chicago Herald-American printed over one million lines of amusement advertising.

Chicago HERALD-AMERICAN
EVENING *and* SUNDAY

Nationally Represented by
HEARST ADVERTISING SERVICE

Round Tablers Report on War Loan Activities

Merle R. Blair, manager of the Regent, in Cedar Falls, Iowa, is rightfully proud of his accomplishment in behalf of the Bond Drive. His city has a population of 10,000 and the theatre a seating capacity of 778. Over 1,600 Bonds had been sold before the Drive was concluded. Blair enlisted cooperation of local and county newspapers and merchants who aided in the publicizing of a Premiere which netted almost $200,000 in E Bond sales.

The Bond Premiere staged at the Midwest theatre, in Oklahoma City, drew a capacity crowd with Governor Kerr and other prominent state officials appearing on the speakers list.

Jack Swiger, publicity director for Standard Theatres, in that city was in charge of the publicity and arrangements which included the premiere showing of "The Fighting Sea Bees."

Jack Flex at the Keith theatre, in Syracuse, arranged with one of the largest department stores there to dedicate one day a week to one of the occupied countries. This was called "A Tribute to the Unconquerables." The store gave a window display to these nations. One day was dedicated to Poland, another to Czechoslovakia, etc. Bonds were sold at the store and tickets to Keith's were given to each Bond purchaser.

Sid Dickler at the Warner Belmar, in Pittsburgh, through the cooperation of the American Legion, concentrated on kids in his vicinity to bolster the sale of Bonds. Stories were run in the papers to the effect that a Bond would be presented by the Legion to the boy and girl selling the greatest number of Bonds. At the conclusion of the drive another story was landed in the newspapers with the winners' names.

Many Use Lobby Board Seating Charts

In connection with the lobby boards indicating the seating capacity for Bond sales, theatremen have utilized various schemes to put this across to their patrons. Jack Matlack at the Broadway, in Portland, Ore., for example invited Bond purchasers to print their names on a theatre seat indicated on the board. Before the end of the drive, Jack had an overprint on his board reading: "We have filled our quota."

Richard Burbank at the Victory, in Holyoke, Mass., purchased the first Bond for his brother, formerly assistant manager, and now in service.

Mildred FitzGibbons at Skouras' Roosevelt theatre, in Flushing, L. I., went over the top in the Fourth War Loan Drive with a Bond premiere that netted the sale of 2,700 Bonds, or a total of $180,000 in a 1,751-seat house. The Merchant Marine Academy Band opened the ceremonies and the American Legion presented the colors. Lew Lehr, Bud Hulick and Clayton "Superman" Collyer were masters of ceremonies and presented an array of talent.

Miss FitzGibbons succeeded in getting the Flushing Chairman of the Air Raid Wardens to divide his territory into two districts with her theatre as one of the divisional headquarters. Through a screen trailer, 125 War Bond captains and lieutenants were culled. A past commander of the American Legion Post was appointed chairman of the district and directed the work of the committee in addition to securing cooperation of all civic organizations. Mildred kept a daily record of the Bond sales of each worker and a special citiation will be presented to each. She also ran a "thank you" trailer, commending patrons on their generous purchases and the Bond solicitors for their efforts.

A double premiere was staged by the Wometco theatres and Paramount Enterprises, in Miami. The Wometco Lincoln theatre premiere of "Lifeboat" was held and a total of $2,600,000 in Bonds was sold by the two outfits.

Rockwell Institutes a "Bondsapoppin'" Premiere

Highly successful for Ken Rockwell at the Palace theatre, in Jamestown, N. Y., was his "Bondsapoppin'" premiere at which promoted merchandise was auctioned off on the stage. Front page four column stories were landed, when Mayor Samuel A. Stroth sold his services for $1,600 in Bonds, acting as a maid in the home of a local resident. The Mayor was accompanied to the residence by a *Post-Journal* photographer, who covered the event. According to newspaper stories, the show netted $140,000. Incidentally, a bottle of champange brought $6,000 the two houses. A master of ceremonies conducted the auction.

Sam Gilman at Loew's Regent, in Harrisburg, Pa., held a Bond premiere of "A Guy Named Joe." A packed house brought the sale of $260,000 in Bonds.

New York Managers Also Active for Drive

In New York City, manager Jerry Schur of the Laconia and Wakefield theatres, conducted a Stage auction to promote the sale of War Bonds during the Drive at the former house and at the latter arranged a special stage and screen show in conjunction with talent promoted from the War Activities Committee.

For the Auction, he tied in with local merchants who donated prizes which were presented to the highest Bond bidders. Over $50,000 in sales was realized between the two houses.

At the RKO Fordham theatre, in New York, manager Max Mink reports that he held a Baby Beauty Bond Contest, which drew 127 entries. $675 was promoted from local merchants which went into War Bonds which were presented to 27 of the winners.

A local laundry placarded its fleet of delivery trucks advertising the Contest and the Fourth War Loan Drive. Over $308,000 in Bonds were sold at the theatre.

Arnold Gates, manager of Loew's Stillman theatre, in Cleveland, decked out his lobby Bond booth as a bargain counter with appropriate signs and calling attention to the fact that $18.75 was the special price for a $25 War Bond.

10-Year-Old Sells Bonds

BUY A BOND
FROM
CARL J. BUEHLER Jr.
MY GOAL $50,000
$45,000
$35,000
$25,000
BUY WAR BONDS
LOEWS THEATRES
ARE OFFICIAL ISSUING
AGENTS OF WAR BONDS

Photo by Handy & Boesser

Carl Buehler, 10-year-old super Bond salesman, was pressed into service at Loew's State, Newark, N. J., to help that theatre reach its quota in the recent Drive.

Young Carl, who has received nationwide publicity for his Bond selling efforts, and who has received recognition from President Roosevelt, was driven to the theatre in an Army jeep. Using the theatre public address system, he addressed the passers-by by exhorting them to buy Bonds.

Local newspapers carried stories and photos. The State is managed by William S. Phillips, who credits his two assistants, Ann Botempo and Inga Hoelting with execution of the promotion.

PERSONALS ON SHOWMEN

By Staff Photographer

"NOTHING TO IT," says Corporal Harold Heller, in reply to the query, "Is Army life tougher than running a theatre?" The question was asked of the former manager of the RKO Dyker in New York, during recent visit with Mrs. Heller to the Round Table office.

CHARLES BOASBERG, RKO - Radio Eastern Central district manager, has been appointed metropolitan district manager in New York, succeeding Robert Wolf, who leaves for England soon to become managing director for RKO-Radio there. Phil Hodes, member of the New York branch sales staff, has been promoted to branch manager; and B. G. Kranze, Cleveland branch manager, has succeeded Boasberg. Al Kolitz has succeeded Kranze and Tom Bailey of San Francisco succeeds Kolitz as branch manager at Denver.

ELTON SAMUELS is now managing the Victory theatre, in Detroit; Saul Saxton is at the Ritz; Ted Malepsy is managing the Imperial; Frank Leonard the Great Lakes, and Mrs. Marjorie Bauer the De Luxe.

FRANK HOFFMAN, formerly of Chicago, is promoted from assistant manager to manager of the Iowa, in Cedar Rapids, Ia.

MARTIN ROSEN, manager of the RKO Hamilton theatre, in New York City, has been shifted to the Regent, succeeding Sam Taub, resigned; J. J. Thompson, manager of the Marble Hill, moves to the Hamilton, with E. Devitt, assistant manager of the Coliseum promoted to manager of the Marble Hill.

JAMES PENDERGAST, manager of the Capitol, in Cincinnati, has switched posts with J. E. Jones, manager of the Shubert.

JUNIOR SHOWMEN

MARIO LAMARRA, to Mr. and Mrs. Mario Giardano. The father is manager of the New Bradford theatre in Bradford, Pa.

STANLEY BENFORD, manager of Warner's Colonial theatre, Philadelphia, has resigned to join a theatre chain in New York City.

RALPH TITETT has been named manager of the Fox theatre, in Aberdeen, Wash. V. P. Byrne, formerly at the Fox, in Denver, is now in charge of both the Elsinore and Capitol theatres, in Salem, Ore.

WALTER BELL, formerly manager for Kurson, in Maine, has been appointed manager of that circuit's Reading theatre, in Reading, Mass.

LARRY KENT has been promoted to assistant manager at Loew's Palace, in Hartford, Conn., following the transfer of Helen Rossiter to the Majestic, Bridgeport, Conn.

CHARLIE ZINN, Century manager, in Minneapolis, replaces W. A. Steffes as manager of the State, while Joe Clements moves from the Gopher to the Century as manager. Lawrence Stewart leaves the Strand, St. Paul for the Gopher and Elmer Klempke, assistant at the Orpheum, in St. Paul, succeeds Stewart.

DAVE PERKINS is now managing the Ritz theatre, in Lyndhurst, N. J.

DON BARHYDT, former manager of the Court Square theatre, in Springfield, Mass., is now managing the Strand, in Gloucester.

JOHN SCANLON, JR., former manager of the Tremont theatre, in Ansonia, Conn., is the new manager at the Palace, in Torrington, Conn.

GEORGE McHUGH has been named manager of Warner's Leader theatre in Philadelphia. He succeeds Charles Becker, who has become a rotating manager for the circuit.

HAPPY BIRTHDAY

March 5th
Austin C. Bray
S. D. Weinberg
Carl J. Rindcen
Roy Patience
Ralph W. Braswell, Jr.
Jonas F. Thomas
John W. Ennis
Arthur Groom

6th
Johnnie Burrell
Julius Lamm
Henry Spiegel
Phil Kielpinski
Sidney W. Pink
Fred W. Reid

7th
Emanuel Friedman
Bob Murray
Charles B. Hann
Jack C. Clelland
Arnold Nathanson
Robert Berezin

8th
Jack T. Beachler
John K. Menzies
Ralph J. Batschelet
Anselmo Preciado

March 9th
R. T. Kemper
Fahnley Bridges
Orville E. Lockrem
George W. Lake
Charles E. Grace
N. H. Salyer

10th
Fred Perry
Antonio Balducci
David Dallas
Sam Mandelbloom
Sidney L. Bowden
Nathan Cohen
Cecil A. Smith
Edwin E. Enke
James Grizzanto
William J. Abeln

11th
N. L. Tower
J. Howell Luter
C. Clifford Reed
A. Birk Binnard
Leonard Workman
George Fishman
Robert L. Lippert
George Sofia
Henry G. Dannenberg

March 12th
Pierre Boulogne
Glen Downing
George A. Miller
H. Cavanagh
Art K. Farrell
L. Novy
J. D. Courtney
Jim W. Stokes

13th
E. P. Nelson
Fred Montgomery
Hoyt A. Howard
Danny Danrea
Edward J. Friedwald

14th
E. W. Thomas
John G. McGee
I. J. Segall
Harry A. Salisbury
John M. Divney
A. B. Morrison
Frederick H. Laurans

15th
Sam J. Wheeler
Henry A. Steibing
Hobson S. Johnson
John W. Kniseley
J. M. Nix

March 16th
Theodore K. Kraft
Dave Williams
Sydney Gates
Abraham Goldstein
Charles Silver
Morris Robertson
Johnny Matis

17th
Walter Tooley
Marion B. Shepherd
Melvin Jolley
Bert Henson
George A. Gookin
John J. O'Connor
Larry Carkey
Ross A. Jones
Joseph Weiss
Lorne K. Dunham
Frank E. Boga
Edward De Cosma
Max R. Griffin
Elmer Cupp

18th
Jack Austin
Gene Kearney
J. H. Voerster
A. J. Matthews
Edward A. Bazaras

EARL CRAWFORD of the RKO theatre, in Trenton, N. J., has been appointed to the managerial post at the Merritt, in Bridgeport, Conn.

MR. & MRS. SHOWMAN

WILLIAM SCHOLL to PEARL MONSKY of Omaha. Scholl, now a Lt. j.g. in the Navy, was former ad and publicity director for the Fox in Detroit, and prior to that was with Terry Turner for four years, handling exploitation in the Cleveland and Detroit areas.

CLASSIFIED ADVERTISING

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions, for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P. M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

THEATRES

WANTED: MOTION PICTURE THEATRE. MUST be up-to-date, going, paying and located in Florida or other Southern coastal state. Give full particulars. JIM CAMP, Box 326, Tallahassee, Fla.

FOR SALE—MODERN 800-SEAT THEATRE, DOing good business in good W. Va. manufacturing town. Also fine dwelling. Must sell due to health, BOX 1704, MOTION PICTURE HERALD.

WANTED: BUY OR LEASE, THEATRE, WESTern Pennsylvania, West Virginia. Well experienced. BOX 1710, MOTION PICTURE HERALD.

THEATRES WANTED—NEW ENGLAND. GIVE complete information. BOX 1709, MOTION PICTURE HERALD.

WANTED: BUY OR LEASE NEIGHBORHOOD theatre, Chicago or vicinity. Give details regarding capacity, condition equipment. BOX 1711, MOTION PICTURE HERALD.

POSITIONS WANTED

DISTRICT MANAGER, BOOKER, SUPERVISOR, with independent circuit. Army discharged. Now employed. Offer considered. Box 1706, MOTION PICTURE HERALD.

MANAGER—AGE 44, NOW EMPLOYED, WISHES change. Experienced in buying, booking, exploiting. Honest, sober, industrious. Good references. Will go anywhere. ADDRESS BOX 1708, MOTION PICTURE HERALD.

YOUNG MAN EXPERIENCED MANAGEMENT operation colored theatres want connection with opportunity to invest in, and operate theatres. BOX 1715, MOTION PICTURE HERALD.

BOOKS

COMPLETELY REVISED 7TH EDITION OF Richardson's Bluebook of Projection with treatise on Television and complete Sound Trouble-Shooting Charts, as well as host of additional up-to-the-minute text on sound and projection equipment. Order Now! $7.25 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York (20).

MOTION PICTURE SOUND ENGINEERING—547 pages; illustrated; covers every practical method and process in present-day sound engineering. Leading engineers explain every detail of apparatus and its arrangement, with diagrams, tables, charts and graphs. This manual comes straight from the workshops of the studios in Hollywood. It is indispensable to everyone working with sound equipment. Price $6.50 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

NEW 567 PAGE BOOK ON AIR CONDITIONING, by Charles A. Fuller, authority on the subject. Available for theatre owners contemplating engineering changes. Book is cloth bound with index and charts and covers every branch of the industry as well as codes and ordinances regulating installation. Order now at $4.00 a copy postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York (20).

SOUND TROUBLE SHOOTING CHARTS. A handy tool in the booth. Gives the answers to all questions regarding trouble shooting on every type of sound equipment. $1.00 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York. (20).

BOOKKEEPING SYSTEM

THEATRE MANAGEMENT RECORD AND TAX Register. This new accounting system is the finest book of its kind ever made available to an exhibitor. In addition to being complete in every respect, it is simple—so much so that it is not necessary to have had bookkeeping experience in order to keep an accurate, complete and an up-to-minute record of the business of your theatre. The introductory price is only $2.00 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York (20).

HELP WANTED

WANTED ASSISTANT HOUSE MANAGER. Permanent position with excellent future. State age, experience, references, salary expected and draft status. Reply to COLUMBIA AMUSEMENT COMPANY, Paducah, Ky.

WANTED INTELLIGENT, EXPERIENCED MOtion picture operator with personality and appearance suitable to be eventually promoted to house managership. Give full details in your letter, stating age, experience, references, salary expected and draft status. Reply to COLUMBIA AMUSEMENT COMPANY, Paducah, Ky.

STUDIO EQUIPMENT

TWO RCA 16MM. NEWSREEL RECORDING CAMeras, shoots picture and records sound. One complete with two microphones: spring motor; extra studio galvanometer; recording amplifier; three lenses, including telephoto; visual finder; all cables; headphones; carrying cases and batteries, $975. Other has one F3.5 lens; 4 stage amplifier with Western Electric pre-amplifier; Veeder counter; microphone; cables; headphones; cases, $625. Both excellent condition. Send for bulletin. S. O. S. CINEMA SUPPLY CORP., New York 18.

BUSINESS BOOSTERS

BINGO CARDS, DIE CUT, 1 TO 100 OR 1 TO 75, $2.25 per thousand, $20.00 for 10,000. S. KLOUS, care of MOTION PICTURE HERALD.

NEW EQUIPMENT

CRYSTAL BEADED SOUND SCREENS, 39½c. sq. ft.; Flextone washable, 30½c. chrome diffusive, 23½c.; changeable letter admission signs with 50 characters, $6.45; rear shutters for Simplex, $77.50; shelf worn boxoffice heaters, $6.95; 2½ gallon fire extinguishers, $14.95; quart pump type, $11.25; two quart, $13.50; Wollensak 4" Series I lenses, $13.95; rechargeable flashlight batteries, $2.20; rectifier bulbs, 15 ampere Gordos, $6.95; six ampere Westinghouse, $3.95; Suprex carbon savers, 98c. S. O. S. CINEMA SUPPLY CORP., New York 18.

SIGN PAINTING. EASY WAY TO PAINT signs. Use letter patterns. Avoid sloppy work, wasted time. No experience needed for expert work. Free sample. JOHN RAHN, A1329 Central Ave., Chicago, 51.

USED EQUIPMENT

200 AMERICAN SEATING CHAIRS HEAVY seven ply back, five ply seat, late model, rebuilt, $4.50; 100 American Seating veneer back, squab padded cushion, reupholstered. $3.50. Limited quantities full upholstered and panel back spring cushion chairs. Wire now. S. O. S. CINEMA SUPPLY CORP., New York 18.

CLOSING OUT PUBLIC ADDRESS EQUIPMENT (send for list); Simplex SI latest type mechanisms, $475; rebuilt Electrolux vacuum cleaner, $69.50; Simplex SP 2,000' sound projectors, $325; twin 50 ampere Suprex rectifiers, rebuilt, $297.50; single 45 ampere type, $112.50; 20/40 arc generators, $57.50. Winter bargain bulletin ready—get yours. S. O. S. CINEMA SUPPLY CORP., New York 18.

SALE TWO POPCORN MACHINES. A1 CONDItion. CECIL R. ATKINSON, Star Theatre, Star City, Ark.

WANTED TO BUY

MOVIE TRADE MAGAZINES, ANNOUNCEments, stills, before 1930. 611 NORTH FAIRFAX, Los Angeles 36.

POPCORN MACHINES WANTED. LATEST AND largest Manley, Burch, regular or counter models. Give full information. EL RENO THEATRES, El Reno, Okla.

TRAINING SCHOOLS

THEATRE EMPLOYEES: TRAIN FOR BETTER position. Learn modern theatre management and advertising. Big opportunities for trained men. Established since 1927. Write now for free catalog. THEATRE MANAGERS SCHOOL, Elmira, New York.

Hoffman Dies In Hollywood

M. H. Hoffman, well known exhibitor and producer and president of Liberty National Pictures, independent producing unit, died in Hollywood Tuesay. He was 68.

Mr. Hoffman began his career in the industry in 1910. Prior to that he had practised law.

He was born in Chicago, Ill., in March, 1881, and was educated at the College of the City of New York and at New York University.

He entered the motion picture business originally as an operator of theatres in New England. Later he became general manager for Universal, which post he held until 1917. He founded and operated the Tiffany Company and was its vice-president and general manager until he sold out his interests to L. A. Young in 1929. A year later Mr. Hoffman organized Liberty Productions and in 1931 he formed Allied Pictures, of which he was president, and M. H. Hoffman, Jr., was vice-president.

In 1933 he organized Liberty Picture Corporation, after he had sold his interests in Liberty Productions. The company was later changed to Liberty National, of which he was president until the time of his death.

Mrs. Celia Durwood, Wife Of Circuit Manager

Mrs. Celia Taxman Durwood died February 24 at Menorah Hospital, Kansas City, after having been ill six months. She was the wife of Edward D. Durwood, general manager of the Durwood-Dubinsky Brothers circuit.

Mrs. Durwood was a native of Rock Island, Ill., as is her husband. She met Mr. Durwood in Kansas City, however, and they married in 1919.

The Durwoods had two sons and one daughter. The daughter was married February 11 to Lt. Bayard Grant. The sons are Stanley Hugh, aviation cadet, and Richard Mark, student at Phillips Academy, Andover, Mass.

Harry Weinberger; Was Copyright Expert

Harry Weinberger, theatre lawyer, whose specialty was copyright, died at his New York home Sunday. Mr. Weinberger had many theatrical clients, among them Eugene O'Neill and Rudolph Schildkraut. He was unmarried.

Edith Sharff

Edith Sharff, manager of the Sheldon theatre, Sheepshead Bay, New York, died in Hartford Hospital March 2, after a brief illness. Two brothers and six sisters survive.

Peter David

Peter David, 70, for many years state representative and also a circuit owner, died at his Tacoma, Wash., home February 24.

Hugh Barrett Dobbs

Hugh Barrett Dobbs, known as "Captain Dobsie" on stage and radio, died in Portland, Ore., February 25, at the age of 59. He was credited in some circles with discovering Nelson Eddy and band leader Horace Heidt.

John Luce

John Luce, press agent, 73, died in Boston, February 27. He had been ill for several years. Mr. Luce was press agent for the Shuberts, and for grand opera companies. In motion pictures, he was agent for roadshows.

Lima, Ohio, Has Curfew

Theatre operators of Lima, Ohio, have agreed to prohibit children under 16 from entering theatres after 9:45 P.M. unless accompanied by parent or guardian.

PRODUCT DIGEST

In This Week:

SHOWMEN'S REVIEWS

THE RELEASE CHART

Reviews

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

(Running times in all instances are the official times given by the distributors.)

Cover Girl

(Columbia)

Technicolor Musical

All that Technicolor, Terpsichore and the allied forces of musical entertainment can contribute to an enterprise in customer and exhibitor interest is present and handsomely accounted for in this co-starring of Rita Hayworth and Gene Kelly at top of a cast lush with names and talents. The picture is neck-and-neck with the best Technicolor musicals in anybody's portfolio of hits.

Miss Hayworth has an edge in story importance, closely crowded by Kelly, and stands out, as to beauty, above the 15 professional cover girls brought to Hollywood to appear—gorgeously—in the picture. She plays a singer in a Brooklyn cafe show who wins a cover-girl contest and leaves her buddies—played by Kelly and Phil Silvers—to go on up the ladder of fame alone, returning finally to rejoin and marry Kelly. She performs a handful of song-and-dance routines, all spectacularly staged, with an artistry to set the town—any town you name—talking.

Kelly, playing the cafe owner and dancer in his own stage show, combines a sort of strong-silent-man role with some whirlwind dancing numbers which include a me-and-my-shadow routine that threw the preview audience into an uproar of appreciation. This topper in upwards of a dozen production numbers is one for the books. Close runner-up to it is a Tony Pastor's production number, by Miss Hayworth, which introduces new and tricky stage devices likely to be emulated by many a producer of musicals in the future.

Music by Jerome Kern and lyrics by Ira Gershwin enrich and make doubly memorable the super-super dances staged by Val Baset and Seymour Felix with M. W. Stoloff directing the music brilliantly.

Comedy, of which there is plenty, is handled by Silvers, duplicating his hits in other Technicolor musicals, and by Eve Arden, portraying a sophisticate who knows all the words on both sides of the social fence.

Virginia Van Upp's screenplay, from an adaptation by Marion Parsonnet and Paul Gangelin of a story by Erwin Gelsey, is a neat job of telling quickly, between production numbers, a story strong enough to carry over and around the whopping routines which are the picture's essential content.

Otto Kruger, playing a wealthy publisher of a glamour magazine, Lee Bowman as a Broadway producer, and Jinx Falkenburg, as Jinx, top a solid supporting cast.

The 15 professional cover girls, identified in one sequence with the magazines their likenesses have decorated, constitute an arsenal of pulchritude to which the Technicolor camera imparts full value.

Production by Arthur Schwartz, who was assisted by Norman Deming, and direction by Charles Vidor are of grade and quality to set this picture apart in their respective records as a peak achievement.

Previewed at the Pantages theatre, Hollywood, on a rainy Thursday night to an audience drawn by "What a Woman" which manifested by frequent applause and consistent laughter its complete endorsement of the previewed production. Reviewer's Rating: Excellent.—William R. Weaver.

Release date, April 6, 1944. Running time, 110 min. PCA No. 9395. General audience classification.

Rusty Parker ....Rita Hayworth
Danny McGuire ....Gene Kelly
Lee Bowman, Phil Silvers, Jinx Falkenburg, Leslie Brooks, Eve Arden, Otto Kruger, Jess Barker, Anita Colby, Curt Bois, Ed Brophy, Thurston Hall, The Cover Girls.

The White Cliffs

(Metro-Goldwyn-Mayer)

Two Nations in Two Wars

Leo, and the Lion of St. George are hallmarks again on a Metro story of Anglo-American background which skillfully clangs emotional chords of heart and patriotism. This is closest to the "Mrs. Miniver" mold. Yet it is a distinctive motion picture, standing on its own eminence above the ordinary by virtue of a sweep of human interest and international awareness. These are conveyed with top film-making finesse.

Focus again is on the interest of people in people and their reactions to loves, wars and death. In larger perspective, England is pictured for Americans, and their common heritages and objectives are boldly stressed.

The camera follows the impact of two wars on a wife and mother, an American girl who went to England in 1914 for two weeks and stayed thirty years. It tells a poignant story. She marries Sir John Ashwood and loses him during the first world war. Bitterly she resolves that their son shall never be similarly sacrificed.

The struggle within herself when she realizes that neither she nor her now-grown boy can escape their obligations in a new war is basic drama. He goes off with the Dieppe commandos and Susan nurses in a London hospital.

"The White Cliffs of Dover," a poem by the late Alice Duer Miller, provided the story and people. Claudine West, Jan Lustig and George Froeschel fabricated a screenplay which employs Mrs. Miller's verse, with additional lines by Robert Nathan, for transition narrative with telling effect. But the screen has added a dimension of its own, aided by the production artistry which Sidney Franklin, the producer, showed before in "Mrs. Miniver" and Clarence Brown's directorial attentions to the detail of mood demonstrated recently in "The Human Comedy."

Stellar performances by the entire cast and the full production values of Hollywood's largest studio give this play about a few people a vibrant, universal humanity. Miss Dunne's performance is the best of her career. Alan Marshal, as Sir John her husband; Roddy McDowall, and later Peter Lawford, as her son; Frank Morgan, Dame May Whitty and C. Aubrey Smith add quality performances. Marshal, incidentally, wears a mustache, and dash, which may remind many of Capt. Gable.

Music in both martial and nostalgic vein provides skillfull background. Magnificent photographic representations of Devon countryside may be a pleasant surprise to audiences who associate England with fog, the Thames embankment and cops in funny hats.

Behind this personal story there is exemplified the way people of different countries learn to understand each other. Susan, in her affection for Britain, never loses Yankee pride in her own U. S. A. She learns that there is similar core beneath surface differences. The final lesson takes place in the hospital when her young son comes back from battling at Dieppe beside the U. S. Rangers to phrase a stirring plea that men of the two nations shall not twice have died in vain.

This is a picture which indeed will call for special display and careful showmanship.

Seen in a New York projection room. Reviewer's Rating: Excellent.—John McH. Stuart, Jr.

Release date, not set. Running time, 126 min. PCA No. 9825. General audience classification.

Susan	Irene Dunne
Sir John Ashwood	Alan Marshal
Young John	Roddy McDowell & Peter Lawford

Frank Morgan, C. Aubrey Smith, Dame May Whitty Gladys Cooper, Elizabeth Taylor, Van Johnson, John Warburton, Jill Esmond, Brenda Forbes, Norma Varden.

Tunisian Victory

(MGM-MOI-OWI)

An Historic Campaign

The long-awaited film on the battle for Africa is already an historic document although Metro-Goldwyn-Mayer has just arranged its release. It is history in part because the world battle has pushed so far beyond Tunis and Bizerte in the intervening months, but also because careful preparation has given it perspective and an exciting progression.

There are superb shots of tank and artillery battles, of naval shelling in the night and infantry gaining ground foot by foot, but these no longer possess the immediacy of the newsreels. Instead they are the execution of a larger plan which excellent editing by Col. Hugh Stewart and Col. Frank Capra has brought out with splendid clarity.

Preparation for the battle is taken right back to its beginnings in American and British factories, to the secret sailing of huge convoys, while the boys on the deck argue the merits of Norway and India. The script follows through the landings in Africa, when Naval batteries thundered at Oran and Casablanca, pictures the surge across the continent to within sight of Tunis and then the heart-breaking retreat to the mountains.

This sweep is shown not only in hard fighting but also in cleverly animated maps which keep the larger meaning of the battle constantly before the audience. When the final battle begins, the plan has been fully explained; Kasserine Pass, Gafsa and the hills behind Tunis are given their strategic significance. Victory brings more than a feeling of elation. There is the sense also of a job brilliantly conceived and doggedly carried through.

The film itself typifies the Anglo-American cooperation which characterized the campaign. It was produced by British and American service film units and given narrative form by J. L. Hodson, British documentary writer, and Capt. Veiller of the American forces. The contributions of the two armies are distinguished in the commentary, with Burgess Meredith and Bernard Miles alternating in the narration. But always there is the point that it is our war, no matter which men are under fire.

There are few lapses of interest in the 80-minute film, and more than one occasion for a smile or a song. Exhibitors may be sure of interested audiences wherever it is shown, on either side of the Atlantic or in lands newly freed.

Seen in a New York projection room. Reviewer's Rating: Excellent.—E. A. Cunningham.

Release date, not set. Running time, 80 min. General audience classification.

Shine On, Harvest Moon

(Warner Brothers)

Back in Vaudeville

A nice variety of entertainment, from songs and comedy—both old and new—to a trained seal, lifts the latest story of vaudeville's nostalgic charms to a level of enjoyment that should mean box office popularity. Its star, Ann Sheridan, adds singing to her already well known talents and turns in a performance that more than matches that of Dennis Morgan, whose appearance in screen musicals is a matter of several years standing and as many successes. Irene Manning, his partner from "The Desert Song," has been included to bolster the feminine musical talents.

The story centers about the rise of Nora Bayes, a famous singer of the early 1900's, from cabaret entertainer to Ziegfeld star. Although the screenplay by Sam Hellman, Richard Weil, Francis Swann and James Kern follows the familiar pattern of disappointments, spiteful opposition to ultimate triumph, it is lightened by some amusing vaudeville turns, an indulgent attitude toward the manners of the times and a glowing sequence in Technicolor at the end recalling the early Ziegfeld Follies.

Morgan plays Jack Norworth, the vaudeville favorite largely responsible for Nora's chance at "the big time." His song hits, including the title number, are spotted through the film along with a new ballad everyone should be singing soon, "Time Waits for No One," by Clifford Friend and Charlie Tobias. Jack Carson, during an engaging performance as a harried magician, sings an M. K. Jerome-Kim Gannon piece, "So Dumb But So Beautiful," in delightful patter style. Sakall tends the seal, an animal of unusual intelligence named Phineas, for one of the best comedy bits.

William Jacobs, who hasn't been heard from since "Always in My Heart," turns in another good production job, aided in no small measure by David Butler's competent direction.

Seen in the home office projection room. Reviewer's Rating: Good.—E. A. C.

Release date, April 8, 1944. Running time, 112 min. PCA No. 9520. General audience classification.

Nora Bayes	Ann Sheridan
Jack Norworth	Dennis Morgan
The Great Georgetti	Jack Carson
Blanche Mallory	Irene Manning

S. Z. Sakall, Marie Wilson, Robert Shayne, William Davidson, The Ashburns, The Four Step Brothers.

Trail of Terror

(PRC Pictures)

Western with Surprises

The discovery that the boss of the bandit gang is none other than Belle, the frontier beauty, is only one of the many surprises in this PRC action offering. Dual roles are played by Dave "Tex" O'Brien as a ranger and a rustler.

This story of the frontier manages to run its course swiftly, however, and there are rough and tumble fights and crucial gunplay frequently enough to satisfy the action fans. One free-for-all in Belle's saloon is considerably above the stock western par. A series of express holdups provides the motive and O'Brien, the ranger, posing as the twin bandit, unravels the plot to Belle. She dies repentant in the final gunplay.

Oliver Drake, the director, also provided the story and screenplay. There are spots when it looks as though he wrote as he filmed, but the implausible moments are few. Alfred Stern and Arthur Alexander, producers, saw to it that there was a large enough cast to carry out the fight scenes and threw in a musical trio for good measure. The picture is above the average of the recent run of the Western mills.

Seen at the New York theatre. New York Reviewer's Rating: Good.—J. S., Jr.

Release date, September 14, 1943. Running time, 59 min. PCA No. 9432. General audience classification.

Tex and Curly Wyatt	Dave "Tex" O'Brien
Jim Steele	Jim Newill
Belle Blaine	Patricia Knox

Guy Wilkerson, Jack Ingram, I. Stanford Jolley, Bud Buster, Ken Duncan, Frank Ellis and Robert Hill.

The Monster Maker

(PRC Pictures)

Glandular Horror

In "The Monster Maker," produced by Sig Neufeld with Sam Newfield directing, PRC brings to the screen a typical horror picture, ranking well up among the Frankenstein type of entertainment. It is based on a crazed doctor's use of the little known malady, acromegaly, in his efforts to gain control over a beautiful young girl.

J. Carrol Naish, as the scientist, and Ralph Morgan, as a noted concert pianist whom the scientist subjects to an injection to bring about acromegaly, enact their roles with effective timing and restraint. Tala Birell and Wanda McKay provide the feminine interest, with the former the laboratory assistant of the scientist in love with him and Miss McKay playing Morgan's daughter, whom the scientist desires.

The story moves with sufficient pace from its opening scene where Morgan holds an audience spellbound with his artistry at the piano to where the doctor gains control over him only to meet his death when Morgan breaks away from restraining bonds to save his daughter from the doctor. All ends well when Morgan's business manager, Terry Frost, arrives on the scene, and the girl laboratory assistant assures them she can cure the pianist.

Pierre Gendron and Martin Mooney wrote the screenplay from an original story by Lawrence Williams.

Previewed at a California studio projection room. Reviewer's Rating: Good.—Jack Cartwright.

Release date, April 15, 1944. Running time, 62 min. PCA No. 9968. General audience classification.

Dr. Markoff	J. Carrol Naish
Lawrence	Ralph Morgan

Tala Birell, Wanda McKay, Terry Frost, Glenn Strange, Alexander Pollard, Sam Flint, Ace, the dog actor.

Hat Check Honey

(Universal)

Comedy with Music

A rather uninspired plot is here garnished with three important band names, so that the exhibitor has something exploitable. He has the bands of Ted Weems, Harry Owens and Freddy Slack; he also has the heavy but surefire comicality of Leon Errol.

The stars are Grace McDonald and Richard Davis, Jr. The latter plays the son of Errol, vaudeville ham, who was with his father's act until the latter dismissed him so that he, too, would not remain forever in carnival acts. Young Davis becomes a bus boy and then singer with Freddie Slack's band. "Discovered" by Hollywood actress Ramsay Ames, Davis proceeds to Hollywood, and is on the eve of stardom. He has also "gone Hollywood" under the impulsion of press agent Walter Catlett, jealous Miss Ames, and the studio publicity department—so "Hollywood" that he ignores his father and the girl he met while a bus boy, Miss McDonald.

Comes the awakening; he leaves the studio and its plans, returns to Slack's band. Meanwhile, Miss McDonald has sold a story to the studio, and it needs for its star Mr. Errol. Errol demands his son as co-star. The studio agrees. Simultaneously, Davis is reunited with Miss McDonald.

Will Cowan was associate producer; Edward F. Cline, director; Maurice Leo and Stanley Davis, screenplay writers; Al Martin writer of the original story.

Seen in a New York projection room. Reviewer's Rating: Fair.—Floyd Stone.

Release date, March 10, 1944. Running time, 69 min. PCA No. 9881. General audience classification.

Susan Brent	Grace McDonald
Happy Dan Briggs	Leon Errol
Time Martel	Walter Catlett
Mona Mallory	Ramsay Ames
Danny Briggs, Jr.	Richard Davis

Jimmy Cash, Milburn Stone, Emmett Vogan, Russell Hicks, Lee Bennett, Freddy Slack and his orchestra, Harry Owens and his Royal Hawaiians, Ted Weems and his orchestra.

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

(•) before the title indicates 1942-43 product.

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Consult Service Data in the PRODUCT DIGEST SECTION for Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation.

Short Subjects Chart with Synopsis Index can be found on pages 1764-1765.

Feature Product Including Coming Attractions, listed by Company, in order of release, on pages 1784-1785.

						REVIEWED			
Title	*Company*	*Prod. Number*	*Stars*	*Release Date*	*Running Time*	*M. P. Herald Issue*	*Product Digest Page*	*Advance Synopsis Page*	*Service Data Page*
ABOVE Suspicion	MGM	402	Joan Crawford-Fred MacMurray	Sept.,'43	90m	May 1,'43	1546	1081	1575
Action in Arabia	RKO	420	George Sanders-Virginia Bruce	Block 4	75m	Feb. 19,'44	1762	1746	....
Address Unknown	Col.	....	Paul Lukas-Mady Christians	Not Set	....	....	....	1695	....
Adventure in Iraq	WB	304	John Loder-Ruth Ford	Oct. 9,'43	64m	Sept. 25,'43	1553	1530	....
Adventures of a Rookie	RKO	402	Wally Brown-Alan Carney	Block 1	64m	Aug. 21,'43	1547	1471	1617
Adventures of Mark Twain	WB	....	Fredric March-Alexis Smith	Not Set	....	....	....	936	....
Adventures of Tartu (British)	MGM	406	Robert Donat-Valerie Hobson	Oct.,'43	103m	Aug. 7,'43	1546	....	1655
Ali Baba and 40 Thieves (color)	Univ.	8003	Jon Hall-Maria Montez	Jan. 14,'44	87m	Jan. 15,'44	1713	1457	....
Always a Bridesmaid	Univ.	8023	Andrews Sisters-Patric Knowles	Sept. 24,'43	61m	Oct. 2,'43	1566	1192	....
Amazing Mr. Forrest, The	PRC	413	Edward E. Horton-Jack Buchanan	Mar. 29,'44	....	....	....	1747	....
American Miracle (color) (formerly America)	MGM	....	Brian Donlevy-Ann Richards	Not Set	....	....	....	1457	....
And Now Tomorrow	Para.	....	Loretta Young-Alan Ladd	Not Set	....	....	....	1715	....
And the Angels Sing	Para.	....	Fred MacMurray-Dorothy Lamour	Not Set	....	....	....	1555	....
Andy Hardy's Blonde Trouble	MGM	....	Mickey Rooney-Lewis Stone	Not Set	....	....	....	1456	....
Animal Kingdom, The	WB	....	Ann Sheridan-Olivia de Havilland	Not Set	....	....	....	1431	....
Are These Our Children?	RKO	....	Kent Smith-Jean Brooks	Not Set	....	....	....	1786	....
Arizona Trail	Univ.	8081	Tex Ritter-Fuzzy Knight	Sept. 24,'43	57m	....	....	1545	....
Arizona Whirlwind	Mono.	....	Ken Maynard-Hoot Gibson	Mar. 7,'44	....	....	....	1746	....
Around the World	RKO	411	Kay Kyser-Joan Davis-Mischa Auer	Block 3	81m	Nov. 27,'43	1645	1457	1766
At Night We Dream (color)	Col.	....	Merle Oberon-Paul Muni	Not Set	....	....	....	1715	....
BANJO on My Knee (Reissue)	20th-Fox	407	Barbara Stanwyck-Joel McCrea	Oct. 29,'43	95m	Dec. 5,'36	1585	....	....
Bar 20	UA	....	William Boyd-Andy Clyde	Oct. 1,'43	54m	July 24,'43	1559	....	....
Battle of Russia	20th-Fox	414	Documentary	Nov. 5,'43	80m	Nov. 6,'43	1615	....	1766
Beautiful But Broke	Col.	5022	Joan Davis-Jane Frazee	Jan. 28,'44	72m	Feb. 5,'44	1742	1696	....
Bell Bottom George (British)	Col.	....	George Formby	Not Set	97m	Jan. 29,'44	1734	....	....
Beneath Western Skies	Rep.	354	Bob Livingston-Smiley Burnette	Mar. 3,'44	....	....	....	1746	....
Best Foot Forward (color)	MGM	405	Lucille Ball-William Gaxton	Oct.,'43	94m	July 3,'43	1532	1191	1617
Between Two Worlds (formerly Outward Bound)	WB	....	John Garfield-Paul Henreid	Not Set	....	....	....	1646	....
Beyond the Last Frontier	Rep.	351	Eddie Dew-Smiley Burnette	Sept. 18,'43	55m	Sept. 11,'43	1529	....	....
Big Show, The (Reissue)	Rep.	3302	Gene Autry	Mar. 1,'44	71m	....	....	....	....
Black Hills Express	Rep.	362	Don Barry-Wally Vernon	Aug. 15,'43	55m	Aug. 7,'43	1546	1457	....
Blazing Frontier	PRC	459	Buster Crabbe-Al St. John	Sept. 1,'43	59m	....	....	1531	....
•Blazing Guns	Mono.	....	Hoot Gibson-Ken Maynard	Oct. 8,'43	55m	Sept. 18,'43	1542	1509	....
Bombers Moon	20th-Fox	401	George Montgomery-Annabella	Aug. 6,'43	70m	July 10,'43	1532	1305	....
Boss of Rawhide	PRC	452	Dave O'Brien-Jim Newill	Nov. 20,'43	59m	....	....	1599	....
Bridge of San Luis Rey, The	UA	....	Lynn Bari-Akim Tamiroff	Feb. 11,'44	107m	Feb. 5,'44	1742	1636	....
Bring On the Girls	Para.	....	Veronica Lake-Sonny Tufts	Not Set	....	....	....	1763	....
Broadway Rhythm (color)	MGM	419	George Murphy-Ginny Simms	Mar.,'44	115m	Jan. 22,'44	1725	1616	....
Buffalo Bill (color)	20th-Fox	....	Maureen O'Hara-Joel McCrea	Apr.,'44	....	....	....	1531	....
•Bullets and Saddles	Mono.	....	Range Busters	Oct. 29,'43	54m	Oct. 9,'43	1573	1531	....
CALIFORNIA Joe	Rep.	365	Don Barry-Helen Talbot	Dec. 29,'43	55m	Jan. 8,'44	1706	1675	....
Calling Dr. Death	Univ.	8026	Lon Chaney-Patricia Morison	Dec. 17,'43	63m	Dec. 18,'43	1673	1635	....
•Campus Rhythm	Mono.	....	Gale Storm-Robert Lowery	Nov. 19,'43	63m	Oct. 9,'43	1574	1545	....
Candlelight in Algeria (Br.)	Br. Lion	....	James Mason-Carla Lehmann	Not Set	85m	Jan. 1,'44	1694	....	....
Canterville Ghost, The	MGM	....	Charles Laughton-Margaret O'Brien	Not Set	....	....	....	1635	....
Canyon City	Rep.	364	Don Barry-Helen Talbot	Nov. 29,'43	55m	Nov. 13,'43	1626	1599	....
Casanova in Burlesque	Rep.	333	Joe E. Brown-June Havoc	Feb. 19,'44	72m	Jan. 29,'44	1733	1676	....
Career Girl	PRC	403	Frances Langford-Craig Wood	Jan. 11,'44	66m	Dec. 18,'43	1674	1634	....
Chance of a Lifetime, The	Col.	5034	Chester Morris-Jeanne Bates	Oct. 26,'43	66m	Oct. 16,'43	1586	1545	....
Charlie Chan in Secret Service	Mono.	....	Sidney Toler-Gwen Kenyon	Feb. 14,'44	65m	Jan. 15,'44	1714	1599	....
Cherokee Strip (Reissue)	WB	333	Dick Foran	Oct. 2,'43	56m	....	....	....	....
Chip Off the Old Block	Univ.	8011	Donald O'Connor-Peggy Ryan	Feb. 25,'44	81m	Feb. 19,'44	1761	1715	....
Christmas Holiday	Univ.	....	Deanna Durbin-Gene Kelly	Not Set	....	....	....	1695	....
Cinderella Jones	WB	....	Joan Leslie-Robert Alda	Not Set	....	....	....	1746	....
City That Stopped Hitler	Para.	4331	Russian Documentary	Special	57m	Sept. 4,'43	1521	....	1655

						— REVIEWED —			
Title	Company	Prod. Number	Stars	Release Date	Running Time	M. P. Herald Issue	Product Digest Page	Advance Synopsis Page	Service Data Page
Claudia	20th-Fox	404	Dorothy McGuire-Robert Young	Sept. 3,'43	91m	Aug. 21,'43	1558	....	1655
Climax, The (color)	Univ.	....	Susanna Foster-Boris Karloff	Not Set	....	....	....	1786	....
Coastal Command (British)	RKO	....	Documentary	Not Set	60m	Nov. 14,'42	1005	....	....
Cobra Woman (color)	Univ.	....	Jon Hall-Maria Montez	May 12,'44	....	....	....	1457	1655
Conflict	WB	....	Humphrey Bogart-Alexis Smith	Not Set	....	....	....	1456	....
Corvette K-225	Univ.	8007	Randolph Scott-James Brown	Oct. 1,'43	99m	Oct. 2,'43	1565	1240	1719
Courageous Mr. Penn (Br.)	Hoffberg	....	Clifford Evans-Deborah Kerr	Dec. 22,'43	78m	Jan. 1,'44	1694	....	....
Cover Girl, The (color)	Col.	....	Rita Hayworth-Gene Kelly	Apr. 6,'44	110m	Mar. 11,'44	1793	1416	....
Cowboy Canteen	Col.	5220	Charles Starrett-Jane Frazee	Feb. 8,'44	72m	Feb. 26,'44	1774	1763	....
Cowboy in the Clouds	Col.	5203	Charles Starrett-Julie Duncan	Dec. 23,'43	55m	Jan. 8,'44	1706	1636	....
Cowboy and the Senorita, The	Rep.	....	Roy Rogers-Dale Evans	Not Set	....	....	....	1747	....
Crazy House	Univ.	8005	Olsen and Johnson	Oct. 8,'43	80m	Oct. 23,'43	1595	1531	1719
Crime by Night	WB	....	Jane Wyman-Jerome Cowan	Not Set	....	....	....	1091	....
Crime Doctor's Strangest Case	Col.	5021	Warner Baxter-Lynn Merrick	Dec. 9,'43	68m	Jan. 22,'44	1725	1654	....
Crime School (Reissue)	WB	327	Humphrey Bogart-Dead End Kids	Dec. 4,'43	86m	May 7,'38	1626	....	....
Cross of Lorraine, The	MGM	414	Pierre Aumont-Gene Kelly	Jan.,'44	90m	Nov. 13,'43	1625	1457	1719
Cry "Havoc"	MGM	417	Margaret Sullavan-Ann Sothern	Feb.,'44	97m	Nov. 6,'43	1614	1555	....
Curly	Col.	....	Cary Grant-Janet Blair	Not Set	....	....	....	1616	....
Curse of the Cat People	RKO	418	Simone Simon-Kent Smith	Block 4	70m	Feb. 19,'44	1762	1715	....
DANCING Masters, The	20th-Fox	413	Laurel and Hardy	Nov. 19,'43	63m	Oct. 30,'43	1605	1555	....
• Dangerous Blondes	Col.	4016	Evelyn Keyes-Edmund Lowe	Sept.23,'43	80m	Oct. 23,'43	1594	1509	....
Danger! Women at Work	PRC	411	Patsy Kelly-Mary Brian	Aug. 23,'43	59m	July 17,'43	1426	....	....
Day After Day (Russian)	Artkino	....	Documentary	Nov. 15,'43	62m	Nov. 20,'43	1634	....	....
Days of Glory	RKO	....	Tamara Toumanova-Gregory Peck	Not Set	....	....	....	1636	....
Dear Octopus (British)	Gains.-Gen'l	....	Margaret Lockwood-Michael Wilding	Not Set	86m	Sept. 18,'43	1542	....	....
Death Valley Manhunt	Rep.	375	Bill Elliott-Gabby Hayes	Sept. 25,'43	55m	Aug. 28,'43	1558	1402	....
Death Valley Rangers	Mono.	....	Hoot Gibson-Ken Maynard	Dec. 3,43	59m	Dec. 18,'43	1674	1555	....
Demi Paradise (Br.)	Two Cities-GFD	....	Laurence Olivier-Penelope Ward	Not Set	115m	Dec. 18,'43	1673	....	....
Deerslayer, The	Rep.	306	Bruce Kellogg-Jean Parker	Nov. 22,'43	67m	Nov. 6,'43	1615	1599	....
Desert Song, The (color)	WB	310	Dennis Morgan-Irene Manning	Jan. 29,'44	96m	Dec. 18,'43	1673	872	1719
Destination, Tokyo	WB	309	Cary Grant-John Garfield	Jan. 1,'44	135m	Dec. 25,'43	1685	1530	1766
Devil Riders, The	PRC	460	Buster Crabbe-Al St. John	Nov. 5,'43	58m	Feb. 12,'44	1754	1566	....
Double Indemnity	Para.	....	Barbara Stanwyck-Fred MacMurray	Not Set	....	....	....	1646	....
Doughboys in Ireland	Col.	5031	Kenny Baker-Jeff Donnell	Oct. 7,'43	61m	Oct. 9,'43	1574	1545	....
Dragon Seed	MGM	....	Katharine Hepburn-Walter Huston	Not Set	....	....	....	1675	....
Drifter, The	PRC	461	Buster Crabbe-Al St. John	Dec. 20,'43	60m	....	....	1606	....
Dr. Gillespie's Criminal Case	MGM	407	Lionel Barrymore-Van Johnson	Nov.,'43	89m	May 8,'43	1546	1192	
Dr. Paul Joseph Goebbels	Frank	....	Paul Andor-Claudia Drake-Donald Woods	Not Set	....	....	....	1599	....
Drums of Fu Manchu	Rep.	305	Henry Brandon-William Royle	Nov. 27,'43	68m	Nov. 13,'43	1626	1606	....
EMPTY Holsters (Reissue)	WB	334	Dick Foran	Oct. 2,'43	62m	....	....	....	....
Escape to Danger (British)	RKO	419	Eric Portman-Ann Dvorak	Block 4	83m	Feb. 5,'44	1742	....	....
Eve of St. Mark	20th-Fox	....	Michael O'Shea-Anne Baxter	Not Set	....	....	....	1636	.....
FALCON and the Coeds, The	RKO	410	Tom Conway-Jean Brooks	Block 2	68m	Nov. 6,'43	1615	1599	....
Falcon Out West, The	RKO	....	Tom Conway-Barbara Hale	Not Set	64m	Mar. 4,'44	1782	....	....
Fallen Sparrow, The	RKO	401	Maureen O'Hara-John Garfield	Block 1	93m	Aug. 21,'43	1547	1182	1719
False Colors	UA	....	William Boyd	Nov. 5,'43	65m	Nov. 6,'43	1614	1431	....
Fighting Seabees, The	Rep.	311	John Wayne-Susan Hayward	Mar. 10,'44	100m	Jan. 22,'44	1725	1616	1766
Find the Blackmailer	WB	306	Faye Emerson-Jerome Cowan	Nov. 6,'43	55m	Oct. 23,'43	1594	....	....
Fired Wife	Univ.	8017	Robert Paige-Louise Allbritton	Sept. 3,'43	73m	Sept. 4,'43	1521	....	....
Flesh and Fantasy	Univ.	8062	Charles Boyer-Barbara Stanwyck	Oct. 29,'43	94m	Sept, 18,'43	1541	1058	1766
Follow the Boys (formerly Three Cheers for the Boys)	Univ.	....	Stage and Screen Entertainers	Not Set	....	....	....	1635	....
Follow the Leader	Mono.	....	East Side Kids	Not Set	....	....	....	1606	....
• Footlight Glamour	Col.	4020	Penny Singleton-Arthur Lake	Sept. 30,'43	68m	Oct. 9,'43	1573	1531	....
For Whom the Bell Tolls (color)	Para.	4338	Gary Cooper-Ingrid Bergman	Special	168m	July 17,'43	1546	855	1719
Four Jills in a Jeep	20th-Fox	423	Kay Francis-Carole Landis	Mar.,'44	....	....	....	1676	....
Frenchman's Creek (color)	Para.	....	Joan Fontaine-Arturo de Cordova	Not Set	....	....	....	1416	....
Frisco Kid (Reissue)	WB	325	James Cagney-Margaret Lindsay	Mar. 4,'44	77m	Nov. 2,'35	1726	....	....
Frontier Law	Univ.	8082	Russell Hayden-Jennifer Holt	Nov. 5,'43	55m	....	....	1606	....
Frontier Outlaws	PRC	462	Buster Crabbe-Al St. John	Mar. 4,'44	....	....	....	1746	....
Fugitive from Sonora	Rep.	361	Don Barry-Lynn Merrick	July 1,'43	55m	July 10,'43	1414	1375	....
GANG'S All Here (color)	20th-Fox	416	Alice Faye-Carmen Miranda	Dec. 24,'43	103m	Dec. 4,'43	1653	1530	1766
Ganaway for Tomorrow	RKO	407	Margo-Robert Ryan-John Carradine	Block 2	69m	Nov 6,'43	1614	1566	....
Gaslight	MGM	....	Charles Boyer-Ingrid Bergman	Not Set	....	....	....	1786	....
Ghost Ship, The	RKO	412	Richard Dix-Edith Barrett	Block 3	69m	Dec. 11,'43	1666	1646	....
Ghost That Walks Alone, The	Col.	5042	Arthur Lake-Lynn Roberts	Feb. 10,'44	64m	Feb. 19,'44	1762	1696	....
Gildersleeve on Broadway	RKO	409	Harold Peary-Billie Burke	Block 2	65m	Oct. 23,'43	1595	1566	....
Gildersleeve's Ghost	RKO	....	Harold Peary-Marion Martin	Not Set	....	....	....	1786	....
Girl Crazy	MGM	409	Mickey Rooney-Judy Garland	Nov.,'43	99m	Aug. 7,'43	1558	1191	1766
Girl from Monterrey, The	PRC	412	Armida-Edgar Kennedy	Oct. 4,'43	61m	Sept. 25,'43	1554	1509	....
Girls on Probation (Reissue)	WB	328	Jane Bryan-Ronald Reagan	Dec. 4,'43	63m	Oct. 29,'38	1626	....	....
Going My Way	Para.	4319	Bing Crosby-Rise Stevens	Block 4	130m	Feb. 26,'44	1773	1763	....
Good Fellows, The	Para.	4302	Cecil Kellaway-Helen Walker	Block 1	70m	Aug. 14,'43	1559	1191	....
Government Girl	RKO	408	Olivia de Havilland-Sonny Tuffs	Block 2	93m	Nov. 6,'43	1614	1416	1766
Great Moment, The (formerly Great Without Glory)	Para.	....	Joel McCrea-Betty Field	Not Set	....	....	....	912	....
Great Mr. Handel, The (color) (British)	Midfilm	....	Wilfred Lawson-Elizabeth Allan	Sept., 9,'43	89m	Sept. 18,'43	1542	....	....

						REVIEWED			
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Greenwich Village (color)	20th-Fox	....	Don Ameche-Carmen Miranda	Not Set	....	....	....	1676	....
Guadalcanal Diary	20th-Fox	412	Preston Foster-Lloyd Nolan	Nov. 5,'43	93m	Oct. 30,'43	1605	1457	1766
Gung Ho	Univ.	8064	Randolph Scott-Grace McDonald	Dec. 31,'43	88m	Dec. 25,'43	1686	1599	1766
Gunsmoke Mesa	PRC	453	Dave O'Brien-Jim Newill	Jan. 3,'44	59m	....	....	1635	....
Guns of the Pecos (Reissue)	WB	335	Dick Foran	Oct. 2,'43	56m	....	....	....	....
Guy Named Joe, A	MGM	416	Spencer Tracy-Irene Dunne	Mar.,'44	120m	Dec. 25,'43	1686	1431	....
Gypsy Wildcat (color)	Univ.	....	Maria Montez-Jon Hall	Not Set	....	....	....	1675	...
HAIL the Conquering Hero	Para.	....	Eddie Bracken-Ella Raines	Not Set	....	....	....	1696	....
Hail to the Rangers	Col.	5201	Charles Starrett	Sept. 16,'43	57m	Nov. 27,'43	1646	1055	....
Hairy Ape, The	UA	....	William Bendix-Susan Hayward	May 9,'44	....	....	....	1763	....
Halfway House, The (British)	Ealing	....	Francoise Rosay-Mervyn Johns	Not Set	95m	Mar. 4,'44	1781	....	....
Hands Across the Border	Rep.	341	Roy Rogers-Ruth Terry	Jan. 5,'44	73m	Dec. 11,'43	1665	1545	....
Happy Land	20th-Fox	415	Don Ameche-Frances Dee	Dec. 3,'43	75m	Nov. 13,'43	1625	1555	1766
Harvest Melody	PRC	402	Rosemary Lane-Johnny Downs	Nov. 22,'43	71m	Oct. 9,'43	1574	1545	....
Hat-Check Honey	Univ.	8031	Grace McDonald-Leon Errol	Mar. 10,'44	69m	Mar. 11,'44	1794	1746	....
Heat's On, The	Col.	5009	Mae West-Victor Moore	Dec. 2,'43	79m	Dec. 4,'43	1653	1555	1719
Heaven Can Wait (color)	20th-Fox	402	Don Ameche-Gene Tierney	Aug. 13,'43	112m	July 24,'43	1578	1240	1617
Heavenly Body, The	MGM	421	William Powell-Hedy Lamarr	Apr.,'44	94m	Jan. 1,'44	1693	1555	1766
Henry Aldrich, Boy Scout	Para.	4311	Jimmy Lydon-Charlie Smith	Block 3	66m	Jan. 8,'44	1706	1696	....
Henry Aldrich Haunts a House	Para.	4306	Jimmy Lydon-Charlie Smith	Block 2	73m	Nov. 6,'43	1614	1566	1766
Henry Aldrich's Little Secret	Para.	....	Jimmy Lydon-Charlie Smith	Not Set	...	....	....	1747	....
Henry Aldrich Plays Cupid	Para.	....	Jimmy Lydon-Charlie Smith	Not Set	....	....	....	1431	....
Her Bachelor Husband	Mono.	....	Johnny Downs-Wanda McKay	Not Set	....	....	....	1747	....
Here Comes Elmer	Rep.	303	Al Pearce-Dale Evans	Nov. 15,'43	74m	Oct. 16,'43	1585	....	....
Her Primitive Man	Univ.	....	Louise Allbritton-Robert Paige	Apr. 21,'44	....	....	....	1675	....
Hey, Rookie	Col.	5013	Ann Miller-Larry Parks	Mar. 9,'44	...	....	....	1654	....
Hi Diddle Diddle	UA	....	Martha Scott-Adolphe Menjou	Aug. 20,'43	73m	July 31,'43	1559	1375	1617
Hi Good-Lookin' (formerly Kelly Takes Over)	Univ.	8044	Eddie Quillan-Harriet Hilliard	Mar. 24,'44	....	....	....	1763	....
Higher and Higher	RKO	415	Michele Morgan-Frank Sinatra	Block 3	90m	Dec. 11,'43	1665	1616	1766
His Butler's Sister	Univ.	8004	Deanna Durbin-Franchot Tone	Nov. 26,'43	93m	Nov. 13,'43	1625	1555	1766
Hitler Gang, The	Para.	4320	Robert Watson-Victor Varconi	Not Set	...	....	....	1675	....
Hi Ya Sailor	Univ.	8035	Donald Woods-Elyse Knox	Oct. 15'43	63m	Oct. 9,'43	1574	1531	....
Holy Matrimony	20th-Fox	403	Monty Woolley-Gracie Fields	Aug. 27,'43	87m	Aug. 28,'43	1547	1431	1655
Home in Indiana (color)	20th-Fox	....	Walter Brennan-Lon McAllister	Not Set	....	....	....	1634	....
Hoosier Holiday	Rep.	302	Dale Evans-George Byron	Sept. 13'43	72m	Aug. 28,'43	1547	....	....
Horn Blows at Midnight, The	WB	....	Jack Benny-Alexis Smith	Not Set	....	....	....	1715	....
Hostages	Para.	4305	Luise Rainer-William Bendix	Block 1	87m	Aug. 14,'43	1579	1277	1766
Hot Rhythm	Mono.	....	Dona Drake-Robert Lowery	Apr. 22,'44	79m	Mar. 4,'44	1783	1763	....
Hour Before the Dawn, The	Para.	4317	Veronica Lake-Franchot Tone	Block 4	75m	Mar. 4,'44	1781	1555	....
I DOOD It	MGM	403	Red Skelton-Eleanor Powell	Sept.,'43	102m	July 31,'43	1579	1192	1719
I Love a Soldier	Para.	....	Paulette Goddard-Sonny Tufts	Not Set	....	....	....	1675	....
Impostor, The	Univ.	8066	Jean Gabin-Allyn Joslyn	Feb. 11,'44	94m	Feb. 12,'44	1754	1616	....
Incendiary Blonde (color)	Para.	....	Betty Hutton-Arturo de Cordova	Not Set	....	....	....	1675	....
In Old Chicago (Reissue)	20th-Fox	406	Alice Faye-Tyrone Power-Don Ameche	Oct. 29,'43	94m	Jan. 8,'38	1542	....	....
In Old Oklahoma	Rep.	307	John Wayne-Martha Scott	Dec. 6,'43	102m	Oct. 23,'43	1593	....	1719
In Our Time	WB	311	Ida Lupino-Paul Henreid	Feb. 19,'44	110m	Feb. 5,'44	1741	1416	1766
Iron Major, The	RKO	406	Pat O'Brien-Ruth Warrick	Block 2	85m	Oct. 23,'43	1593	1555	1719
Is Everybody Happy?	Col.	5016	Ted Lewis-Nan Wynn	Oct. 28,'43	73m	Nov. 27,'43	1646	1545	1655
Isle of Forgotten Sins	PRC	401	John Carradine-Gale Sondergaard	Aug. 15,'43	82m	July 3,'43	1532	1339	1617
It Happened in Gibraltar (Fr.)	Vigor	....	Erich von Stroheim-Viviane Romance	Nov. 15,'43	93m	Nov. 27,'43	1646	....	....
It Happened Tomorrow	UA	....	Dick Powell-Linda Darnell	Feb. 25,'44	....	....	....	1675	....
JACK London	UA	....	Michael O'Shea-Susan Hayward	Dec. 24,'43	93m	Nov. 27,'43	1645	1554	1766
Jane Eyre	20th-Fox	420	Orson Welles-Joan Fontaine	Feb.,'44	96m	Feb. 5,'44	1741	1240	1655
Janie	WB	....	Joyce Reynolds-Robert Hutton	Not Set	...	....	....	1747	....
Jeannie (British)	English	....	Barbara Mullen-Michael Redgrave	Oct. 1,'43	85m	Aug. 23,'41	1594	....	....
Jive Junction	PRC	407	Dickie Moore-Tina Thayer	Dec. 20,'43	64m	Nov. 20,'43	1633	1606	....
Johnny Come Lately	UA	....	James Cagney-Grace George	Sept. 3,'43	97m	Aug. 28,'43	1559	1375	1719
KANSAN, The	UA	....	Richard Dix-Jane Wyatt	Sept. 10,'43	79m	June 19,'43	1547	1182	....
Kings of the Ring	Lewis-Lesser	....	Fight Film Feature	Jan. 22,'44	95m	Jan. 29,'44	1735	....	....
Kismet (color)	MGM	....	Ronald Colman-Marlene Dietrich	Not Set	....	....	....	1635	....
Klondike Kate	Col.	5029	Ann Savage-Tom Neal	Dec. 16,'43	62m	Feb. 5,'44	1742	1636	....
Knickerbocker Holiday	UA	....	Nelson Eddy-Charles Coburn	Not Set	85m	Mar. 4,'44	1781	1635	....
LAD from Our Town	Artkino	....	Russian Feature	Oct. 6,'43	65m	Oct. 16,'43	1586	....	....
Ladies Courageous (formerly When Ladies Fly)	Univ.	....	Loretta Young-Geraldine Fitzgerald	Mar. 17,'44	....	....	....	1616	....
Lady in the Dark (color)	Para.	4336	Ginger Rogers-Ray Milland	Special	100m	Feb. 12,'44	1753	1091	....
Lady in the Death House (formerly Her Last Mile)	PRC	414	Lionel Atwill-Jean Parker	Mar. 15,'44	....	....	....	1746	....
Lady, Let's Dance	Mono.	....	Belita-James Ellison	Apr. 11,'44	88m	Jan. 29,'44	1735	1599	....
Lady Takes a Chance, A	RKO	405	Jean Arthur-John Wayne	Block 1	86m	Aug. 21,'43	1547	1240	1655

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Lamp Still Burns, The (British)	Two Cities-Gen'l	....	Rosamund John-Stewart Granger	Not Set	90m	Nov. 20,'43	1633	....	....
Land Beyond the Law (Reissue)	WB	336	Dick Foran	Oct. 2,'43	55m	....	....	....	....
Laramie Trail, The	Rep.	....	Bob Livingston-Smiley Burnette	Apr. 3,'44	....	....	....	1786	....
Larceny with Music	Univ.	8028	Allan Jones-Kitty Carlisle	Sept. 10,'43	64m	Sept. 11,'43	1530	1351	....
Lassie Come Home (color)	MGM	410	Roddy McDowall-Edmund Gwenn	Dec.,'43	90m	Aug. 21,'43	1546	1240	1766
Last Ride, The	WB	....	Richard Travis-Eleanor Parker	Not Set	....	....	....	1115	....
Let's Face It	Para.	4301	Bob Hope-Betty Hutton	Block 1	76m	Aug. 7,'43	1559	1277	1766
Lifeboat	20th-Fox	419	Tallulah Bankhead-William Bendix	Jan. 28,'44	96m	Jan. 15,'44	1713	1616	....
Life and Death of Colonel Blimp (British)	Archers-Gen'l	....	Anton Walbrook-Roger Livesey	Not Set	163m	July 10,'43	1413	....	....
Life of Simon Bolivar, The (Mexican)	Grovas-Mohme	....	Historical Feature	June 17,'43	152m	June 26,'43	1386	....	....
Lodger, The	20th-Fox	417	Laird Cregar-Merle Oberon	Jan. 7,'44	84m	Jan. 8,'44	1705	1636	1766
● Lone Rider in Raiders Red Gap	PRC	368	Bob Livingston-Al St. John	Sept. 30,'43	54m	....	....	....	....
Lost Angel	MGM	415	Margaret O'Brien-James Craig	Jan.,'44	91m	Nov. 6,'43	1613	1555	1766
Love in Jalisco (Mex.)	Clasa-Mohme	....	Jorge Negrete-Maria Elena Marques	Aug. 6,'43	128m	Aug. 21,'43	1496	....	....
Lumber Jack	UA	....	William Boyd-Andy Clyde	Not Set	....	....	....	1763	....
MADAME Curie	MGM	490	Greer Garson-Walter Pidgeon	Feb.,'44	124m	Nov. 20,'43	1633	1416	1766
Mad Ghoul, The	Univ.	8038	Evelyn Ankers-David Bruce	Nov. 12,'43	65m	Oct. 23,'43	1594	1586	....
Make Your Own Bed	WB	....	Jack Carson-Jane Wyman	Not Set	....	....	....	1715	....
Man from Down Under, The	MGM	411	Charles Laughton-Binnie Barnes	Dec.,'43	103m	Aug. 7,'43	1547	....	....
● Man from Music Mountain	Rep.	257	Roy Rogers	Oct. 30,'43	71m	Sept. 25,'43	1554	1402	....
Man from the Rio Grande, The	Rep.	363	Don Barry-Twinkle Watts	Oct. 18,'43	55m	Oct. 2,'43	1566	....	....
Manhattan Serenade	RKO	....	Frank Sinatra-George Murphy	Not Set	....	....	....	1785	....
Man in Half Moon Street, The	Para.	....	Nils Asther-Helen Walker	Not Set	....	....	....	1747	....
Marine Raiders	RKO	....	Pat O'Brien-Ruth Hussey	Not Set	....	....	....	1696	....
Marshal of Gunsmoke	Univ.	8083	Tex Ritter-Russell Hayden	Jan. 21,'44	....	....	....	1676	....
Mask of Dimitrios, The	WB	....	Sydney Greenstreet-Peter Lorre	Not Set	....	....	....	1746	....
Meet Me in St. Louis (color)	MGM	....	Judy Garland-Margaret O'Brien	Not Set	....	....	....	1715	....
Meet the People	MGM	....	Dick Powell-Lucille Ball	Not Set	....	....	....	1456	....
Melody Parade	Mono.	....	Mary Beth Hughes-Eddie Quillan	Aug. 27,'43	73m	Aug. 7,'43	1559	1339	....
Men on Her Mind	PRC	409	Mary Beth Hughes-Edward Norris	Feb. 12,'44	67m	Feb. 5,'44	1743	1715	....
Merry Monahans, The	Univ.	....	Donald O'Connor-Peggy Ryan	Not Set	....	....	....	1786	....
Million Dollar Kid, The	Mono.	....	East Side Kids	Feb. 28,'44	65m	Feb. 26,'44	1774	1676	....
Millions Like Us (British)	Gains.-Gen'l	....	Eric Portman-Patricia Roc	Not Set	103m	Oct. 23'43	1595	....	....
Minesweeper	Para.	4308	Richard Arlen-Jean Parker	Block 2	66m	Nov. 6,'43	1615	1606	....
Ministry of Fear	Para.	....	Ray Milland-Marjorie Reynolds	Not Set	....	....	....	1616	....
Miracle of Morgan's Creek, The	Para.	4312	Eddie Bracken-Betty Hutton	Block 3	99m	Jan. 8,'44	1705	1079	...
Mojave Firebrand	Rep.	377	Bill Elliott-Gabby Hayes	Mar. 19,'44	55m	Jan. 29,'44	1734	....	...
Monster Maker, The	PRC	....	J. Carrol Naish-Ralph Morgan	Apr. 15,'44	62m	Mar. 11,'44	1794	....	....
Moonlight and Cactus	Univ.	....	Andrews Sisters-Leo Carillo	Not Set	....	....	....	1746	....
Moonlight in Vermont	Univ.	8025	Gloria Jean-Fay Helm	Dec. 24,'43	62m	Dec. 25,'43	1686	1635	....
Moon Over Las Vegas	Univ.	....	Anne Gwynne-David Bruce	Apr. 28,'44	....	....	....	1785	....
Mr. Co-ed (color)	MGM	....	Red Skelton-Esther Williams	Not Set	....	....	....	1635	....
Mr. Muggs Steps Out	Mono.	....	East Side Kids	Dec. 10,'43	63m	Dec. 25,'43	1686	1555	....
Mr. Skeffington	WB	....	Bette Davis-Claude Rains	Not Set	....	....	....	1654	....
Mummy's Ghost, The	Univ.	....	John Carradine-Lon Chaney	Not Set	....	....	....	1763	....
Murder on the Waterfront	WB	302	John Loder-Ruth Ford	Sept. 18,'43	49m	July 31,'43	1579	....	....
My Best Gal	Rep.	....	Jane Withers-Jimmy Lydon	Mar. 28,'44	....	....	....	1696	....
My Reputation	WB	...	Barbara Stanwyck-George Brent	Not Set	....	....	....	1695	...
Mystery Broadcast	Rep.	304	Nils Asther-Ruth Terry	Nov. 23,'43	63m	Oct. 23,'43	1594	1586	.
● Mystery of the 13th Guest	Mono.	....	Dick Purcell-Helen Parrish	Nov. 5,'43	60m	Oct. 16,'43	1586	....	....
NABONGA	PRC	408	Buster Crabbe-Fifi Dorsey	Jan. 25,'44	73m	Mar. 4,'44	1783	1634	....
National Velvet	MGM	....	Mickey Rooney-Jackie Jenkins	Not Set	....	....	....	1763	....
Navy Way, The	Para.	4316	Robert Lowery-Jean Parker	Block 4	75m	Feb. 26,'44	1774	1747	....
● Nearly Eighteen	Mono.	...	Gale Storm-Bill Henry	Nov. 12'43	61m	Oct. 30,'43	1605	1545	....
Never a Dull Moment	Univ.	8030	Ritz Bros.-Frances Langford	Nov. 19,'43	60m	Nov. 6,'43	1615	1351	....
Nine Girls	Col.	5018	Ann Harding-Evelyn Keyes	Feb. 17,'44	....	....	...	1676	....
No Greater Love (Russian)	Artkino	....	Russian feature	Mar. 3,'44	71m	Mar. 4,'44	1782	....	....
None Shall Escape	Col.	5006	Marsha Hunt-Alexander Knox	Feb. 3,'44	85m	Jan. 15,'44	1713	1695	1766
Northern Pursuit	WB	307	Errol Flynn-Julie Bishop	Nov. 13,'43	94m	Oct. 23,'43	1593	1471	1719
North Star, The	RKO-Goldwyn	451	Walter Huston-Anne Baxter	Special	105m	Oct. 16,'43	1585	1305	1766
Norway Replies	Hoffberg	....	Documentary on Norway	Feb. 25,'44	61m	Mar. 4,'44	1782	....	....
No Time for Love	Para.	4309	Claudette Colbert-Fred MacMurray	Block 2	83m	Nov. 13,'43	1625	855	1766
OKLAHOMA Kid (Reissue)	WB	330	James Cagney-Humphrey Bogart	Sept. 11,'43	80m	Mar. 18'39	1482	..	....
Oklahoma Raiders	Univ.	....	Tex Ritter-Fuzzy Knight	Mar. 17,'44	....	....	....	1785	....
Old Acquaintance	WB	308	Bette Davis-Miriam Hopkins	Nov. 27,'43	110m	Nov. 6,'43	1613	1192	1719
● Old Barn Dance, The (Reissue)	Rep.	2307	Gene Autry	Oct. 15,'43	60m	Jan. 15,'38	1574		...
O My Darling Clementine	Rep.	308	Frank Albertson-Lorna Grey	Dec. 31,'43	68m	Dec. 4,'43	1653	1636	..
Our Hearts Were Young and Gay	Para.	....	Diana Lynn-Gail Russell	Not Set	....	....	....	1746	....
● Outlaws of Stampede Pass	Mono.		Johnny Mack Brown-Raymond Hatton	Oct. 15,43	55m	Oct. 2,'43	1566	1402	...
Outlaw Roundup	PRC	454	Dave O'Brien-Jim Newill	Feb. 10,'44	....	....	....	1715	
Outlaw Trail, The	Mono.	....	Hoot Gibson-Bob Steele	Apr. 29,'44	....	....	....	1786	....
Overland Mail Robbery	Rep.	376	Bill Elliott-Anne Jeffreys	Nov. 20,'43	55m	Oct. 23,'43	1594	....	....
PARDON My Rhythm	Univ.	....	Gloria Jean-Patric Knowles	May 19,'44	....	....	....	1785	....
Paris After Dark	20th-Fox	409	George Sanders-Brenda Marshall	Oct. 15,'43	85m	Oct. 9,'43	1573	1545	
Partners of the Trail	Mono.		Johnny Mack Brown-Raymond Hatton	Apr. 1,'44	54m	Mar. 4,'44	1782	1747	....
Passage to Marseille	WB	312	Humphrey Bogart-Michele Morgan	Mar. 11,'44	109m	Feb. 19,'44	1761	1616	...

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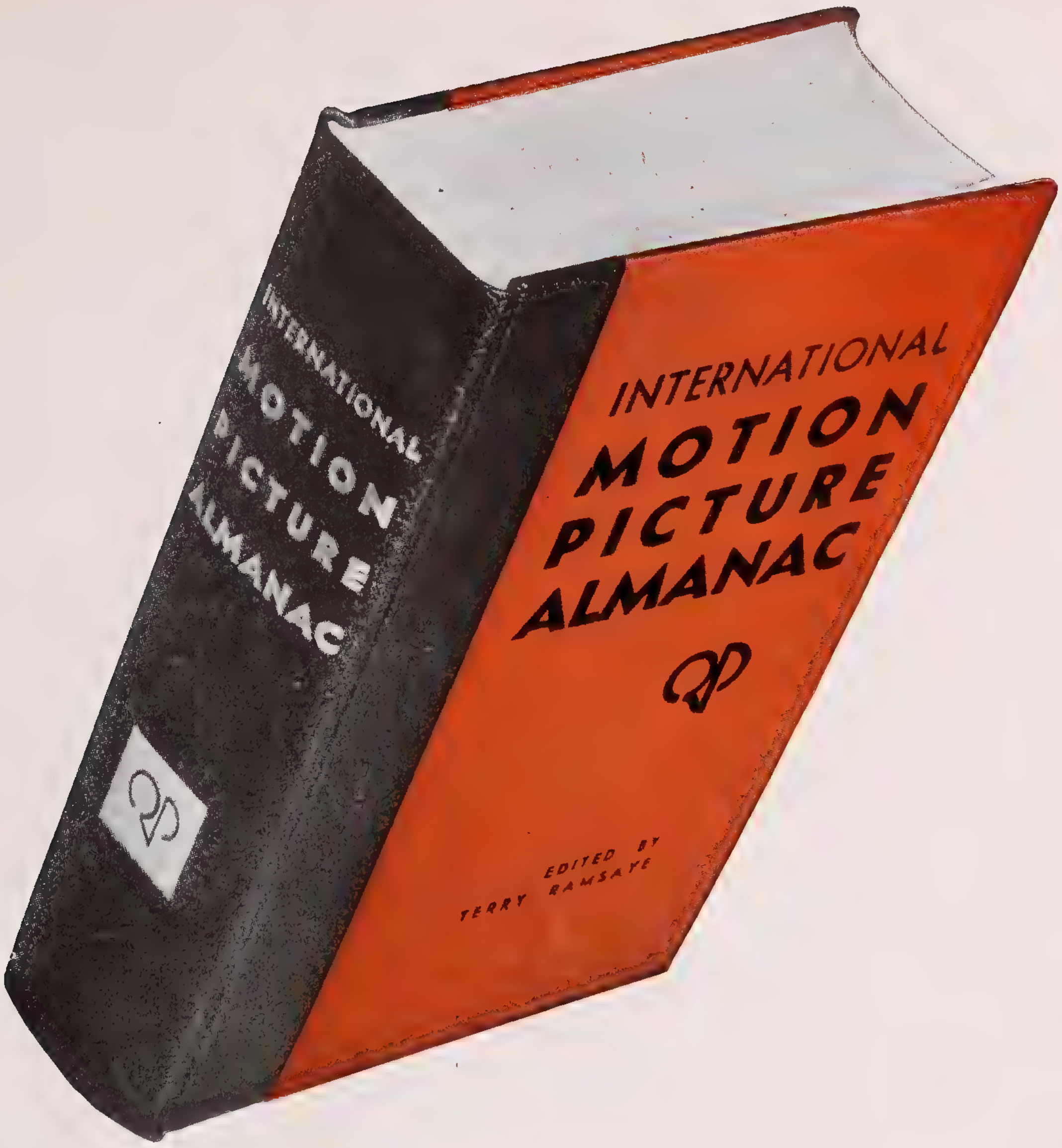
Passport to Destiny (formerly Passport to Adventure)	RKO	417	Elsa Lanchester-Gordon Oliver	Block 4	64m	Jan. 29,'44	1734	1636	....
Patrick the Great	Univ.	....	Donald O'Connor-Peggy Ryan	Not Set	....	....	....	1675	....
Phantom Lady	Univ.	....	Ella Raines-Franchot Tone	Jan. 28,'44	87m	Jan. 29,'44	1733	1675	....
Pilebuck	Col.	....	Pat O'Brien-Ruth Warrick	Not Set	....	....	....	1786	....
Pin Up Girl (color)	20th-Fox	....	Betty Grable-Joe E. Brown	Not Set	....	....	....	1531	....
Pistol Packin' Mama	Rep.	310	Ruth Terry-Bob Livingston	Dec. 15,'43	64m	Dec. 11,'43	1666	1654	....
Prairie Thunder (Reissue)	WB	332	Dick Foran	Oct. 2,'43	55m	....	....	....	....
Pride of the Plains	Rep.	353	Robert Livingston-Smiley Burnette	Jan. 5,'44	56m	Dec. 4,'43	1653	....	....
Princess O'Rourke	WB	305	Olivia de Havilland-Robert Cummings	Oct. 23,'43	94m	Sept. 25,'43	1553	962	1655
Purple Heart, The	20th-Fox	422	Dana Andrews-Richard Conte	Mar.,'44	99m	Feb. 26,'44	1773	1654	....
RACKET Man, The	Col.	5036	Tom Neal-Jeanne Bates	Jan. 18,'44	65m	Jan. 8,'44	1706	1676	....
Raiders of the Border	Mono.	....	Johnny Mack Brown	Jan. 31,'44	53m	Jan. 15,'44	1714	....	....
Raiders of Sunset Pass	Rep.	352	Eddie Dew-Smiley Burnette	Dec. 20,'43	56m	Dec. 25,'43	1686	1457	....
Rainbow Island (color)	Para.	....	Dorothy Lamour-Eddie Bracken	Not Set	....	....	....	1654	....
Rains Came, The (Reissue)	20th-Fox	410	Myrna Loy-Tyrone Power	Nov. 26,'43	95m	Sept. 9,'39	1574	....	....
Rationing	MGM	418	Wallace Beery-Marjorie Main	Mar.,'44	93m	Jan. 29,'44	1734	1616	....
Return of the Ape Man	Mono.	....	Bela Lugosi-John Carradine	Not Set	....	....	....	1606	....
Return of the Rangers	PRC	451	Dave O'Brien-Jim Newill	Oct. 26,'43	60m	Oct. 16,'43	1585	1545	....
Return of the Vampire	Col.	5024	Bela Lugosi-Frieda Inescourt	Nov. 11,'43	69m	Feb. 5,'44	1742	1599	....
●Revenge of the Zombies	Mono.	....	John Carradine-Veda Ann Borg	Sept. 17,'43	61m	Aug. 7,'43	1471	1391	....
Rhapsody in Blue	WB	....	Joan Leslie-Robert Alda	Not Set	....	....	....	1530	....
Riders of the Deadline	UA	....	William Boyd	Dec. 3,'43	70m	Jan. 15,'44	1714	1696	....
Riding High (color)	Para.	4307	Dorothy Lamour-Dick Powell	Block 2	88m	Nov. 6,'43	1613	1431	1766
Road to Utopia	Para.	....	Bing Crosby-Bob Hope-D. Lamour	Not Set	....	....	....	1715	....
Roger Touhy, Gangster	20th-Fox	....	Preston Foster-Lois Andrews	Not Set	....	....	....	1362	....
Rookies in Burma	RKO	414	Alan Carney-Wally Brown	Block 3	62m	Dec. 11,'43	1666	1646	....
Rootin', Tootin' Rhythm (Reissue)	Rep.	3301	Gene Autry	Jan. 15,'44	61m	....	....	....	....
Rosie the Riveter	Rep.	....	Jane Frazee-Frank Albertson	Apr. 9,'44	....	....	....	1785	....
SAHARA	Col.	5003	Humphrey Bogart-Bruce Bennett	Oct. 14,'43	97m	Oct. 2,'43	1565	1305	1719
Saint Meets the Tiger, The	Rep.	301	Hugh Sinclair-Jean Gillis	July 29,'43	70m	Aug. 7,'43	1471	....	....
Sailor's Holiday	Col.	....	Arthur Lake-Jane Lawrence	Feb. 24,'44	....	....	....	1696	....
Salute to the Marines (color)	MGM	401	Wallace Beery-Fay Bainter	Sept.,'43	101m	July 31,'43	1579	1057	1655
San Demetrio, London (British)	Ealing	....	Walter Fitzgerald-Ralph Michael	Not Set	105m	Jan. 29,'44	1734	....	....
Saratoga Trunk	WB	....	Gary Cooper-Ingrid Bergman	Not Set	....	....	....	1431	....
●Scream in the Dark, A	Rep.	229	Robert Lowery-Marie McDonald	Oct. 15,'43	55m	Oct. 30,'43	1605	1531	....
See Here, Private Hargrove	MGM	420	Robert Walker-Donna Reed	Mar.,'44	100m	Feb. 19,'44	1761	1616	....
Sensations of 1944 (color)	UA-Stone	....	W. C. Fields-Eleanor Powell	May 5,'44	....	....	....	1746	....
Seventh Cross, The	MGM	....	Spencer Tracy-Signe Hasso	Not Set	....	....	....	1715	....
Seventh Victim, The	RKO	403	Tom Conway-Kim Hunter	Block 1	71m	Aug. 21,'43	1558	1471	....
Sherlock Holmes Faces Death	Univ.	8024	Basil Rathbone-Nigel Bruce	Sept. 17,'43	68m	Sept. 11,'43	1529	....	....
She's for Me	Univ.	8041	David Bruce-Grace McDonald	Dec. 10,'43	60m	Dec. 11,'43	1665	1635	....
Shine On, Harvest Moon	WB	....	Ann Sheridan-Dennis Morgan	Apr. 8,'44	112m	Mar. 11,'44	1794	1457	....
Shipbuilders, The (Br.)	Br. Nat'l-Anglo	....	Clive Brook-Morland Graham	Not Set	90m	Jan. 29,'44	1733	....	....
Show Business	RKO	....	Eddie Cantor-George Murphy	Not Set	....	....	....	1675	....
Silver City Raiders	Col.	5202	Russell Hayden-Bob Wills	Nov. 4,'43	55m	Nov. 27,'43	1646	....	....
Since You Went Away	UA	....	Colbert-Temple-Woolley-Cotten	Not Set	....	....	....	1635	....
Sing a Jingle	Univ.	8034	Allan Jones-June Vincent	Jan. 7,'44	62m	Jan. 1,'44	1694	1654	....
Slightly Terrific	Univ.	....	Leon Errol-Anne Rooney	May 5,'44	....	....	....	1785	....
●Smart Guy	Mono.	....	Rick Vallin-Wanda McKay	Dec. 17,'43	63m	Jan. 1,'44	1695	1599	....
Snow White and the Seven Dwarfs (color)	RKO-Disney	....	Disney Cartoon Feature	Reissue	83m	Dec. 25,'37	1782	....	....
So This Is Washington	RKO	404	Lum 'n' Abner-Mildred Coles	Block 1	64m	Aug. 21,'43	1558	1471	....
Son of Dracula	Univ.	8013	Louise Allbritton-Lon Chaney	Nov. 5,'43	80m	Nov. 13,'43	1626	1241	....
Song of Bernadette, The	20th-Fox	....	Jennifer Jones-Charles Bickford	Not Set	157m	Dec. 25,'43	1685	1416	....
Song of Russia	MGM	422	Robert Taylor-Susan Peters	Feb.,'44	107m	Jan. 1,'44	1693	1416	....
Song of the Marimba	Clasa-Mohme	....	Mexican Feature	Aug. 20,'43	131m	Sept. 11,'43	1530	....	....
Song of the Open Road	UA	....	Edgar Bergen-"Charlie"-Bonita Granville	Mar. 24,'44	....	....	....	1695	....
Song of the Saddle (Reissue)	WB	331	Dick Foran	Oct. 2,'43	59m	Apr. 11,'36	1482	....	....
So's Your Uncle	Univ.	8042	Donald Woods-Elyse Knox	Dec. 3,'43	64m	Dec. 4,'43	1654	1635	....
Spider Woman	Univ.	8021	Basil Rathbone-Nigel Bruce	Jan. 21,'44	63m	Jan. 15,44	1714	1675	....
Spotlight Scandals	Mono.	....	Billy Gilbert-Frank Fay	Sept. 24,'43	73m	July 24,'43	1579	1351	....
Standing Room Only	Para.	4314	Paulette Goddard-Fred MacMurray	Block 3	83m	Jan. 8,'44	1706	1616	....
Story of Dr. Wassell (color)	Para.	....	Gary Cooper-Laraine Day	Not Set	....	....	....	1530	....
Strange Confession	UA	....	George Sanders-Linda Darnell	Apr. 21,'44	....	....	....	1747	....
Strange Death of Adolf Hitler	Univ.	8022	Ludwig Donath-Gale Sondergaard	Sept. 10,'43	72m	Sept. 4,'43	1522	....	....
Submarine Base	PRC	405	John Litel-Alan Baxter	July 20,'43	65m	July 10,'43	1414	1305	....
Sullivans, The	20th-Fox	421	Anne Baxter-Thomas Mitchell	Feb.,'44	111m	Feb. 5,'44	1741	1636	....
Sultan's Daughter, The	Mono.	....	Ann Corio-Charles Butterworth	Jan. 24,'44	64m	Dec. 18,'43	1674	1555	....
Sundown Valley	Col.	....	Charles Starrett-Jeanne Bates	Mar. 23,'44	....	....	....	1763	....
●Suspected Person (British)	PRC	315	Clifford Evans-Patricia Roc	Nov. 29,'43	78m	Jan. 1,'44	1694	....	....
Sweet and Lowdown	20th-Fox	....	Lynn Bari-Benny Goodman	Not Set	....	....	....	1786	....
Sweet Rosie O'Grady (color)	20th-Fox	408	Betty Grable-Robert Young	Oct. 1,'43	76m	Sept. 25,'43	1553	1305	1719
Sweethearts of the U. S. A.	Mono.	....	Una Merkel-Donald Novis	Mar. 7,'44	....	....	....	1586	....
Swing Fever	MGM	423	Kay Kyser-Marilyn Maxwell	Apr.,'44	81m	Nov. 13,'43	1626	1241	....
Swing Out the Blues	Col.	5020	Bob Haymes-Lynn Merrick	Jan. 20,'44	70m	Jan. 22,'44	1726	1636	
Swing Shift Maisie	MGM	404	Ann Sothern-James Craig	Oct.,'43	86m	May 8,'43	1546	1191	1617
Swingtime Johnny	Univ.	8020	Andrews Sister-Harriet Hilliard	Feb. 4,'44	60m	Jan. 1,'44	1695	1676	...
TAKE It Big	Para.	....	Jack Haley-Harriet Hilliard	Not Set	....	....	....	1786	....
Tampico	20th-Fox	....	Lynn Bari-Edward G. Robinson	Apr.,'44	.	....	..	1636	
Tarzan's Desert Mystery	RKO	413	Johnny Weissmuller-Nancy Kelly	Block 3	70m	Dec. 11,'43	1666	1362	....
Tender Comrade	RKO	416	Ginger Rogers-Robert Ryan	Block 4	101m	Jan. 1,'44	1693	1635	....

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Page	Advance Synopsis Page	Service Data Page
Texas Kid, The	Mono.	....	Johnny Mack Brown	Nov. 26,'43	57m	Nov. 27,'43	1645	1545	....
Texas Masquerade	UA	....	William Boyd	Not Set	59m	Jan. 29,'44	1733	....	...
Thank Your Lucky Stars	WB	303	Warner Stars Revue	Sept. 25,43	127m	Aug. 21,'43	1559	1058	1719
That Nazty Nuisance	UA	....	Bobby Watson-Joe Devlin	Aug. 6,'43	42m	June 12,'43	1546	1019	...
There's Something About a Soldier	Col.	5017	Evelyn Keyes-Tom Neal	Nov. 30,'43	81m	Dec. 18,'43	1674	1545	....
They Met in the Dark (British)	Hellman-Gen'l	....	James Mason-Joyce Howard	Not Set	104m	Sept. 4,'43	1522	....	
●This Is the Army (color)	WB	224	Joan Leslie-George Murphy-Stage Cast	Feb. 15,'44	115m	July 31,'43	1453	1276	1575
This Is the Life (formerly Angela)	Univ.	....	Susanna Foster-Donald O'Connor	Not Set	....	....	....	1416	....
Thousands Cheer (color)	MGM	413	Kathryn Grayson-Gene Kelly	Jan.,'44	126m	Sept. 18,'43	1541	1079	1766
Three Men in White	MGM	....	Lionel Barrymore-Van Johnson	Not Set	....	....	....	1786	...
Three Russian Girls	UA	..	Anna Sten-Kent Smith	Jan. 14,'44	80m	Jan. 1,'44	1694	1457	..
Thundering Gun Slingers	PRC	463	Buster Crabbe-Al St. John	Mar. 25,'44	....	....	....	1786	....
Thundering Hoofs	UA	....	William Boyd	Not Set	....	....	....	1747	...
Tiger Fangs	PRC	406	Frank Buck-Duncan Renaldo	Sept. 10,'43	59m	Sept. 25,'43	1554	1531	..
Till We Meet Again	Para.	....	Ray Milland-Maureen O'Hara	Not Set	....	....	....	1676	...
Timber Queen	Para.	4313	Dick Arlen-Mary Beth Hughes	Block 3	66m	Jan. 8,'44	1706	1696	....
Top Man	Univ.	8009	Donald O'Connor-Peggy Ryan	Sept. 17,'43	82m	Sept. 18,'43	1541	1456	....
Tornado	Para.	4304	Chester Morris-Nancy Kelly	Block 1	80m	Aug. 14,'43	1579	1457	....
●Trail of Terror	PRC	356	Dave O'Brien-Jim Newill	Sept. 14,'43	59m	Mar. 11,'44	1794	....	....
True to Life	Para.	4303	Mary Martin-Franchot Tone	Block 1	93m	Aug. 14,'43	1578	1079	1719
●Tumbling Tumbleweed (Reissue)	Rep.	2308	Gene Autry-Lucile Browne	Dec. 1,'43	58m	....	....	....	....
Tunisian Victory	MGM-MOI	....	Documentary	Not Set	80m	Mar. 11,'44	1794	....	....
Two-Man Submarine	Col.	....	Tom Neal-Ann Savage	Mar. 16,'44	....	....	....	1746	....
Two Sisters and a Sailor	MGM	....	Jimmy Durante-Van Johnson	Not Set	....	....	....	1696	....
UNCENSORED (British)	20th-Fox	418	Eric Portman-Phyllis Calvert	Jan. 21,44	83m	Aug. 1,'42	1714	....	....
Uncertain Glory	WB	....	Errol Flynn-Paul Lukas	Apr. 22,'44	....	....	....	1636	....
●Underdog, The	PRC	316	Barton MacLane-Charlotte Wynters	Oct. 10,'43	67m	Oct. 9,'43	1574	1509	....
Under Two Flags (Reissue)	20th-Fox	411	Ronald Colman-Claudette Colbert	Nov. 26,'43	99m	May 9,'36	1574	....	....
Uninvited, The	Para.	4315	Ray Milland-Ruth Hussey	Block 3	98m	Jan. 8,'44	1705	1416	....
Unknown Guest	Mono.	....	Victor Jory-Pamela Blake	Oct. 22,'43	64m	Aug. 28,'43	1559	....	....
Unpublished Story (British)	Col.	....	Richard Greene-Miles Malleson	Not Set	91m	Apr. 11,'42	598	....	....
Up in Arms (color)	RKO-Goldwyn	....	Danny Kaye-Dinah Shore	Not Set	105m	Feb. 12,'44	1753	1457	...
Up in Mabel's Room	UA	....	Marjorie Reynolds-Dennis O'Keefe	Apr. 7,'44	...	....	....	1695	....
VICTORY Through Air Power (color)	UA-Disney	..	Disney Aviation Feature	Aug. 13,'43	65m	July 10,'43	1532	1375	1617
Vigilantes Ride, The	Col.	5204	Russell Hayden-Shirley Patterson	Feb. 3,'44	55m	Feb. 12,'44	1754	1081	....
Virgin of Guadalupe (Mex.)	Maya	....	Jose Luis Jiminez	May 14,'43	95m	May 22,'43	1325	....	....
Voice in the Wind	UA	....	Francis Lederer-Sigrid Gurie	Mar. 10,'44	85m	Mar. 4,'44	1782	....	....
Voodoo Man, The	Mono.	....	Bela Lugosi-John Carradine	Feb. 21,'44	62m	Feb. 26,'44	1774	1676	....
WATCH on the Rhine	WB	301	Bette Davis-Paul Lukas	Sept. 4,'43	113m	July 31,'43	1579	986	1719
We Dive at Dawn (British)	Gains.	....	John Mills-Eric Portman	Not Set	98m	May 22,'43	1326	....	....
Weekend Pass	Univ.	8029	Martha O'Driscoll-Noah Beery, Jr.	Feb. 18,'44	63m	Feb. 5,'44	1742	1676	...
Weird Woman	Univ.	....	Lon Chaney-Anne Gwynne	Apr. 14,'44	....	....	....	1747	..
Westward Bound	Mono.	....	Ken Maynard-Hoot Gibson	Jan. 17,'44	59m	Jan. 15,'44	1714	1599	...
●What a Man	Mono.	....	Johnny Downs-Wanda McKay	Jan. 31,'44	73m	Dec. 11,'43	1666	....	..
What a Woman!	Col.	5005	Rosalind Russell-Brian Aherne	Dec. 28,'43	93m	Dec. 11,'43	1665	1635	1766
Where Are Your Children?	Mono.	....	Jackie Cooper-Patricia Morison	Jan. 17,'44	72m	Nov. 27,'43	1645	1606	1766
Whispering Footsteps	Rep.	309	John Hubbard-Rita Quigley	Dec. 30,'43	55m	Feb. 26,'44	1774	1636	....
Whistler, The	Col.	....	Richard Dix-Gloria Stuart	Mar. 30,'44	....	....	....	1785	....
Whistling in Brooklyn	MGM	412	Red Skelton-Ann Rutherford	Dec.,'43	87m	Oct. 2,'43	1565	1431	1766
White Cliffs, The	MGM	....	Irene Dunne-Roddy McDowall	Not Set	126m	Mar. 11,'44	1793	1586	....
Wilson (color)	20th-Fox	....	Alexander Knox-Charles Coburn	Not Set	....	....	....	1676	....
Wintertime	20th-Fox	405	Sonja Henie-Jack Oakie	Sept. 17,'43	82m	Sept. 11,'43	1529	1431	1655
Woman of the Town, The	UA	....	Albert Dekker-Claire Trevor	Dec. 31,'43	88m	Dec. 18,'43	1673	1531	..
Women in Bondage	Mono.	.	Gail Patrick-Nancy Kelly	Jan. 10,'44	72m	Nov. 20,'43	1634	1554	1766
Women in War (Reissue)	Rep.	9002	Elsie Janis-Wendy Barrie	Jan. 25,'44	69m	May 25,'40	1726	....	....
World of Plenty (British)	Rotha	....	Documentary on Food	Not Set	60m	June 19,'43	1373	....	....
Wyoming Hurricane	Col.	....	Russell Hayden-Bob Wills	Not Set	....	....	....	1079	....
YANKS Ahoy	UA-Roach	....	Joe Sawyer-William Tracy	July 1,'43	58m	Mar. 13,'43	1532	1019	....
Yellow Canary (British)	Wilcox-RKO	....	Anna Neagle-Richard Greene	Not Set	98m	Nov. 20,'43	1634	....	...
Young Ideas	MGM	408	Mary Astor-Herbert Marshall	Nov.,'43	77m	July 31,'43	1578	1240	1766
You Can't Ration Love	Para.	4318	Betty Jane Rhodes-Johnnie Johnston	Block 4	79m	Mar. 4,'44	1781	1763	....
You're a Lucky Fellow, Mr. Smith	Univ.	8033	Allan Jones-Evelyn Ankers	Oct. 22,'43	64m	Oct. 9,'43	1573	1531	....

Feature Product, including Coming Attractions, listed Company by Company, in Order of Release on page 1784.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MOTION PICTURE HERALD

MOTION PICTURE THEATRES' RED CROSS WEEK MARCH 23-29

VOL. 154, NO. 12

MARCH 18, 1944

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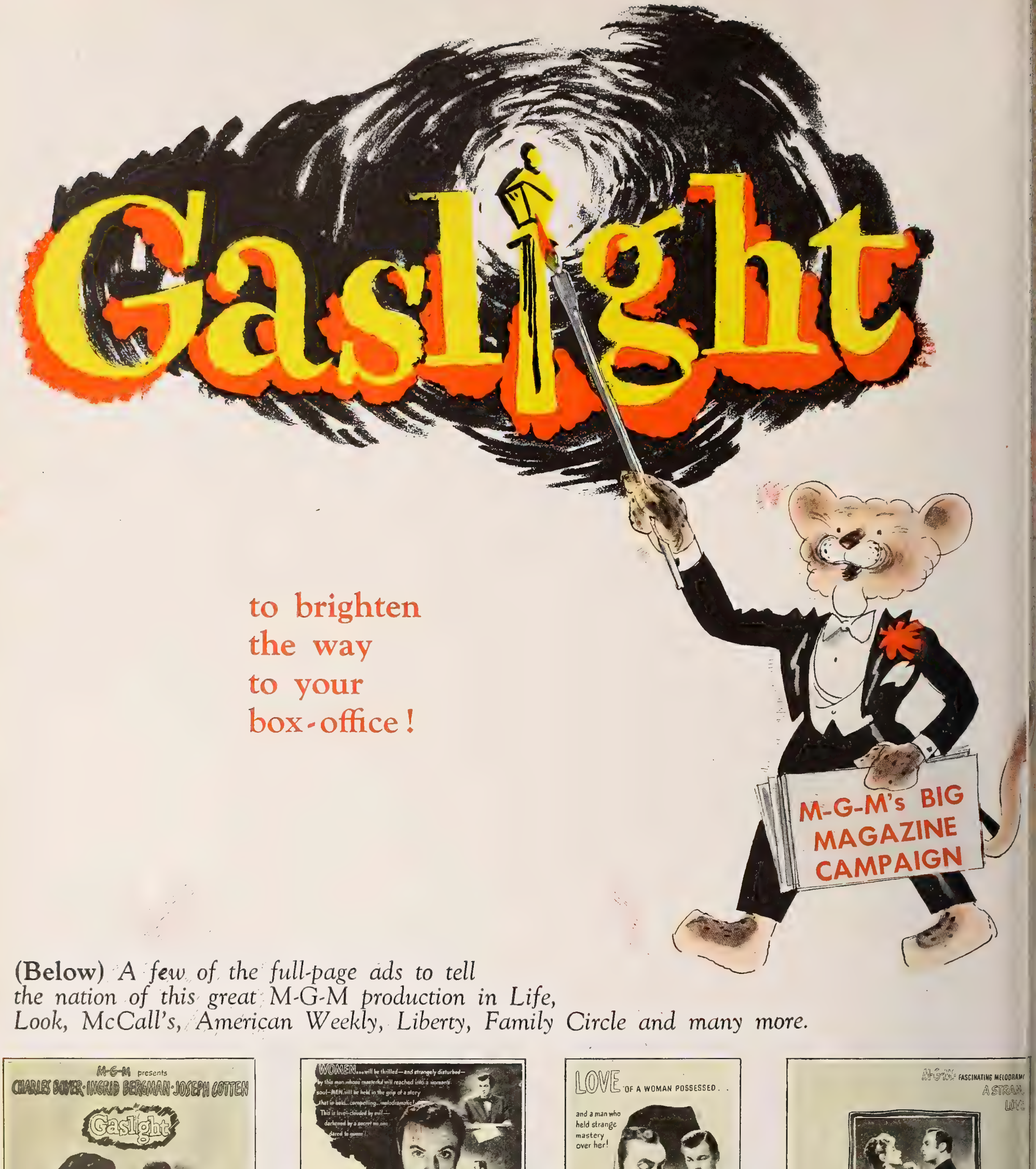

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the way
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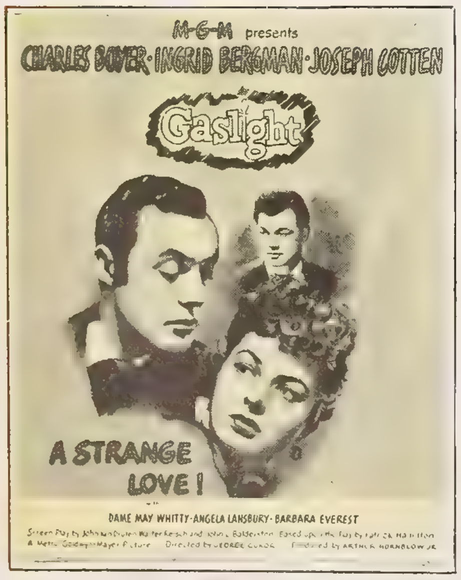

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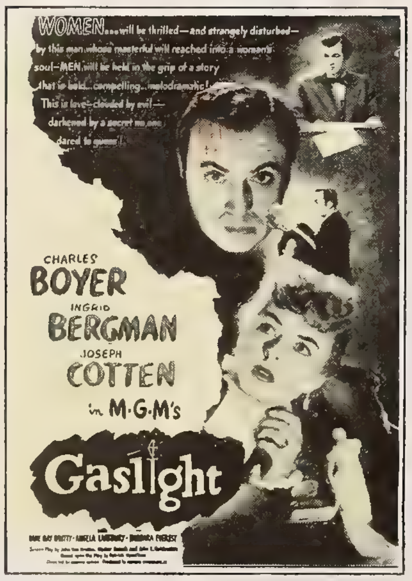
DAME MAY WHITTY · ANGELA LANSBURY · BARBARA EVEREST



WOMEN ... will be thrilled—and strangely disturbed—by this man whose masterful will reached into a woman's soul—MEN will be held in the grip of a story that is bold...compelling...melodramatic! This is love—clouded by evil—darkened by a secret no one dared to guess!

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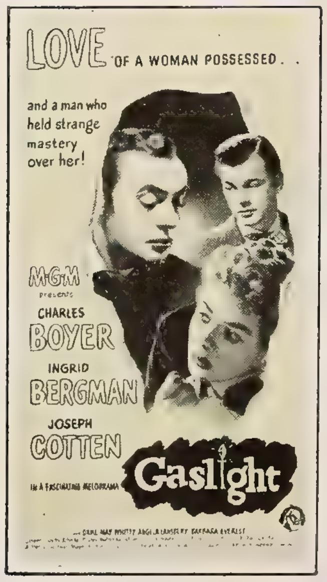

LOVE OF A WOMAN POSSESSED . . .

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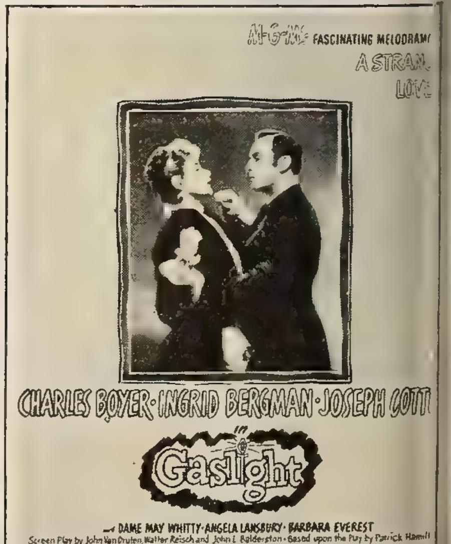

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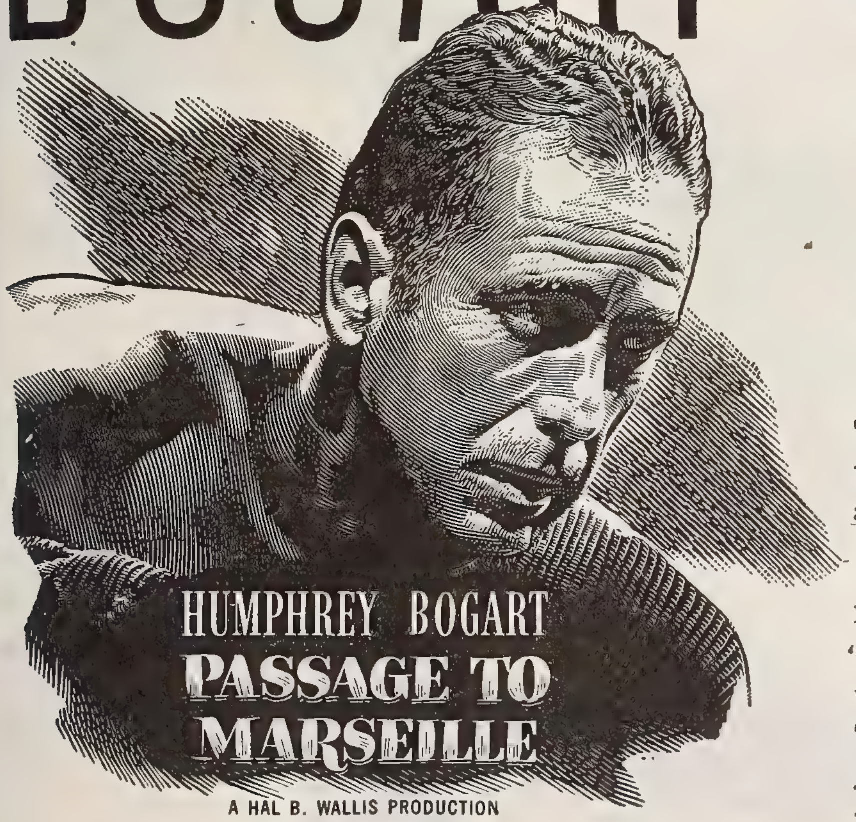

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Screen Play by Casey Robinson & Jack Moffitt • From a Novel by Charles Nordhoff & James Norman Hall • Music by Max Steiner

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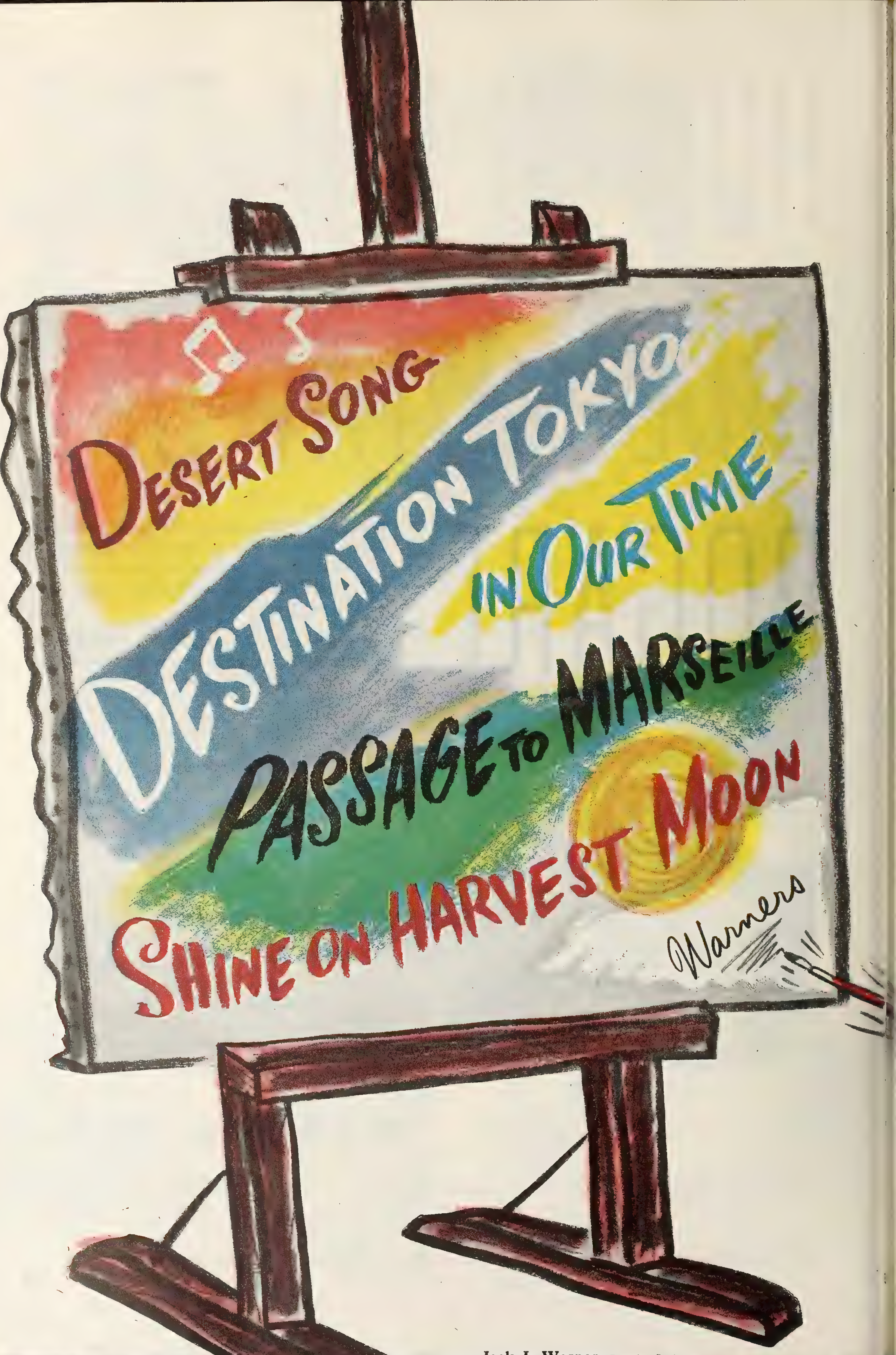
Desert Song
Destination Tokyo
In Our Time
Passage to Marseille
Shine on Harvest Moon
Warners

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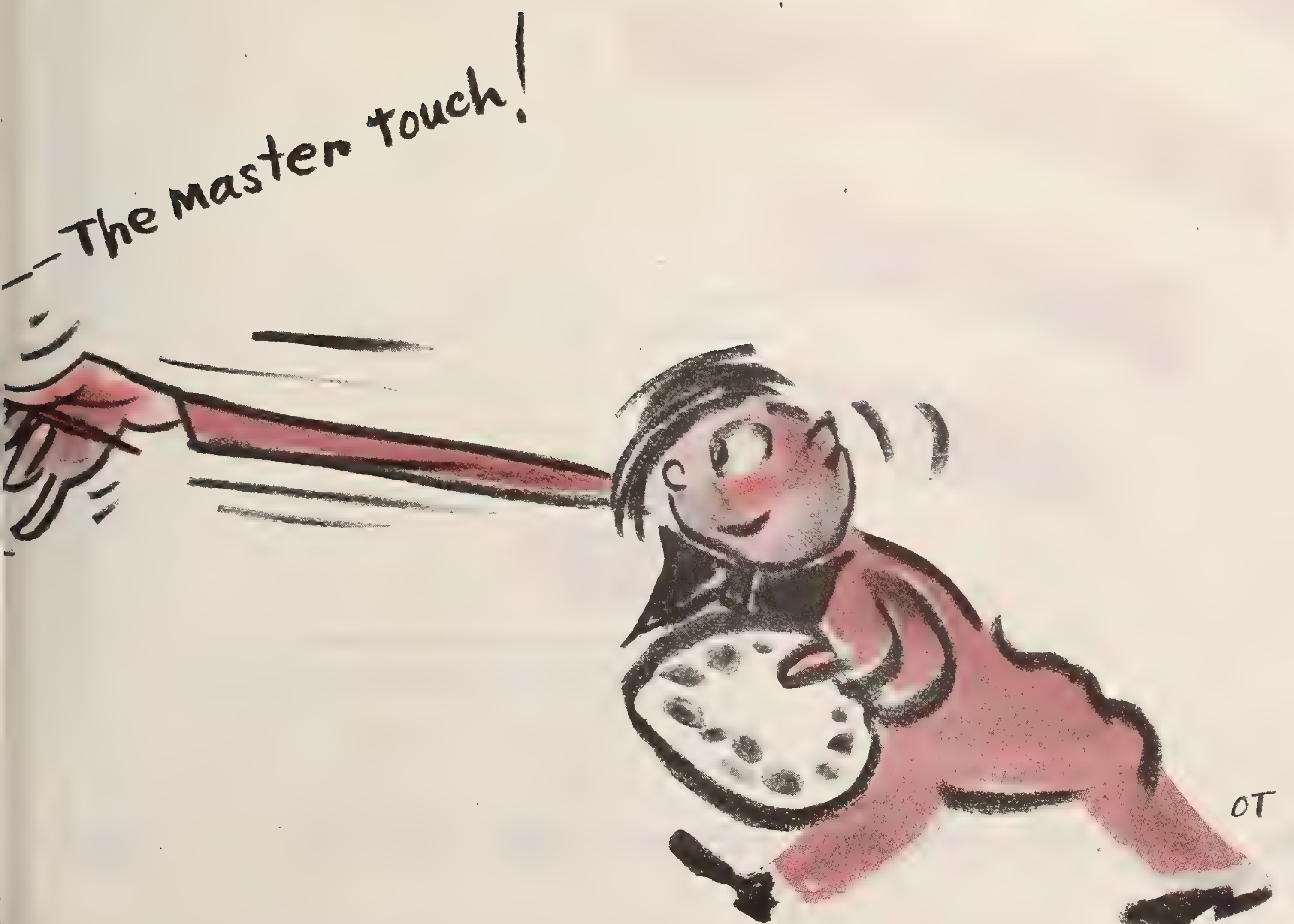
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"THE PURPLE HEART"

Never anything so big at New York's Roxy...and in Detroit, Buffalo, Miami!

"JANE EYRE"

Everywhere running ahead of "Claudia", "Coney Island" and "Heaven Can Wait"!

"LIFEBOAT"

Smash hold-overs in Pittsburgh, Chicago, Toledo, Boston and everywhere!

"THE LODGER"

Its box-office action passing the sky-high records set by "Crash Dive"!

(and for the next big one coming up, see pages 43–50)

MOTION PICTURE HERALD

COLVIN BROWN, *Publisher* | MARTIN QUIGLEY *President and Editor-in-Chief* | TERRY RAMSAYE, *Editor*

Vol. 154, No. 12 | March 18, 1944

THE MERCY DRIVE

WITH the nation's anxious eyes on the rising crisis at arms overseas with the ordeal of the Invasion Coast ahead, there is a certain quality of preparation for things to come in "Red Cross Week" in the motion picture theatres.

Beginning at the midweek ahead, March 23, at every performance, the audiences of the theatres, with appeal from stage and screen, will be offered opportunity to put substance into their emotions.

Red Cross Week, under the chairmanship of Mr. Joseph Bernhard and the auspices of the War Activities Committee, is a consistent and typical part of the pattern of this industry's function of liaison and service between the war cause and the people.

The motion picture becomes the medium because there is no other way to the hearts and minds of the people so direct, cogent, immediate, intimate. The emergency of war makes the capacity also a responsibility.

THE Red Cross is in effect the only broad movement for relief of suffering and amelioration of the horrors of war. It stands above and beyond race, partisanships and the desperations of destruction, whether in battle, flood, fire or earthquake—any manner of disaster whatever.

It is of interest to recall that the Red Cross was born of battle in that same war-torn Italy where again the nations are met in ruthless conflict. In 1862 Henri Dunant, in Geneva, published a booklet, entitled ***Souvenir de Solférino.*** He told of the shocking scenes of distress among men left to die on the field. He made a plea that drew answer in the movements that have brought us the Red Cross. In the United States the organization, in various forms, dates from the War Between the States. It has been a national organization since 1881 and it was formally incorporated in 1905. The President of the United States is president of the Red Cross.

¶ President Roosevelt's proclamation designating March as "Red Cross Month" makes emphatic the urgency of this effort. " . . . the war has entered a decisive stage, requiring the fullest measure of individual sacrifice. . . . The American Red Cross is an auxiliary to the United States armed forces and, as such, is providing indispensable service to our troops throughout the world, as well as to their families at home."

THE campaign addresses itself at a tentative total of $200,000,000, and the quota for the motion picture theatre collections is $10,000,000, and that means about a dollar a seat. Compared to the billions that go for gunpowder, the total is moderate indeed. But the Red Cross millions go for the preservation of the civilization and humanities for which the war is fought. Beyond the direct deliverances from suffering, horror and death, for the wounded in battle and the prisoners of war, stands the service of keeping alive an idealism and purpose which abhors war and the destruction of hate—lest we, who must fight even unto death to win, should forget in our desperation what we are fighting for.

The Red Cross helps us to fight to win the peace—to keep us the kind of people deserving a peace.

THE timing of the "Motion Picture Theatres Red Cross Week" for this late period in the March "Red Cross Month" is well calculated to find the people filled with the impulses and the spirit imparted by the prior weeks of the over-all national effort. A large preparation will have been completed when the work within the theatre begins. To be sure, there is yet enough of that to be done by the exhibitor, too. The tools of promotion, including the screen appeals and trailers that precede the audience collections, are provided by the War Activities Committee.

The function of the exhibitor in this instance seems less one of information than of reminder and of affording the immediately-in-hand opportunity to give, on the impulse that has been created. Millions who have been thinking about giving, considering that they should give, and who have not overcome their inertias, will find the easy opportunity right before them as the containers pass along the row at the show.

¶ "You can do," says Mr. Bernhard, "a job on the home front worthy of our men on the fighting front." That goes for the customers, too. —*Terry Ramsaye*

THIS WEEK IN THE NEWS

THEATRE showmen pledge and prepare for Red Cross Week Pages 13-41

Leaders of exhibition rally fellow-showmen for drive Page 16

Distribution district leaders have job of follow-through Page 18

Round Table experience reports on collection procedure Page 20

PRICE scales climb as theatres add new admission tax Page 11

JURY finds monopoly in zoning system in Chicago Page 42

COMPANY foreign heads plan film emissary corps Page 54

SKOURAS and Rank reach practical aggrement in London Page 59

REDUCTION in newsprint booms market for accessories Page 60

NEED for work of WAC after war is seen by Rodgers Page 62

SEADLER of MGM reports on a dude's day at the Bar-H Ranch Page 68

ABOLITION of British Quota Act urged by Member of Lords Page 73

SERVICE DEPARTMENTS

Hollywood Scene Page 70

In the Newsreels Page 78

Late Review Page 72

Managers' Round Table Page 87

What the Picture Did for Me Page 79

Obituaries Page 94

Picture Grosses Page 93

Shorts on Broadway Page 83

IN PRODUCT DIGEST SECTION

Showmen's Reviews Page 1801

Short Subjects Page 1803

Short Subjects Chart Page 1804

Advance Synopses Page 1806

The Release Chart Page 1807

Rank via Switzerland?

J. ARTHUR RANK, England's largest producer-distributor-exhibitor, who has gone on record in recent months outlining his post-war plans for the invasion of world screens with British product, and whose motion picture interests here caused considerable speculation on both sides of the Atlantic, is arranging for the purchase of existing French key motion picture theatres, it was reported in London this week. The deals, it was said, are being made through the medium of Swiss financing houses.

According to the report, E. S. Luke, manager of the Leicester Square theatre, and one of Mr. Rank's most valued theatre operators, has compiled a dossier on the European theatre situation, including information on the seating capacity of every major film house on the Continent.

Mr. Luke acquired his data when he toured Europe before the war, superintending the installation of sound equipment in theatres. His dossier is now in process of being brought up to date and reportedly will form the basis of Mr. Rank's move on the Continent immediately after the war.

Clark Still There

RECURRENT rumors that Assistant Attorney General Tom C. Clark was about to resign to return to his law firm in Dallas or would be appointed Attorney General, or something, bobbed up again last week but created no excitement in the second-floor offices on the southwest corner of the Justice Department Building from which Mr. Clark directs the prosecution of Federal law violators and watches the behavior of the motion picture industry.

Mr. Clark denied the truth of such rumors. He said last week that they had come up frequently, but indicated that he had no plans to retire from the Government service in the immediate future.

It is expected in Washington that he will resign, sooner or later, but it is believed he will not relinquish his post until the new consent decree has been perfected or the Government decides to embark on the long trail of court proceedings to enforce its demands for new trade practices.

RKO in Mexico

HALF a million dollars has been invested in the Mexican film industry by RKO, with the acquisition of 50 per cent interest in the new Churubusco Studios. They are now being built with the encouragement and assistance of the film division of the Coordinator of Inter-American Affairs. N. Peter Rathvon, president of RKO, back in New York this week confirmed the report that his recent trip to Mexico City was a shopping tour as well as a vacation visit.

RKO's investment amounts to 2,500,000 pesos, or about $500,000 in the new venture, while the other 50 per cent was underwritten by Emilio Azcarraga, Mexican film financier, who in turn received joint assistance in the amount of 1,000,000 pesos from Grovas Brothers, Fernando de Fuentes and Bustillos Oro.

The Mexican project was described as primarily an investment interest. However RKO officials admitted that the company would consider distribution of some of the pictures to be made at the new studio. Mr. Rathvon is also understood to have pledged to lend technical and production assistance and advice from the RKO studio in Hollywood.

Summer Forecast

ANOTHER Freon gas manufacturing plant is under construction in East Chicago, Ind., for Kinetic Chemicals, Inc., a du Pont and General Motors subsidiary, it was reported this week in Washington. A new plant at Deepwater Point, N. J., also is nearing completion and existing facilities there have been increased.

But theatres will get none of the refrigerating gas for their air conditioning systems this summer, War Production Board officials say.

Although output is twice the pre-war figure it is still below the demands for Freon refrigerant on new naval and merchant ships, in hospitals and war plants. The Army and the Navy are also ordering vast quantities for use as an insecticide.

Ready Answer

WASHINGTON notes: Charles Smakwitz, publicity chairman of the current Red Cross drive committee, has for years officed in Albany, where he has ever been the friend and often confidant of the governors of New York. He got along especially well with Franklin D. Roosevelt when he was up there. He supplied pictures for private previews and all manner of occasions. He was welcome about the Capitol and the mansion. Not so long ago, in connection with a war drive, Mr. Smakwitz went to Washington, so the story from the National Press Club runs, and had occasion to call at the White House to see some factotum. There by coincidence, he encountered the President in a foyer.

"Hello, Charlie," called the President. "Where have you been all these years. Why haven't you been down to see me?"

Smiling Charles, the reporters say, was pleased, but a bit crafty in his answer.

"Yes, Mr. President, but you see I'm a very busy man."

Back After Victory

PEOPLE in Plymouth, O., (population 1339) are without motion picture entertainment. Ed Ramsey, owner of the 220-seat Plymouth, the only theatre in the little farm town, closed its doors for the duration last week. He has been called away for service in the Navy.

Delinquency in 16mm

"YOUTH IN CRISIS," the March of Time's recent study of juvenile delinquency, is going to be sold in 16mm versions to non-theatrical organizations, Richard de Rochemont, producer of the reel, announced this week. The company made this exception to its policy of not releasing outside of theatres in response to a demand from social welfare organizations, libraries and colleges which asked to buy permanent prints of the picture for use in combating delinquency problems.

Exhibitors on the March of Time accounts received a letter of explanation from Mr. de Rochemont. He wrote:

"We believe this will result in two direct benefits to your theatre and your community: first, a continuation of the excellent work accomplished by your initial showing of the film . . . second, an enhancement of the prestige of the March of Time which will aid you materially as you play each succeeding issue in your theatre."

Wallet Award

A TOTAL unknown attending the Academy Award event of the Academy of Motion Picture Arts and Sciences at Grauman's Chinese theatre March 2, appears to have won a wallet award containing A and B gasoline ration cards, an airplane priority card, and draft and Social Security cards, although no cash. Film actor Donald Crisp owned the wallet, and in reporting the loss to police said that after the presentation of the other awards, many persons milled about him on the stage.

Marital Note

JEAN GILLIE, English film and musical comedy actress, announced in London Monday that she and Lieut. Jack Bernhard, 29, of Hollywood, son of Joseph Bernhard, vice-president of Warner Brothers, would be married in June. Miss Gillie said the wooing and the winning of a "Yes" from her took three weeks. Lieutenant Bernhard has been in England for some time, flying for the RAF before joining the U. S. 8th Air Force.

Corn Problem

OUT in the Mid-West where tall sales in popcorn grow, where in cribs and elevators in two Iowa sections alone some 30 million pounds of the little yellow stuff lies untouched as farmers protest the $3.68 OPA ceiling price, the problem is anything but corny. In 1942 farmers got as high as $7.75 a hundred for their corn-on-the-cob crop, and then on December 24, 1943, the ceiling price went into effect.

As a result, exhibitors on the "popcorn circuit" are popping not corn but mad. Jack Balch, motion picture critic of the St. Louis *Post-Dispatch* recently made a trip through the "circuit" and interviewed a number of exhibitors.

Edward Clark, who manages the Massac theatre in Metropolis, Ill., which is no metropolis, made this observation:

"Small town theatres consider the popcorn veritable financial pillarettes on which their edifices of entertainment stand firm. The big movie nights are Saturday and Sunday. The other nights may or may not pay their way, it depends on what you have to offer. Westerns go over fine. So do homey little family stories like Lum and Abner. But what the cities consider big stuff . . . are poison out where the grass grows. Popcorn, when the smart dialogue and harrowing plots fail, fills the box office breach. Popcorn pays the bills that come regularly every week. It spells the difference between profit and loss."

Herschel Webster, who owns theatres in Percy and Steelville, Ill., had this to say: "When my boy turned 16 this year, I gave him the popcorn concession in one of my theatres. On the basis of past experience, it should be worth $1,200 a year to him."

It appears that Son Webster's chances of staying in business lie largely with city firms, now supplying the bulk of the popcorn, albeit finding it difficult to meet the demand. Also, a home grown popcorn industry has developed in the farm belt, with farmers contributing a patch of popcorn to help supply the demand, taking the proceeds frequently in theatre admissions.

Gas-Less

THEATRES of the Mid-West and Far West depending upon the carriage trade are now confronted with an OPA directive effective March 22 reducing the A gasoline ration from three to two gallons of gasoline a week. On the Pacific Coast the B supplementary ration ceiling will be sliced from 460 to 400 miles a month. The OPA estimates the ration reductions will save in the neighborhood of 18,000 to 20,000 barrels of petrol a day. The Mid-South States are included in the Mid-West group.

In its announcement of the new regulations on Tuesday, OPA said new plans were being formulated to crack down on black markets dealing in gasoline, described by officials as the biggest racket in the United States.

The first reaction to the new restriction to go on record came out of Denver, where Clarence Werthan, managing director of the Rocky Mountain Motorists, Inc., observed that a cut of "A" rations to two gallons was "an inequality that gives no consideration to Western distances and available mass transportation." In the Rockies, he said, there was but one unit of transportation for every 2,200 persons. Theatres in the area are yet to be heard.

Round Table Suggests

A SUGGESTION, tossed to local theatre managers by a speaker at a recent luncheon held at Casablanca Cafe in Hollywood may bear fruit in the plans of circuit operators here to set up annual awards for the theatre managers who do the best advertising job, best tie-ups, best lobby displays.

The idea was handed the theatre managers gathered to welcome to the fold two new managers, Robert Corbin, Pantages Hollywood, and John G. McManus, Warners' Hollywood.

Judge Harlan G. Palmer, publisher of the Hollywood *Citizen-News,* made the suggestion in a brief speech of welcome at the luncheon where some 60 theatre men, and members of the trade press were guests of Rodney Pantages of Pantages Hollywood and Ben Wallerstein of the Warner theatre circuit.

The judge referred to the annual Quigley Publications polls of box office champions, ten best money-making stars, and Round Table awards, and told the gathering he thought a localized exhibitor award setup would be a good thing.

Now Mr. Pantages, Mr. Wallerstein, George Bowser of Fox West Coast, and others are seriously mulling over the idea, which, it is learned from the judge, was first suggested to him by Tom Baily, former director of the Los Angeles Theatre Defense Bureau.

Easiest Way

THE ideal preview may have been discovered in New York. The Monte Carlo night club, operated by the real estate company of Webb and Knapp, with some big bank backing, is installing rear projection apparatus and a screen. It is soliciting the patronage of publicity departments in the major companies. Preview audiences of more than 100 persons could sit at the tables, sip, and watch the pictures in Lucullan comfort, the club points out. It will have its sound and projection equipment in working order by May 2.

Colonel Brown

COMEDIAN Joe E. Brown from now on is Colonel to the Cadet Corps of the California Military Academy. In naming him honorary colonel of the Corps, Colonel Brown was presented with an engraved saber, given each year to the cadets' favorite comedian. The presentation was made by Colonel Ralph Snavely, commanding the Fourth Figher Command, who said: "I can think of no other comedian, who is so worthy of this award. Joe, you have done a great job of bringing morale to our soldiers and on behalf of the Army Air Forces, thanks and congratulations."

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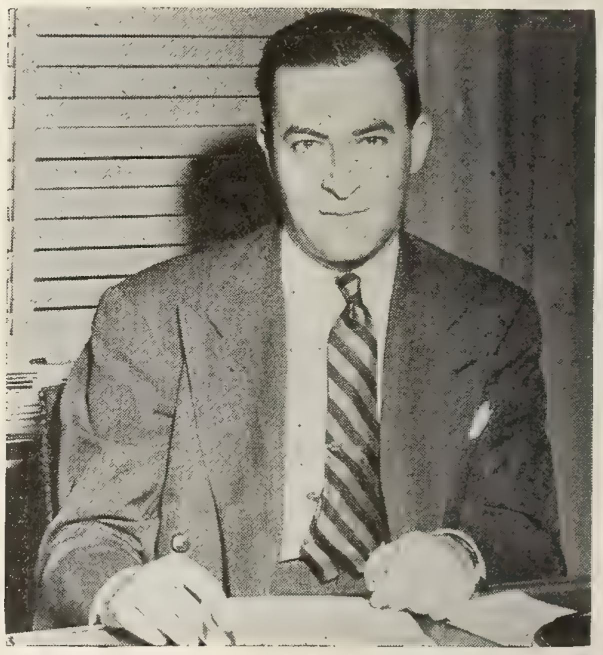
THIS WEEK the Camera reports:

IMPROMPTU. Jack Roth, Jimmy Durante and Eddie Jackson throw a slam-bang piano routine at a party given by Warners last week at the Murray Hill Hotel, New York, for friends of the late Nora Bayes and in conjunction with the opening of "Shine On, Harvest Moon" in that city.

LARRY GOLOB, a Warner publicist 19 years, has succeeded Allan Meltzer, resigned, as eastern publicity manager, in New York.

STARTS
FRIDAY
MARCH 17TH

THE OPENING of the Minnesota Amusement Company's Radio City theatre in Minneapolis, last week, was attended, above, by Harry French and J. W. Finely, of the circuit; Sam Dembow, Paramount; John J. Friedl, circuit president, and C. W. Perrine, treasurer; Leonard Goldenson, Paramount, and John Balaban, of Balaban & Katz. The picture was "Lady in the Dark".

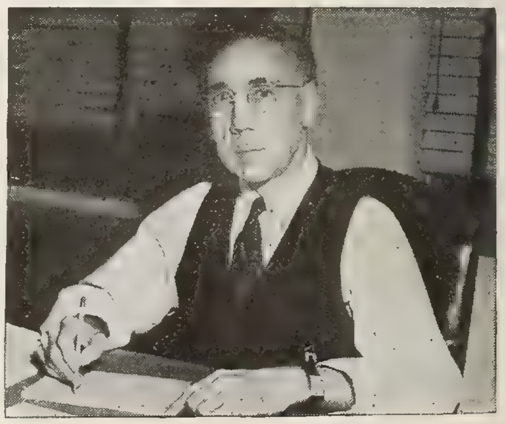


By Staff Photographer

PAUL LAZARUS, JR., United Artists director of publicity and advertising, will enter the Army at the end of this month.

AS MGM tradescreened "The White Cliffs" in New York last week: Max Goldbaum and Norman Arenwald, exhibitors; Ralph Pielow, MGM New York manager; I. Zatkin and Clifford Smith, exhibitors.

A. J. RICHARD, Paramount News editor-in-chief, on March 8 celebrated his 55th birthday and 24 years in newsreels. His associates tendered him a party at the Astor Hotel, New York.



By Staff Photographer

PRICE SCALES CLIMB AS THEATRES ADD NEW TAX

Exhibitors Keep Base Price Down, Tell Public Who Pays New Tax, and Why

On April first, the new Federal tax becomes law and exhibitors throughout the nation are placing orders with sign painters for the recording of their new price scales. The new box office signs will tell the public that on the average admission prices will hold around current levels with the tax of one cent on each five being charged added for a round figure total.

To reach round figures, some exhibitors are absorbing a portion of the tax, at matinees, and making up the difference at evening performances. A majority of theatres will make no effort to avoid the penny-problem and will just add the tax to current admission prices and let the total fall where it may.

As a result of a Treasury Department ruling, the exhibitors of Ohio, and other states where mills and token coins are in use for tax purposes, are facing added problems. The Revenue Commissioners hold that fractional prices are illegal. The theatres of Ohio will not be permitted to deduct the state three per cent tax before computing the new Federal tax, a ruling which is causing a large number of exhibitors to make alterations in their price-scale plans.

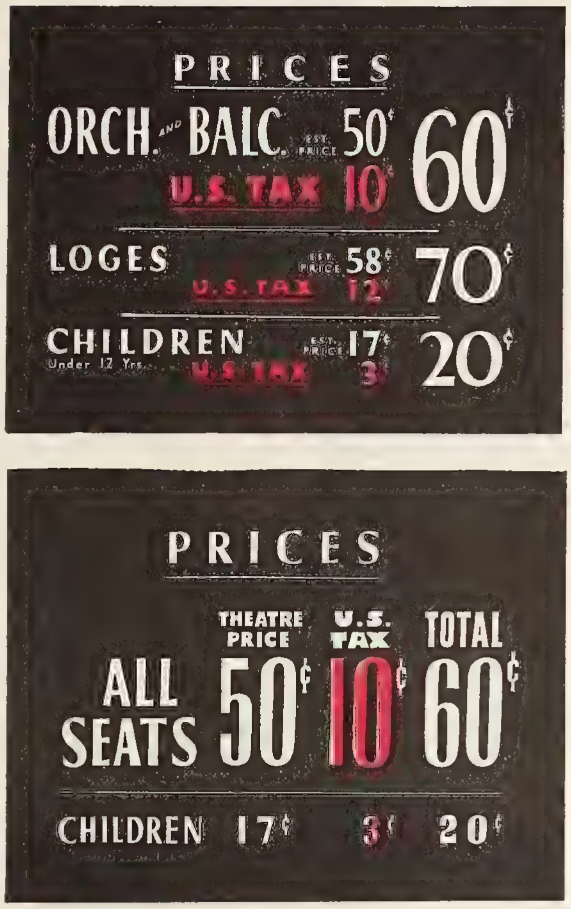
Following are sets of price scales exhibitors have settled upon, samples of exhibitors' plans from coast to coast. They are all subject to change in the event of unexpected developments.

Radio City Music Hall
New York City

Present Price Scale	***Scale April First***
From opening to noon	
50 cents; 5 cents tax: 55c	50 cents; 10 cents tax: 60c
From noon to 6 P. M.	
68 cents; 7 cents tax: 75c	67 cents; 13 cents tax 80c
From 6 to Closing:	
90 cents; 9 cents tax: 99c	92c; 18c tax: $1.10
Reserved Seats:	
$1.10 & $1.65	$1.25 & $1.80
Saturday Prices:	
Opening to One P. M.:	
60 cents; 6 cents tax: 66c	58 cents; 12 cents tax: 70c
From One to 5 P. M.:	
90 cents; 9 cents tax: 99c	92c; 18c tax: $1.10
Evenings to 10:30 P. M.:	
$1.00; 10 cents tax: $1.10	$1.04; 21c tax: $1.25
Midnight Show:	
70 cents; 7 cents tax: 77c	71 cents; 14 cents tax: 85c
Sundays & Holidays:	
Opening to One P. M.	
80 cents; 8 cents tax: 88c	79 cents; 16 cents tax: 95c
To Closing:	
$1.00; 10 cents tax: $1.10	$1.04; 21 cents tax: $1.25

RKO 58th Street
New York (Neighborhood)

Present Price Scale	***Scale April First***
Matinees:	
27 cents; 3 cents tax: 30c	29 cents; 6 cents tax: 35c
Evenings:	
45 cents; 5 cents tax: 50c	46 cents; 9 cents tax: 55c
Weekends:	
54 cents; 6 cents tax: 60c	54 cents; 11 cents tax: 65c



Starting April 1, Loew's Theatres will have box office price scale signs as pictured above. The reproduction on top is for theatres with loges as well as orchestra and balcony, the one below for single-price houses. The tax figure is not only the same size as the admission figure, but the letters "U. S. Tax" are in color, the circuit choosing yellow because of its high visibility on the black background. It is shown in red here. Loew's are of the opinion that accent should be given the fact that the rise in prices is for the benefit of the Government and not the theatre.

Roxy Theatre
New York City

Present Price Scale	***Scale April First***
From opening to noon:	
50 cents; 5 cents tax: 55c	50 cents; 10 cents tax: 60c
12 noon to 5 P. M.:	
68 cents; 7 cents tax: 75c	67 cents; 13 cents tax: 80c
5 P. M. to Closing:	
$1.00; 10 cents tax: $1.10	$1.00; 20 cents tax: $1.20
Saturdays:	
Opening to 11 A. M.:	
68 cents; 7 cents tax: 75c	67c; 13c tax: 80c (noon)
1 P. M. to 5 P. M.:	
$1.00; 10c tax: $1.10	$1.00; 20c tax: $1.20 (to 5 PM)
Saturday Evenings:	
$1.13; 12 cents tax: $1.25	$1.17; 23 cents tax: $1.40
Late Show:	
77 cents; 8 cents tax: 85c	79 cents; 16 cents tax: 95c
Sundays:	
To 1 P. M.	
$1.00; 10 cents tax: $1.10	92c; 18c tax: $1.10
1 to 11 P. M.:	
$1.13; 12 cents tax: $1.25	$1.17; 23c tax: $1.40
Late Show:	
77 cents; 8 cents tax: 85c	79 cents; 16 cents tax: 95c

(Holiday prices to be a combination of Saturday and Sunday prices.)

RKO Keith's
Richmond Hill, L. I.

Present Price Scale	***Scale April First***
Weekdays, opening to 5 P. M.:	
22 cents; 3 cents tax: 25c	21 cents; 4 cents tax: 25c
Children:	
13 cents; 2 cents tax: 15c	13 cents; 3 cents tax: 16c
Evenings:	
40 cents; 4 cents tax: 44c	42 cents; 8 cents tax: 50c
Saturdays, matinees:	
31 cents; 4 cents tax: 35c	33 cents; 7 cents tax: 40c
Evenings:	
50 cents; 5 cents tax: 55c	50 cents; 10 cents tax: 60c

RKO Orpheum Theatre
Cincinnati (Neighborhood)

Present Price Scale	***Scale April First***
.2619c; .0081c State tax; 3c Federal tax: 30c	.2813c; .0087c; 6c: 35 cents

In two RKO Loop theatres in Chicago, the Palace and Strand, where the admission price is currently 68 cents plus 7 cents for tax and a total of 75 cents, starting April 1, the comparative figures will be 71 cents plus 14 cents for an 85 cent total. As with the Broadway theatres in New York, Chicago Loop houses are all setting round figures as their goal. In New York and Chicago, theatre managers feel round figures are imperative in the handling of crowds that jam when ticket buyers are held up awaiting change.

Warner Theatres are following the general rule of arriving at round prices wherever possible, absorbing a portion of the tax here, making up the difference there. Rugoff and Becker, whose theatres are mostly in Brooklyn and Long Island, according to Edward Rugoff, will also follow that pattern.

The Century Circuit, covering Long Island, offers a sample scale: at their Midwood theatre one cent will be absorbed to make a round figure of 25 cents at matinees, while admission price at evening performances will be raised two cents to make a 50 cent total, compared with the present total of 44 cents.

The Randforce circuit of Brooklyn reports no special effort will be made to round out totals except in isolated cases, with the tax being passed on to the public. Skouras Theatres in New Jersey and New York will have round figures wherever it is within the rules and regulations of the Treasury Department. As a result, some Skouras houses will have totals of 74 cents, and others 44 cents.

Totals Rounded Out by Many Theatre Operators

Loew's Theatres are among those arriving at round totals in every situation possible.

Comparable totals for theatres in Charlotte, N. C., show that round figures are being arrived at in but two situations. The Carolina theatre will go from 44 to 48 cents; the Charlotte from 25 to 27 cents for adults, 11 to 13 cents for children; the State from 22 to 24 cents for adults, 9 to 11 cents for

(Continued on following page, column 1)

Admissions Rise As Exhibitors Add New Tax

(*Continued from preceding page*)

children; the Tryon from 25 to 27 cents for adults, 11 to 13 cents for children; the Broadway from a 33 to a round 35 cents for adults, and 9 cents with no change for children; and the Imperial from 33 to 35 cents in the orchestra, the 28 cent balcony price remaining unchanged, and children prices going from 9 to 11 cents. These are the figures of the Secretary of the Theatre Owners of North and South Carolina, and are therefore both unofficial and subject to change. Exhibitors had previously decided to keep admission prices as they are and simply doubling the current tax, making no attempt to arrive at round figures.

In Boston it is reported that the vast majority of exhibitors have elected to pass on the tax to the public.

Exhibitors of St. Louis gathered at the St. Louis theatre last week and decided all first and second run theatres would advance their prices 10 cents; subsequent houses 5 cents. At the neighborhood theatres there will be no advance in prices for children under 12 years of age. Totals for the Fanchon & Marco first run theatres, going up a dime, will come to 40, 50 and 60 cents. At the two Loew theatres, the prices will be 40, 50, 60 and 65 cents.

Ohio Exhibitors Protest Government's Edict

In Des Moines, Iowa, first-run houses are increasing totals from 30 to 35 cents, 40 to 45 cents, and 56 to 60 cents. Neighborhood theatres will go from 20 to 25 cents and 30 to 35 cents.

In Ohio, exhibitors are protesting the Government's edict that the state tax must be included in the total upon which the Federal tax is based, claiming the procedure would amount to a tax on a tax. Currently, in Ohio, a 40 cent total is brought about in this manner: 34 cents, 8 mills; Federal tax, 4 cents; Ohio tax, 1 cent, 2 mills; total, 40 cents. The present question is whether the exhibitor must figure the excise tax in with his basic admission price of 34.80 cents.

Reports from Philadelphia are that exhibitors there will in all cases pass the tax on to the public the while they try and arrive at round figures, which means admission prices in many cases will be raised a few pennies.

Fred E. Pennell, speaking for the Allied Theatres of Michigan, took a firm stand in favor of passing all of the tax on to the public. Allied has issued schedules of new price scales, advising exhibitors to explain to their patrons by way of advertising, trailers and special cards, that the increase in prices is the result of the new taxes.

20th-Fox Shows Two

"Buffalo Bill" and "Four Jills in a Jeep," 20th Century-Fox films, were tradeshown at all company exchanges this past week. The only exceptions were in Portland, Ore., and St. Louis, where they were screened in outside projection theatres. "Buffalo Bill," in Technicolor, is an April release. "Four Jills in a Jeep" is a March release.

TREASURY RULING BARS 75 AND 45 CENT TOTALS

The Internal Revenue Department of the U. S. Treasury has ruled that theatres looking for round figures coming to 45 and 75 cents are out of luck. As example: a 63 cent basic price plus the 13 cent tax, arriving at a 76 cent total, cannot be set back to 75 cents as a "reduced admission price" because, having reduced the admission, which is 63 cents, to 62 cents, the Federal tax then comes to only 12 cents and brings a 74 cent total. This is a new ruling at odds with the present arrangement whereby a theatre charging, for instance, 91 cents admission and 10 cents tax, for a total of $1.01, can state on its box office sign: "Reduced Price, $1.00".

Two Million in Bonds Buys Dinners in Nassau County

In an affair conceived and promoted by Fred J. Schwartz, vice-president of the Century Circuit, to wind up the Fourth War Loan, Nassau County, Long Island, N. Y., climaxed the drive with a War Bond dinner last week that brought a grand total sale of more than two million dollars worth of Bonds. More than 300 persons attended, bought $1,300,000 in Bonds for their dinners, and another one million dollars for the purchase of various items auctioned off by Broderick Crawford, film star now in the Army, and Powers models.

Two steaks brought $100,000 in Bonds, a deck of playing cards used by Generals Eisenhower and Clark aboard a transport headed for the invasion of Sicily another $100,000, a pair of Jack Dempsey's autographed boxing gloves $25,000, and other items such as nylon hose various sums.

Lew Lehr acted as master of ceremonies. Captain Glenn Miller and his Army Air Force Technical Training Command band provided the special music, with Ted Fio Rito and his orchestra furnishing the dinner music.

Postpone Hochstein Trial to April 4

Postponement until April 4 of the trial of Harry Hochstein, former Chicago city official charged with perjury before a Special Federal Grand Jury probing certain phases of the industry has been granted by Federal Judge Murray Hulbert. The request was made by special Federal prosecutor Boris Kostelanetz.

Meanwhile, following a denial by the U. S. Circuit Court of Appeals of bail application made by the six convicted Chicago gangsters, Mr. Kostelanetz has acted to bring them to an early trial under a mail fraud indictment. It is believed this move is an effort by the Government to force the defendants to change their innocent pleas or go to trial.

Vanguard and Selznick To Expand Press Sections

Vanguard Films and David O. Selnick have expanded their press departments. Don King directs publicity. Cameron Shipp is publicity director for Vanguard. Another addition is George Thomas, Jr. John Harkins heads eastern publicity, with headquarters in New York. Hy Daab remains as advertising head; Dee Lowrance magazine contact; Harry Mines unit man, and Joseph Polonsky, planter.

Name Three to Judge Honored Hundred Contest

Two publishers and a professor were named late last week national judges of the Fourth War Loan's Honored Hundred Contest by a joint Industry-Treasury Department committee. Charles P. Skouras, who headed the industry's role in the drive, made the announcement.

The judges named, all of them nationally known figures, are Walter D. Fuller of Philadelphia, publisher and editor-in-chief of the *Saturday Evening Post*; Palmer Hoyt of Portland, Ore., publisher of the *Oregonian*, and Dr. P. H. Odegard, professor of political science and government at Amherst College.

The trio, Mr. Skouras explained, will serve as a final selection board in the naming of the Honored Hundred (and one) theatre men from the 48 states, Hawaii and Alaska, who have become eligible contestants through the sale of a War Bond for every seat in their theatres. The showmen named by the judges are to serve as an advisory committee for the industry in the Fifth War Loan, tentatively scheduled for sometime next summer, and they will be awarded all-expense round trips to Washington, where they will receive tribute scrolls and personal letters from industry heads and Secretary of the Treasury Henry Morgenthau, Jr.

Last Wednesday was the deadline for theatre men to send in their reports. The state chairmen have until April 1 to make known to Treasury officials the results within their states. The final judging is expected to take place shortly thereafter.

A few sectional results have been made known. In the New York Metropolitan area, 600 motion picture theatres accounted for the sale of 285,574 Bonds worth $31,971,325, according to last reports, Edward L. Alperson, WAC chairman, informed the War Finance Committee for New York last week. He predicted that when all returns were in the final figure would reach forty million dollars. The Bond premieres accounted for 116,072 of the total Bonds sold.

Carter Barron, chairman of the theatre division in Washington, has announced that Washington theatres realized a record sale of 27,315 individual Bonds for a maturity value of $2,306,475.

The RKO Orpheum at Des Moines, through its manager, W. H. Ahrens, has announced the sale of more than $16,000 worth of Bonds.

J. C. Shanklin, owner and general manager of the Lewis theatre in Lewisburg, W. Va., officially became a contestant in the Honored Hundred Contest with the sale of 617 "E" Bonds. The seating capacity of his house is 500, giving Mr. Shanklin a percentage rating of 123.4.

Michael Todd in Navy

Michael Todd, producer of the current Broadway hit, "Mexican Hay-Ride" is in the Navy and will report for active duty in 21 days. Mr. Todd, who came here from California for his physical examination, declared he would not ask for any extension of time. Married and the father of a 14-year-old son, he is in the midst of producing two new plays. Before his induction he was offered a choice of services. He chose the Navy.

Warren Appoints Mayer

Louis B. Mayer, production vice-president of MGM, has been appointed by Governor Earl Warren of California to serve with leaders of other industries on an advisory committee for the development and restoration of industry for the State Reconstruction and Reemployment Committee

As you turn the following pages

you, as an American,
will see why the
Motion Picture Industry
in responding to the call
of the Red Cross
will undertake one of
the greatest home front
responsibilities of
the entire war effort.

THEY DO NOT FAIL US

WE SHALL NOT FAIL THEM

++++++++++

THEATRE SHOWMEN PLEDGE AND PREPARE FOR THEIR RED CROSS WEEK AHEAD

AMERICAN showmanship, backed by the collective effort of the entire industry, has been called upon by the American Red Cross to dramatize its needs for a 1944 War Fund of $200,000,000. The industry's drive will be held from March 23 to March 29.

For the past two weeks, production, distribution and exhibition leaders have been preparing the nation's exhibitors for all-out cooperation to meet the industry's objective of $10,000,000.

Determined to give service to the 80-year-old service organization, the motion picture industry, which has just recently put behind it the Fourth War Loan campaign, has rallied to the Red Cross call with no less vigorous and enthusiastic response. The showmen who put across "A Bond for Every Seat" will do their part to put "The Red Cross at His Side."

Not since the American Red Cross was founded in 1864, during the Civil War, has the organization been faced with the tremendous task of raising $200,000,000 to alleviate the suffering of men and women in every corner of the globe in World War II.

President Roosevelt, in his proclamation of February 19, designating the month of March as "Red Cross Month," declared, "the American Red Cross is an auxiliary to the United States armed forces and, as such, is providing indispensable service to our troops throughout the world as well as to their families at home." The President asked his fellow Americans to "open their hearts to this humanitarian appeal in order that we may keep the Red Cross at the side of our fighting men and their dependents in their hour of greatest need."

Leon Fraser, national chairman of the 1944 Red Cross War Fund, said in a letter to Joseph Bernhard, chairman of the industry drive, he was "confident the enthusiastic cooperation of the nation's leading exhibitors" would help the Red Cross "immeasurably in attaining our goal.

"The Red Cross," he said, "belongs to the people. It fills a very vital place in our lives —vital in peace, but more vital now that we are at war. As individuals, each one of us has a common share in Red Cross, and each has a common obligation to see that the Red Cross is given generous financial support so that its task can be carried out successfully."

To meet the challenge of this obligation, the industry has mustered its forces once again.

In every theatre across the land the exhibitor will appeal to his community for aid to the Red Cross. With the entire industry backing him, through the contribution of a special Red Cross trailer, displays and press books, trade press advertisements, theatre-radio tieups and other showmanship aids, the exhibitor will tell his patrons of the Red Cross achievements in war and in peace.

> ***"The war has revealed the motion picture industry in a new light to the American people. The Treasury Department now regards us as indispensable to every War Loan Drive.***
>
> ***"No Government agency that requires the cooperation or assistance of the home front sets up a campaign without including our assistance as one of the important phases of its appeal.***
>
> ***"In pledging cooperation to the Industry's Red Cross Week—and following through with collections at every performance—the exhibitors of America are not only giving help to to their own, but enhancing the importance of their theatres to the community and to the war effort."***
>
> *—Joseph Bernhard*

Last year, the industry raised $3,067,236 for the Red Cross during the organization's national campaign which brought $125,000,000.

Record of Accomplishment For Past Year

Record of accomplishment of the American Red Cross, from March 1, 1943, to February 29 of this year:

U. S. servicemen given personal aid—3,800,000 by camp and hospital workers, 2,500,000 by chapter Home Service; 5,000,000 pints of blood collected; 350 overseas clubs for servicemen and women; 50,000 nurses recruited for the Army and Navy; 65,000 volunteer nurses' aides trained for service; 119,000 persons aided in disasters; 15,000 survivors of marine disasters aided; 925,000,000 surgical dressings produced; 12,000,000 garments made; 1,500,00 first aid certificates awarded; 300,000 home nursing certificates issued; 5,300,000 prisoner of war packages packed and $77,000,000 in foreign war relief distributed.

Of the $200,000,000 required for 1944, $140,000,000 is for Red Cross national and international activities of which approximately 85 per cent will be spent directly for service to America's men in the fighting forces. The balance, $60,000,000, is needed to maintain the operations of 3,756 local Red Cross chapters in their own U. S. communities, with the major portion for assistance to service men and to the families of service men absent on duty.

At the recent 26 key city meetings arranged by the War Activities Committee as advance rallies for the industry's 1944 Red Cross drive, exhibitors representing more than 11,000 theatres were addressed personally by the 15 industry executives who volunteered to tour the country on their own time and at their own expense to aid in getting the campaign under way.

At each of the rallies, industry executives shared the platform with city and state officials, local Red Cross chapter heads, state Red Cross chairmen and wounded servicemen who presented their appeals to exhibitors in terms of their personal experiences on the fighting fronts.

Sales Forces to Get Theatres Not Pledged

While exhibitor pledges totaling more than 11,300 had been received at drive headquarters up to last Friday, Mr. Bernhard pointed out that "nothing less than 100 per cent participation by the theatres of the country would insure attainment of the industry's goal.

"The first 11,000 pledges were the easiest to bring in," he said, adding, "It is the remaining 4,000 that require the most solicitation and persuasion to bring them into line. With only two weeks left before the theatre collections get under way, we have to do a quick and intensive job on these holdouts."

Mr. Bernhard pointed out that the majority of the 4,000 theatres still unpledged are in the scattered smaller communities, most of which have not yet been reached by the series of key city rallies. A renewed effort to reach these exhibitors, he said, would be made through the cooperation of the film company sales forces in the field. All salesmen traveling out of the different branch offices have been urged to make personal calls upon theatre operators in their territories and to obtain pledges from them.

Every theatre circuit in the country, both major and independent, was now 100 per cent pledged to participate in the drive, Mr. Bernhard announced Monday. These pledges, from approximately 140 circuits, represent about 75 per cent of the total of more than 11,300 pledges received up to Monday.

Red Cross Trailer In Distribution

According to Herman Robbins, chairman of the corporate gifts committee, every major company in the industry will increase its contribution to the Red Cross by at least 60 per cent. The companies were requested to do this on the basis that the Red Cross goal this year represents a 50 per cent increase over the $125,000,000 raised nationally last year.

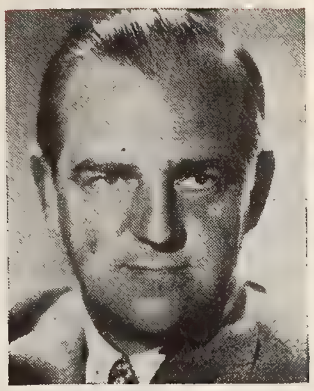
Last Thursday, distribution began of the special three-minute Red Cross trailer, "Report from the Front," with Humphrey Bogart and Mayo Methot (Mrs. Bogart), to all the theatres that signed pledges of participation. National Screen Service exchanges in the 31 cities are distributing the trailer. The film is to be shown at least two or three days in advance of the drive and all through the Red Cross week.

A series of at least 12 advertisements, each depicting a different phase of Red Cross activity

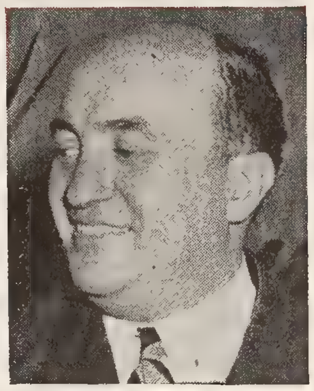
(*Continued on opposite page*)

MOTION PICTURE THEATRES' RED CROSS WEEK • MARCH 23-29

JOSEPH BERNHARD
National Chairman

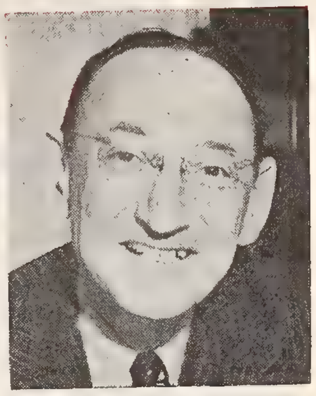


NED DEPINET
Distributor Chairman



HARRY BRANDT
Field Director

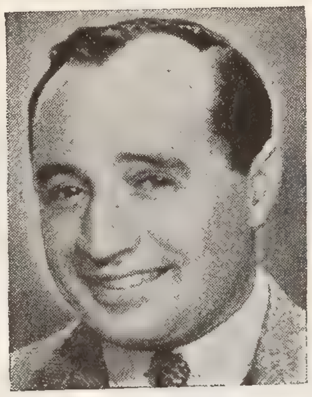
HERMAN ROBBINS
Corporate Gifts



LEON BAMBERGER
Ass't Distributor Chairman

Commanders of the Drive

The High Command for the 1944 Red Cross War Fund Drive of the motion picture industry has been entrusted to these seven men. Under the generalship of Joseph H. Bernhard, his campaign manager and the leaders of field work, corporate gifts, distributor and publicity divisions have marshalled a task force which includes every showman. Dropping their own work, they have devoted full effort to make "the Red Cross first and business second" from March 23 to 29.



HARRY GOLDBERG
Campaign Manager

CHARLES A. SMAKWITZ
Publicity Chairman

and designed to stress the organization's increased war function, was mapped out by major film companies for publication in advance of the drive week. The first advertisement appeared in the trade press last Thursday. The ads were prepared by home office advertising departments, following conferences last week with advertising directors and Harry Goldberg, campaign manager, and Charles A. Smakwitz, publicity director for the drive.

"Collections at every performance" has been the slogan which distribution and exhibition executives have carried into the field. It was the keynote of practically every address made by the touring committee members to exhibitors assembled at the key city rallies. Local theatre operators, in turn, have carried it back to their communities and have spread the message to exhibitors in their areas.

15 Traveling Executives Urged Participation

The 15 traveling executives who carried the Red Cross banner were Mr. Bernhard; Ben Kalmenson, general sales manager for Warners; S. H. Fabian; Francis S. Harmon, executive chairman of WAC; Ned E. Depinet, president of RKO Radio; Martin G. Smith, president of Ohio Allied Exhibitor Association; Harry M. Kalmine, assistant general manager of the Warner circuit; E. L. Alperson, general manager of RKO Theatres; Robert Mochrie, RKO general sales manager; A. Montague, general sales manager of Columbia; Sam Dembow, Paramount Theatres' executive; A. W. Smith, Jr., eastern sales manager for Twentieth Century-Fox; Henderson M. Richey, in charge of exhibitor relations for MGM; Harry Brandt and Ben Shlyen of *Boxoffice.*

Four routes were planned for the tour, covering the east, west, south and midwest. Mr. Kalmine and Mr. Harmon took route 1; Mr. Alperson, Mr. Kalmenson and Mr. Shlyen, route 2; Mr. Dembow and Mr. Smith, route 3, and Mr. Depinet and Mr. Brandt, route 4. In addition, other members of the touring committee joined the groups at individual points along the way. According to reports, attendance at most of the rallies was better than in past industry events for the areas.

The itineraries were as follows:

February 28, New Haven, Kalmine, Harmon, Mochrie; Detroit, Alperson, Kalmenson, Shlyen; Washington, Dembow, A. W. Smith and Bernhard; Denver, Depinet and Brandt.

February 29, Boston, Kalmine, Harmon, Montague; Indianapolis, Alperson, Kalmenson, Shlyen; Charlotte, Dembow, Smith; Salt Lake City, Depinet, Brandt.

March 6, Cincinnati, Kalmine, Harmon, Mochrie, Martin Smith; Des Moines, Alperson, Kalmenson, Shlyen; Los Angeles, Depinet, Brandt.

March 7, Cleveland, Kalmine, Harmon, Mochrie, Martin Smith; Omaha, Alperson, Kalmenson, Shlyen.

March 8, Buffalo, Kalmine, Harmon, Mochrie, Martin Smith; Kansas City, Alperson, Kalmenson, Shlyen.

March 9, Salt Lake City, Alperson, Kalmenson, Shlyen.

March 13, Philadelphia, Bernhard and Depinet.

March 15, Albany, Depinet, Kalmine, Fabian and Smakwitz.

LOS ANGELES

Mr. Depinet and Mr. Brandt, of the touring committee, and Charles P. Skouras, regional chairman of the industry's campaign committee in Southern California, were the principal speakers at the rally last Monday in Los Angeles at the Ambassador Hotel. Mr. Skouras expressed confidence that the territory's quota of $250,000 would be met.

SAN FRANCISCO

Commander Corydon M. Wassell, hero of the Japanese invasion of Java, whose story has been filmed by Cecil B. DeMille for Paramount, was the guest speaker at the San Francisco meeting. Commander Wassell indicated that theatre collections for the Red Cross would mean American lives saved in battle zones.

BUFFALO

At the Buffalo rally held last Wednesday, Max M. Yellen, local exhibitor chairman, reported that more theatres in the Erie County exchange area gave their participation pledge than ever before in a single industry drive. Mr. Richey, Mr. Kalmine and Martin G. Smith of the touring committee were the guest speakers.

KANSAS CITY

The 200 showmen who attended the Red Cross luncheon in Kansas City last Tuesday at the Hotel Muehlback heard Mr. Alperson and Mr. Kalmenson of the industry's touring group say the current drive is a job far more important than any exhibitors have undertaken thus far. They urged 100 per cent cooperation. Byron Shutz, general chairman for the American Red Cross in Kansas City, paid tribute to the

(Continued on page 41, column 3)

MOTION PICTURE THEATRES' RED CROSS WEEK • MARCH 23-29

Exhibition's Valiants of the Drive

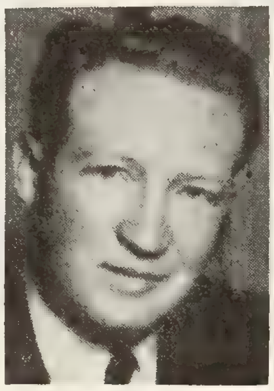
THESE are the showmen charged with the responsibility of promoting all-out exhibitor participation in the industry's Red Cross drive, March 23 to 29. They are exhibitors chosen for their leadership and that of their theatres in the individual territories. They have given willingly of their time and effort in War Loan, March of Dimes and other campaigns which leaned heavily on industry resources. They are acknowledged experts in translating to the exhibitors of their communities the urgent needs and objectives of the various wartime philanthropic endeavors which the industry is called upon to undertake.

They know the job to be done for the American Red Cross in this third war year. They know how to do it, and their leadership is inspiring other showmen to go over the top for the 1944 Red Cross War Fund.

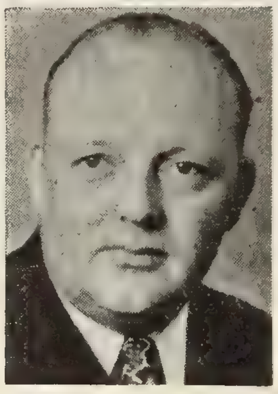
"Collections at every performance" has been the dominant theme of the industry's key city Red Cross luncheons held in the past two weeks. Exhibitor chairmen have carried their slogan back to showmen.

HARRY ARTHUR, JR.
St. Louis

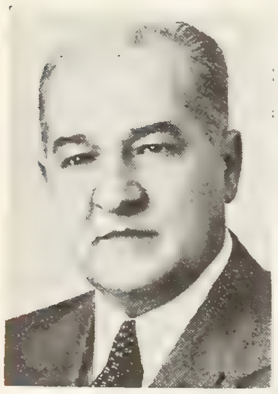
JOHN BALABAN
Chicago


CARTER BARRON
Washington

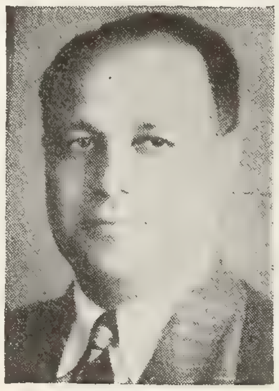
A. H. BLANK
Des Moines


J. L. CARTWRIGHT
Tampa

W. F. CROCKETT
Virginia Beach


A. J. DE FIORE
Wilmington

ED FAY
Providence


ALBERT J. FINKE
Portland

HAROLD FITZGERALD
Milwaukee

JOHN FRIEDL
Minneapolis

ARTHUR FRUDENFELD
Cincinnati

LOU GOLDING
Albany

L. C. GRIFFITH
Oklahoma City

I. J. HOFFMAN
New Haven

FRANK HORNIG
Baltimore

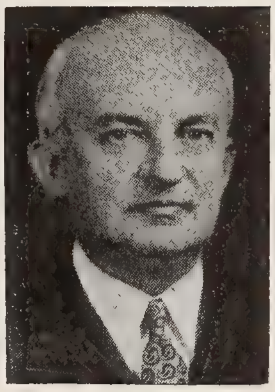
EARL J. HUDSON
Detroit

DON JACOCKS
Newark

MOTION PICTURE THEATRES' RED CROSS WEEK • MARCH 23-29

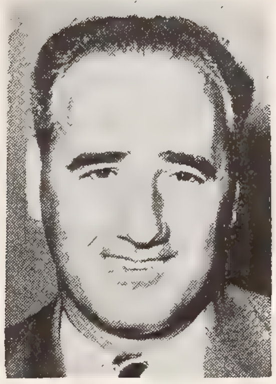
They Pledge All Fellow-Showmen

W. J. JENKINS
Atlanta

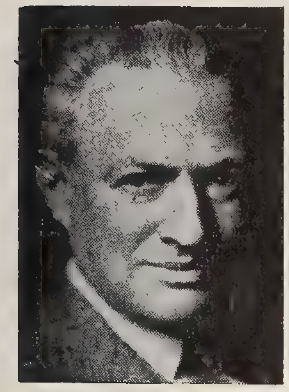

H. F. KINCEY
Charlotte

M. A. LIGHTMAN
Memphis

HARRY LOWENSTEIN
Newark

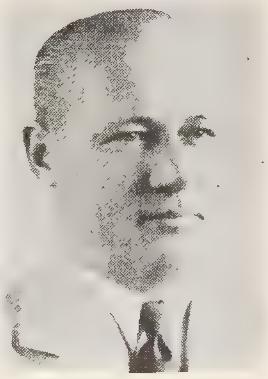

WILLIAM MISKELL
Omaha

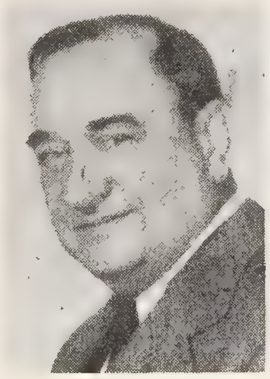
FRANK L. NEWMAN
Seattle


R. J. O'DONNELL
Dallas

JOHN J. PAYETTE
Washington

SAMUEL PINANSKI
Boston


ELMER RHODEN
Kansas City

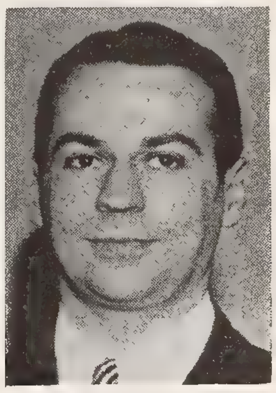

E. V. RICHARDS
New Orleans

F. H. RICKETSON
Denver

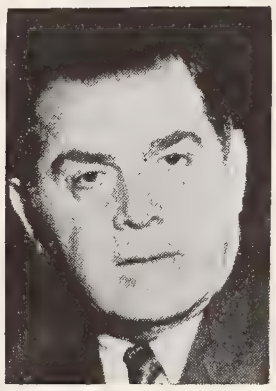
SAMUEL RINZLER
New York

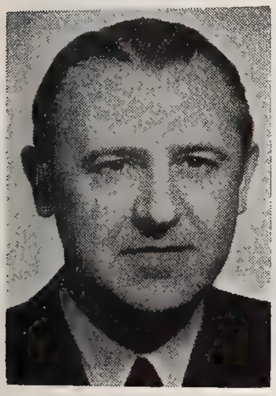
M. A. ROSENBERG
Pittsburgh

JOHN RUGAR
Salt Lake City


FRED SCHWARTZ
New York

M. A. SILVER
Pittsburgh


CHARLES SKOURAS
Los Angeles


B. V. STURDIVANT
San Francisco

EARLE W. SWEIGERT
Philadelphia

NAT WOLF
Cleveland

MARC WOLF
Indianapolis

MAX YELLEN
Buffalo

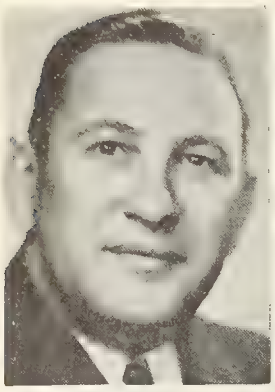
MOTION PICTURE THEATRES' RED CROSS WEEK • MARCH 23-29

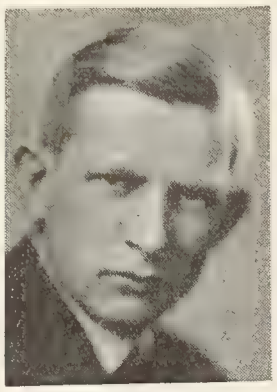
Distribution's District Leaders

TO these men has fallen the task of helping to coordinate exhibitor activity in the industry's 1944 Red Cross War Fund drive. Through their sales forces, now marshalled four-square behind the campaign, they will bring to outlying communities in the nation's 31 exchange areas the appeal for funds to meet the increasing wartime functions of the American Red Cross.

Speaking at the WAC-Red Cross rally in Kansas City, last week, Ben Kalmenson, one of the industry's 15 touring executives, said: "The Red Cross drive is so important that I know I speak for all distributors when I say that our slogan is 'Red Cross first and business second'."

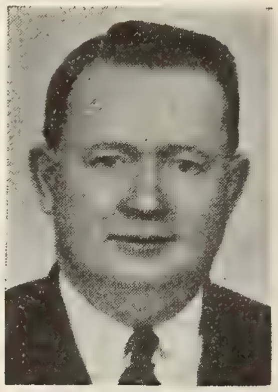
These distributor chairmen are being guided by that principle. They are exchange managers and distribution salesmen whose experience and background have served well in the past for the Treasury's War Loan drives, the March of Dimes and other campaigns. Together with exhibitor chairmen, they are working tirelessly to achieve the industry's goal of $10,000,000 for the Red Cross.


BEN ABNER
New York

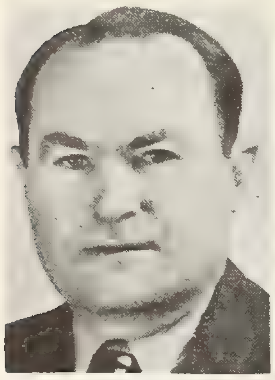

TOM H. BAILEY
Denver

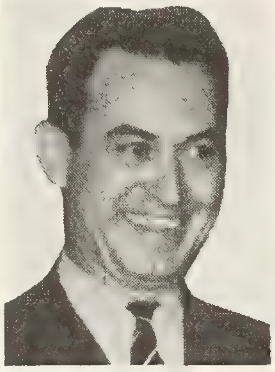
WALTER E. BANFORD
Chicago

JOHN J. BOWEN
New York

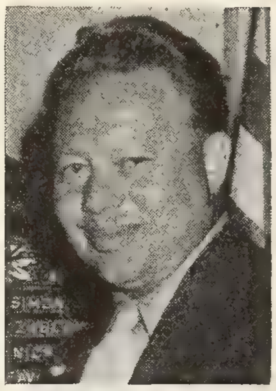

J. B. BRECHEEN
Washington

MANNIE A. BROWN
Buffalo


GIFF DAVISON
Salt Lake City


FRED R. DODSON
Atlanta

HARRIS DUDELSON
Cincinnati


MOE DUDELSON
Detroit

C. G. EASTMAN
Albany

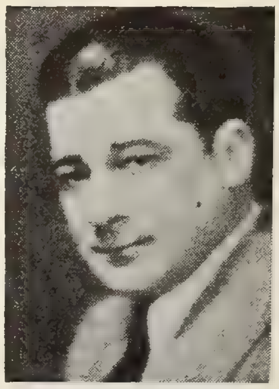
W. H. ERBB
Boston

R. J. FOLLIARD
Philadelphia

J. E. GARRISON
Kansas City

C. A. GIBBS
Oklahoma City

FRED GREENBERG
Los Angeles


H. H. GREENBLATT
Pittsburgh

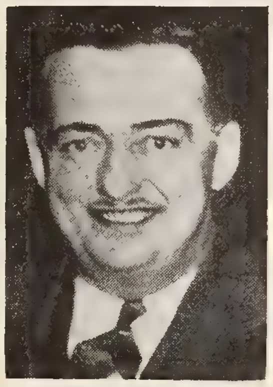
JACK GOLDHAR
Detroit

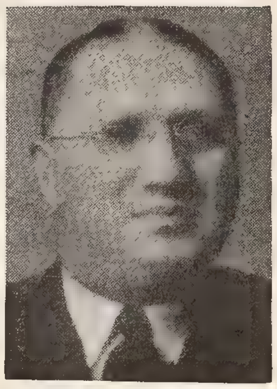
MOTION PICTURE THEATRES' RED CROSS WEEK • MARCH 23-29

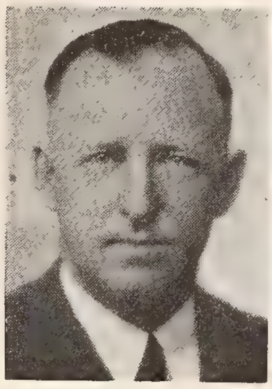
Theirs the Job of Follow-Through

LEN GRUENBERG
Denver

J. E. HALSTEN
Charlotte


HENRY HERBEL
Los Angeles


HARRY HYNES
St. Louis


H. B. JOHNSON
Omaha

ALBERT M. KANE
Boston

E. V. LANDAICHE
New Orleans

JACK LANGAN
Kansas City

LOU LEVY
Des Moines

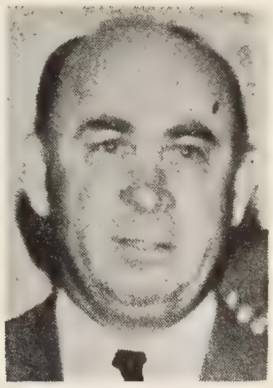
L. W. MARRIOTT
Indianapolis

SAM MOSCOW
Atlanta

MANNY ORR
Cleveland

AL OXTOBY
Portland

RALPH E. PIELOW
New York


J. J. ROGERS
Memphis

EDWARD W. RUFF
New Haven

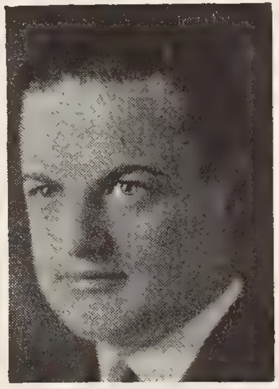
SAM SHIRLEY
Chicago

AL SHMITKEN
San Francisco

HARRY J. SHUMOW
Milwaukee

VETE STEWART
Seattle

J. B. UNDERWOOD
Dallas


PAUL S. WILSON
Atlanta

W. H. WORKMAN
Minneapolis

CHARLES ZAGRANS
Philadelphia

MOTION PICTURE THEATRES' RED CROSS WEEK • MARCH 23-29

Round Table Experience Reports

THE collection of $10,000,000 in theatres for the Red Cross Drive is one of the most ambitious undertakings the industry has yet attempted.

The passing of collection boxes through the audience seems to the casual observer as a simple process. Experience has shown that with a little extra care and thought this simple method can be reinforced by ingenious devices aimed at reaching more deeply the generosity of the donors.

The experience of managers has explored many variations in the procedure of "passing the hat". Each manager, through the trial and error system, has evolved a specific method which he considers the best for his particular audience.

The methods and experience of some of these managers are recorded here.

—*Chester Friedman*

The managers' prime concern is the preparation and the mechanics involved in the handling of collections.

Although there are exceptions, most of the managers consulted feel that cardboard containers are best adapted for this purpose. Sealing the top cover of the container, with an opening provided through which coins and bills may be inserted facilitates passing from hand to hand and minimizes the danger of spilling the contents.

A few managers favor the use of open baskets of high visibility or some other device which tends to put pressure on the donor. One of the managers expressed the belief that this method encouraged contribution of folding money because of the impression given to those seated nearby.

Several of the theatremen plan to use regulation army helmets to take up collections. This might serve as a reminder of the purpose for which the collection is being made.

The use of uniformed Red Cross workers or members of other patriotic organizations in making collections is generally favored and can lend dignity to the occasion.

Special Effects Used To Aid Collections

Deft showmanship touches are added by most managers in the presentation of the trailer and during the collection period with lighting effects and appropriate music. In some theatres, a tableaux will be presented before the collection. In others, war heroes relate to the audience their experiences and the aid received by them from the Red Cross.

All of the men in the New York area, who were contacted, already have completed their preparations and arrangements for the drive, which officially gets under way March 23.

Every theatre will use the regular trailer which has been prepared by the War Activities Committee, immediately preceding the collection.

In conjunction with the industry's drive for the Red Cross, which begins on March 23, the Strand and Hollywood theatres in New York, under the management of Z. A. Epstein, will follow the same procedure which has been successful in the past.

A collection will be taken at every performance by usherettes, who will be assigned to aisles directly after the trailer has been shown. To avoid people leaving the theatre, the trailer will be spotted directly ahead of the feature presentation.

House lights will be turned up full for the collection, the Red Cross insignia flashed on the house traveler and music will be played over the public address system.

In view of the success attained in the past, open baskets will be used at both theatres in preference to containers or closed types of boxes.

Red Cross volunteer workers will march to the front of the Paramount theatre, in Brooklyn, at the conclusion of the trailer starring Humphrey Bogart and pass special enclosed containers containing the Red Cross insignia through the rows of patrons.

Manager L. Levy reports that plans have been set to present a stage tableau which will re-enact scenes of the Red Cross in action. One will depict a soldier receiving plasma and first-aid. Another will show how the service assists the boys who are having difficulty at home and need aid or advice.

During the collection period, appropriate music featuring a recording of Bing Crosby's rendition of "Angels of Mercy" will be played over the public address system.

The lobby of the theatre has been decorated with flags and displays illustrating the many fronts on which the Red Cross is engaged.

Exhibitors Calling Upon Volunteer Services

Ben Griefer, manager of the Paramount, Newark, N. J., favors open baskets for collections. Red Cross volunteers and heroes of the Armed Forces will make the collections in an effort to stimulate results. The appeal trailer will precede each collection, which will be made at every performance. Prominent displays and accessories already have been placed in and about the theatre.

In Flushing, L. I., Mildred FitzGibbons, manager of the Roosevelt theatre, has obtained assistance from several patriotic volunteer organizations which will assist in making the collections. Volunteers were solicited through use of a trailer several weeks in advance of the drive.

At the Oceana theatre, in Brooklyn, Paul Binstock has arranged to use eight uniformed members of the Red Cross to aid in making collections which will be taken at every performance.

WISHING WELL
RED CROSS is at his side

Bob Rosen, manager of Loew's Sheridan, New York, converted his March of Dimes Wishing Well for use in the Red Cross Drive. When a coin is contributed, chimes register the dropping of the coin.

In the lobby, a six-foot replica of an armored tank has been constructed with a glass jar and tiein copy appealing for funds on either side of the tank. The lobby and front will be decorated with Red Cross burgees, pennants and valances.

Max Mink, manager of the RKO Fordham, Bronx, promoted the use of 30 steel helmets from a nearby armory for use during the drive. Volunteer nurses in uniform will pass the helmets following the showing of the trailer at each performance.

James Bergen, manager of the RKO Dyker, also promoted the use of Army helmets from Fort Hamilton, in Brooklyn, for the purpose of making Red Cross collections in the theatre. AWVS members will augment the Red Cross volunteers in making the collections. Mr. Bergen has arranged for collections at every performance.

Other Round Table members who report completed arrangements for volunteer organizations to aid with theatre collections include Arthur Egberts, Loew's, White Plains, N. Y.; Dave Perkins, Ritz, Lyndhurst, N. J.; Ed Enke, Rivoli, Hempstead, L. I.; Ted Rodis, Broadway, Astoria, L. I.; Lou Klein, Luxor, Bronx.

MOTION PICTURE THEATRES' RED CROSS WEEK • MARCH 23-29

How to Make Red Cross Collection

A COMPLETELY informative pressbook has been prepared by the War Activities Committee containing campaign material for the Motion Picture Industry's participation in Red Cross Week, March 23 to 29. The colorful and attractive manual outlines certain procedures recommended for making collections simple and effective, with the thought in mind of obtaining a maximum sum of money. Some of the aids offered are:

1. The pressbook contains columns of advance and current stories on the drive suitable for planting with news editors of the local newspapers.

2. It is suggested that the mayor or city official in charge of community affairs be contacted for the purpose of having him issue a proclamation designating the drive period as a tribute to the work of the American Red Cross.

3. Newspaper and radio publicity should herald the beginning of the drive with the mayor's official proclamation.

4. The proclamation can be used to herald the opening of the drive through newspaper and radio publicity.

5. Local business men also may be contacted for the purpose of obtaining extra publicity on special radio programs. The manual suggests a tiein with "At His Side," official title of the industry's short film tribute to the Service.

Screen Actor Back from War Zones Makes Trailer

6. Additional interest may be worked up in the drive through promotion of a newspaper contest offering prizes for six best letters (accompanying contributions) in which entrants must submit a personal Red Cross story and end with the words . . ." . . . and that's my reason for this contribution to the Red Cross." Arrange with the newspaper's Contest Editor to print one winning letter daily during the week of the drive.

7. To aid exhibitors in making Red Cross Drive collections, an appropriate trailer has been prepared by the Red Cross Drive Committee of the Motion Picture Industry.

Humphrey Bogart, recently returned from entertaining our troops on the Atlantic fighting front, makes the appeal for donations in the trailer, which is titled "Report from the Front."

Mr. Bogart's narration, as the screen unfolds scenes of actual fighting and life saving, will make a forceful impression on the emotions of theatre audiences everywhere.

The trailer is available without charge to every theatre in the nation and may be obtained from National Screen Exchanges.

All theatres pledged to take collections during the drive received a Citation signed by S. H. Fabian, chairman of the Theatres Division, War Activities Committee, and Joseph Bernhard, chairman of the industry's Red Cross War Fund Week. The citations will be displayed throughout the drive in box offices or other prominent places about the theatre premises.

Other aids and accessories with which to decorate theatre lobbies are also available from National Screen in kit form. Included is a 40 by 60 poster in full colors depicting the Red Cross insignia with copy tied in for the War Fund Drive, and a set of five midget window cards carrying the same design.

A colorful and appealing one-sheet emphasizing the industry's drive is also included in the kit, as well as a one-column mat of Humphrey Bogart, suitable for planting in local newspapers with stories on the trailer, and a composite mat of slugs for use in display ads.

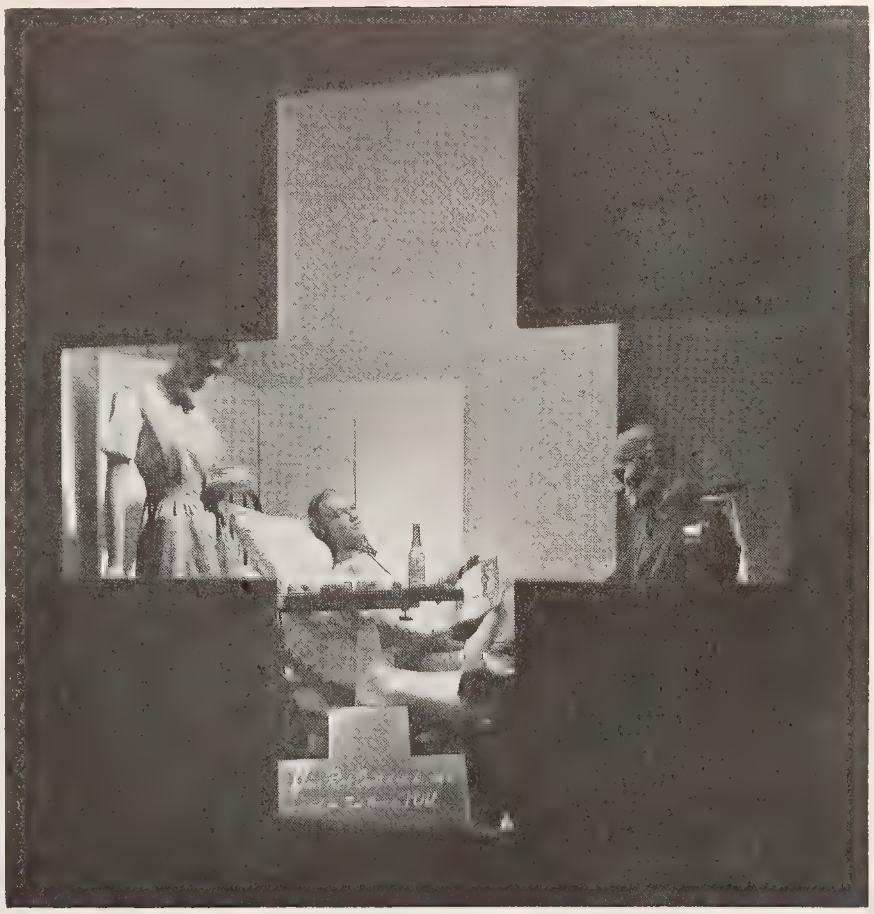
Local Red Cross chapters also will furnish to manager on request quantities of posters suitable for use at the theatre, and other display material.

Staff cooperation is suggested by enlisting the support of theatre attaches. An open letter from Staff Sergeant Schiller Cohen, formerly an usher at Loew's Paradise theatre, in the Bronx, N. Y., addressed to all ushers, is reprinted in the manual as an effective means of impressing members of the house staff with the importance of the Red Cross undertaking.

In his letter, Sergeant Schiller Cohen points out how urgently the Red Cross needs the money with which to carry on its fine work. He urges conscientious and enthusiastic supervision of the ushers responsible for making the collections in order to make the drive the greatest achievement in the industry's war effort.

The manual also stresses the necessity of providing appropriate music to be amplified over the house sound system during the collection period. "Angels of Mercy" was written by Irving Berlin several years ago, expressly for the Red Cross. It is particularly suitable for this purpose and is obtainable on the following recordings: Victor No. 27708, featuring Barry Wood; Bluebird No. 11429, Glenn Miller and his Orchestra; Fred Waring on Decca record No. 4170, and another Fred Waring recording No. 18280, Decca.

Direct aid from the local chapter of the Red Cross should not be overlooked. Volunteers to assist in making collections can be obtained by talking to the chairman of the chapter. Where a sufficient number of volunteers are not available to insure complete coverage at every performance by your house staff and Red Cross workers, there are a number of local organizations who may be approached with reasonable assurance of aid. These include Boy Scouts, AWVS members, or any of the patriotic or civic groups.



■ ■ The smart shops of New York's Fifth Avenue have contributed an array of notable Red Cross window displays. This is Bonwit Teller's, with simple poster-like effectiveness which can suggest a display available to theatres in many locations.

★ ★ ★ ★ ★ ★ ★ ★ ★ ★ MOTION PICTURE THEATRES' RED CROSS WEEK • MARCH 23-29

It happened in a Jap prison on Mindanao

From a verbatim report by Commander McCoy, U. S. N., an escaped Prisoner of War:

". . . The escape plan had not matured, when there occurred an event which brightened the lives of all the American prisoners, at least temporarily.

"As I was returning from work one afternoon in early January, I was met near the prison barracks by an enlisted seaman who had been attached to my unit at the Cavite Navy Yard.

" 'It's Christmas, Commander McCoy!' he shouted. 'It's Christmas!'

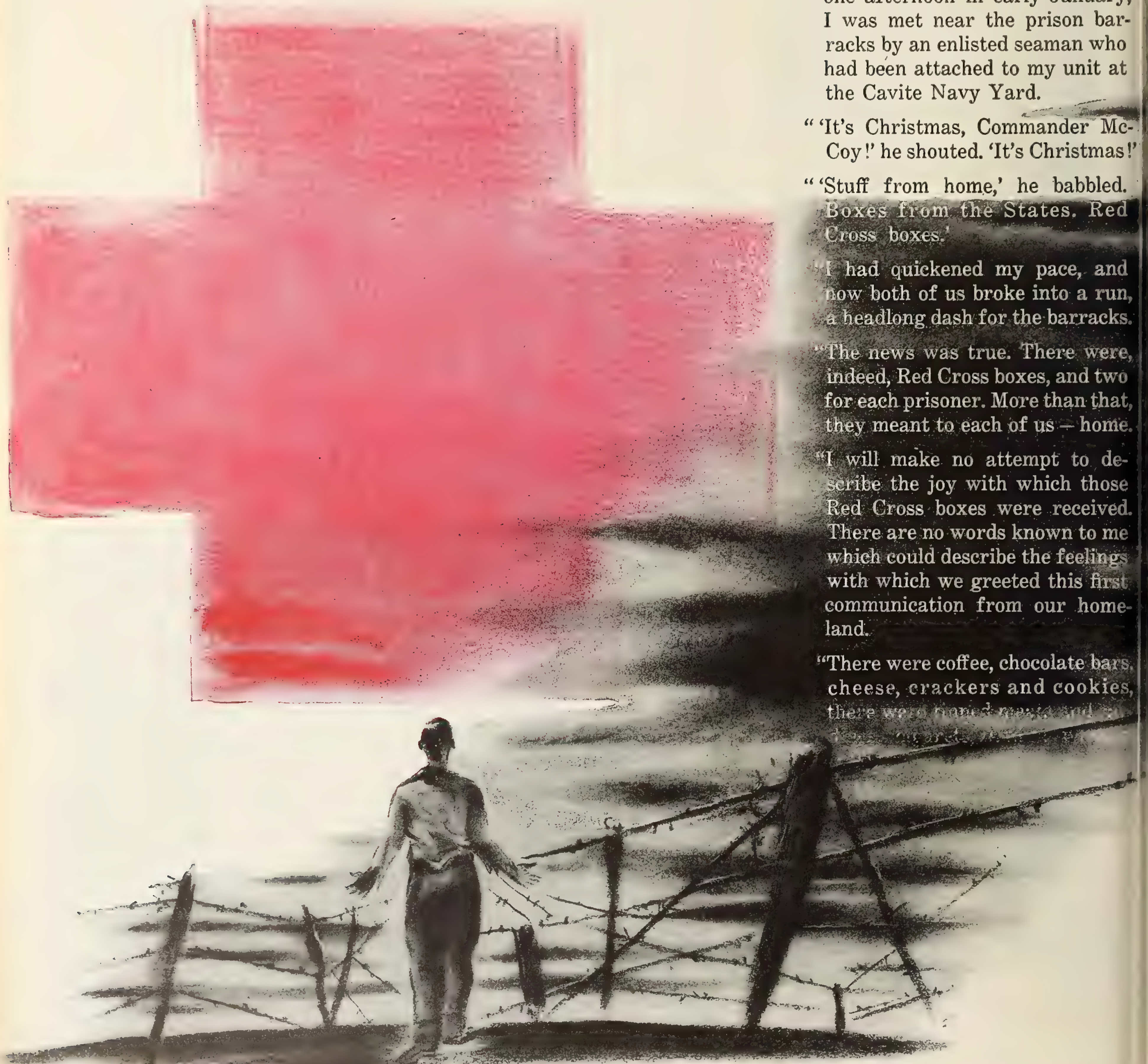
" 'Stuff from home,' he babbled. Boxes from the States. Red Cross boxes.'

"I had quickened my pace, and now both of us broke into a run, a headlong dash for the barracks.

"The news was true. There were, indeed, Red Cross boxes, and two for each prisoner. More than that, they meant to each of us – home.

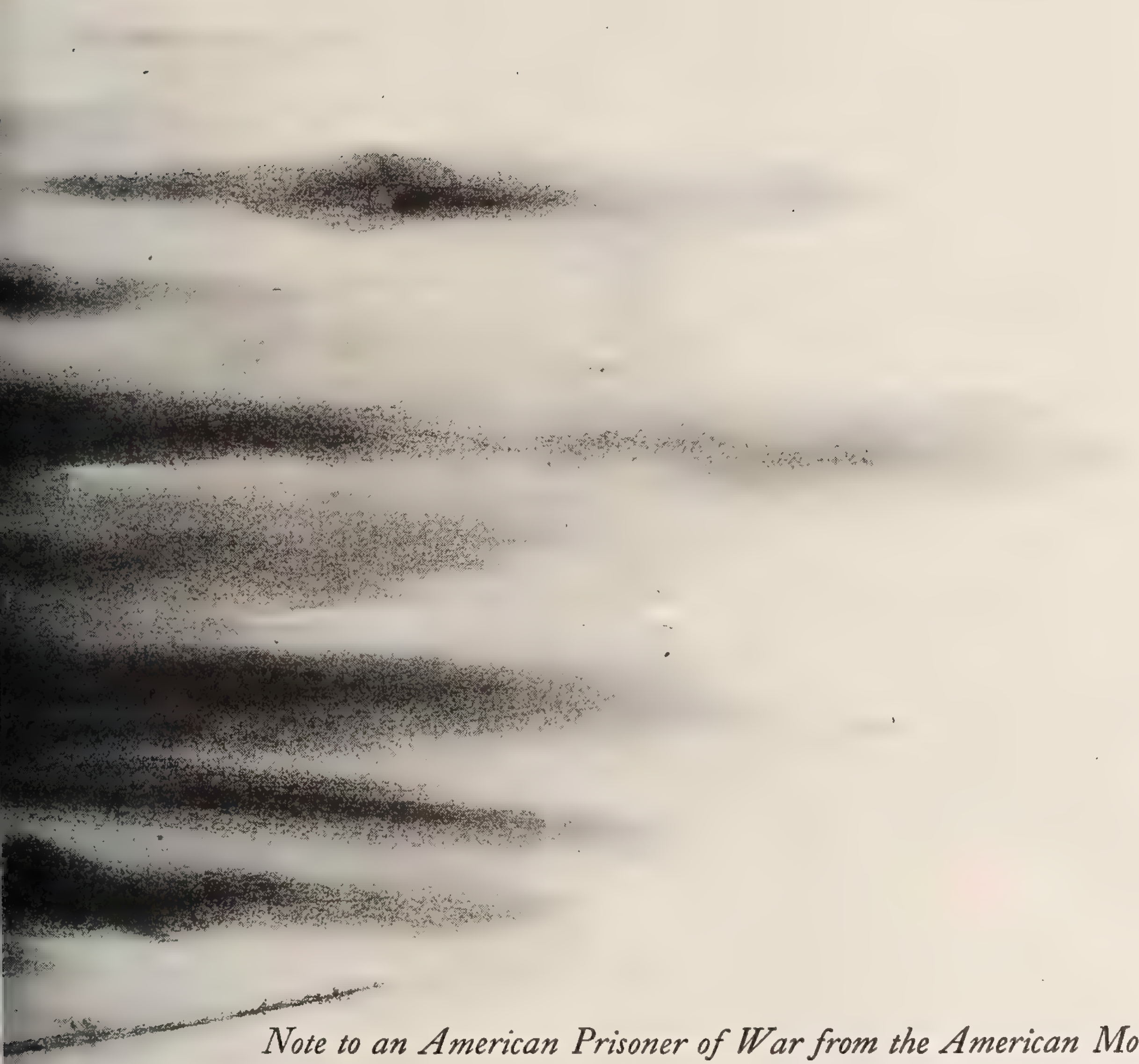
"I will make no attempt to describe the joy with which those Red Cross boxes were received. There are no words known to me which could describe the feelings with which we greeted this first communication from our homeland.

"There were coffee, chocolate bars, cheese, crackers and cookies, there were tinned meats and [illegible]



FOR THE SAKE OF THE PRISONERS OF WAR—AND FOR ALL THE OT

COLLECT AT EVER



Note to an American Prisoner of War from the American Motion Picture Industry

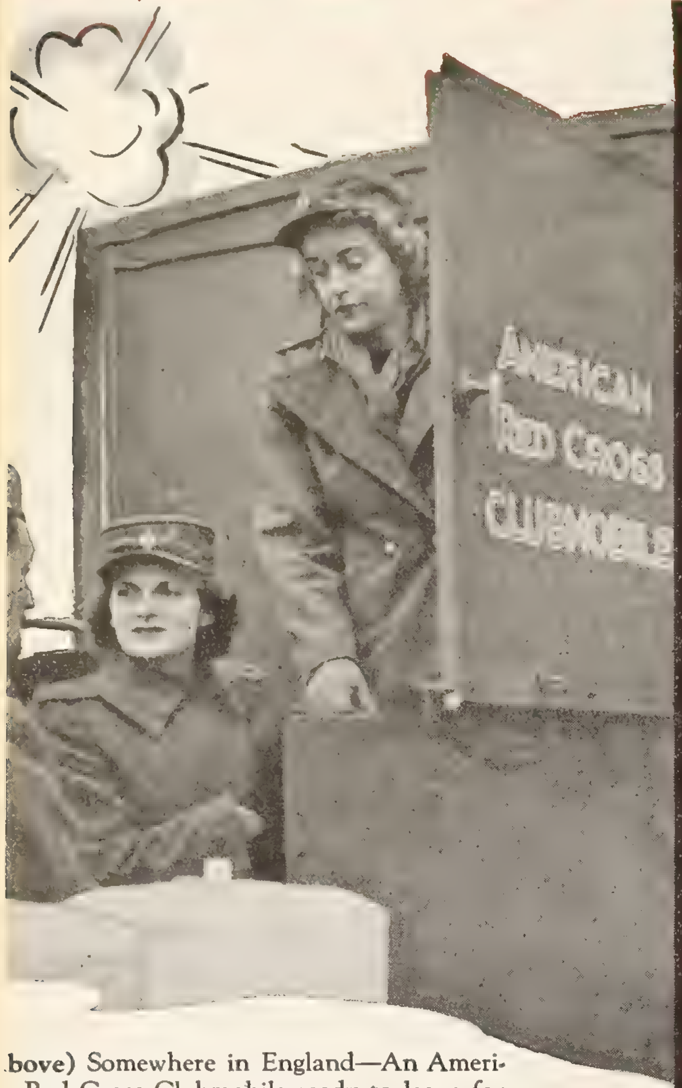
Dear Soldier:

You may be out of the fight but you're not out of our thoughts. We want to be sure you understand that all of us over here are grateful and deeply indebted to you for all you have done. We are humbly trying to *show* our gratitude in the only way we can — through the Red Cross. We know what the Red Cross means to you and we're all banded together to make it possible for them to continue to bring you cheer — till we meet again.

GOOD REASONS—COLLECT FOR THE RED CROSS MAR. 23—29, AND

PERFORMANCE

PUT YOUR THEATRE



bove) Somewhere in England—An Ameri- n Red Cross Clubmobile ready to leave for tour of the camps where doughnuts and ffee will be distributed. Doughnuts machine part of the equipment. Two Red Cross girls eive a soldier's farewell.

ed Cross
LUBMOBILES"
n the Fighting Fronts

lubmobiles" are one more of the vital rvices provided by the Red Cross for our ghting men. These motorized units, staffed Red Cross personnel, are close to the ont lines in all the combat areas that 85 ch units can cover. To thwart the icy grip Winter weather they bring hot coffee, the steaming tropics cold drinks for rched throats. Cigarettes. They make ughnuts by the thousands. And what is en more God-sent—a cheery smile and a ord of good fellowship from these Red ross workers who live again the heritage heroism and mercy of their glorious or- anization. Think what this means to battle- eary, hungry, thirsty, and frequently ounded fighting men.

here are but 85 of these Clubmobile units -hundreds are needed. That's another rea- on why this year's RED CROSS WAR UND must receive the utmost in effort and esults from every individual and theatre n the industry.

NTO THE FIGHT!

Collect every performance!
Collect every day!

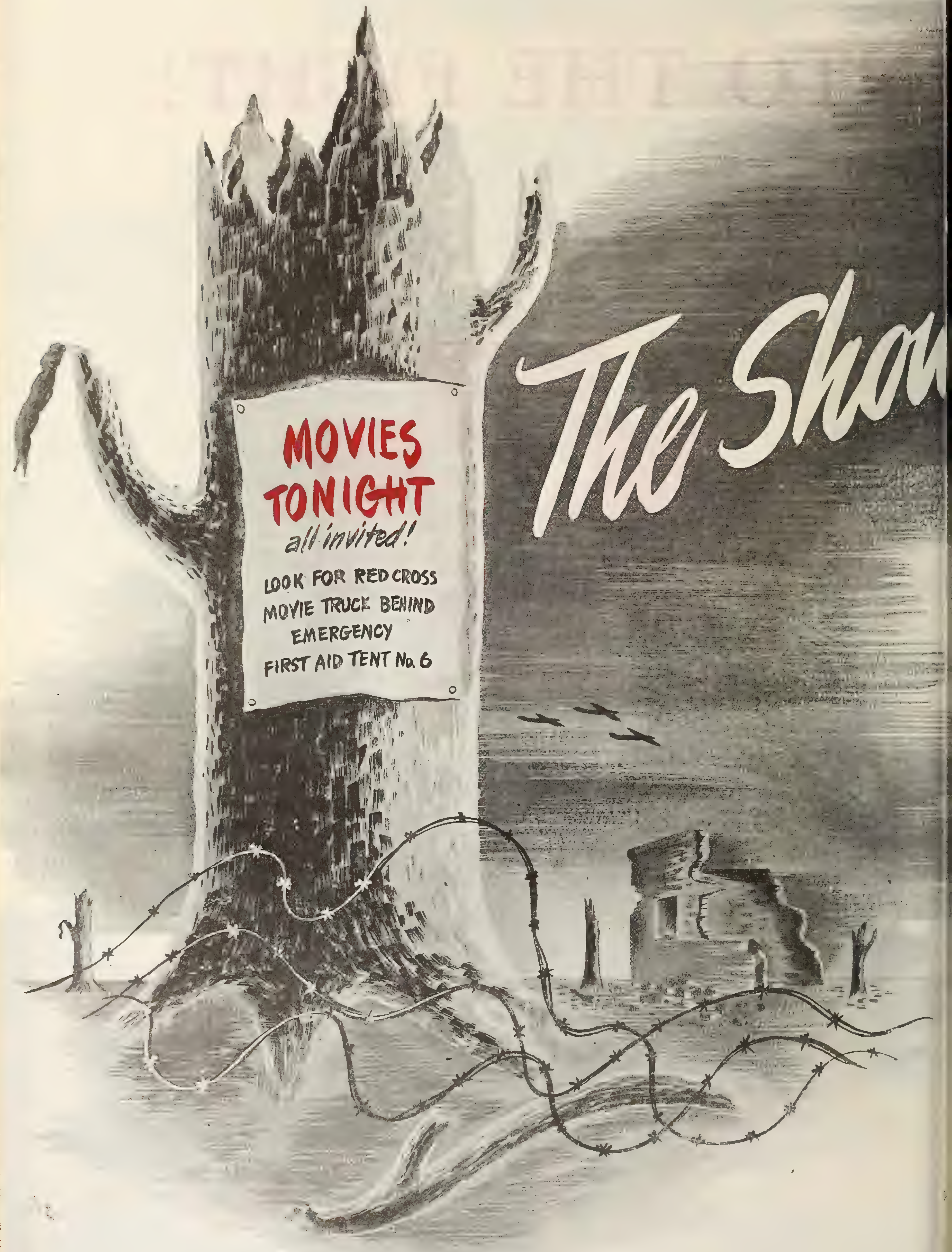
WAR
FUND

MOTION PICTURE
INDUSTRY'S
RED CROSS
WEEK
MARCH 23-29

This advertisement contributed by
METRO-
GOLDWYN-
MAYER

Above) Somewhere in Italy—during a lull in the battle two oldiers of the Fifth Army atop their M-10 tank destroyer really njoy the Clubmobile doughnuts and coffee served by Red Cross rl, Mrs. William Stevenson of New York City. The soldiers are vt. Saul A. Cohan of Dorchester, Mass., and Pvt. Jimmy Klenk f Reading, Pa.

Right) Somewhere—waiting for the bombers to return at an merican flying field. Not much urging needed when this Red ross Clubmobile girl suggests "seconds."


The Sho
MOVIES
TONIGHT
all invited!
LOOK FOR RED CROSS
MOVIE TRUCK BEHIND
EMERGENCY
FIRST AID TENT No. 6

IS ADVERTISEMENT CONTRIBUTED BY UNITED ARTISTS

That Must Go On!

At the front and behind it . . . In Italy, in the South Seas . . . In Iceland, Alaska, Africa and a hundred and one isolated places the Red Cross brings movies to our soldiers. Sometimes the theatres are hospitals and huts, sometimes just a combination of rough ground and portable equipment. But wherever the show and whatever . . . the boys crave it, enjoy it and are lifted in spirits by it. It's tonic for o men . . . morale tonic! It must go on.

(*Films, of course, supplied by your Motion Picture Industry.*)

SWING YOUR HOUSE BEHIND THE 1944 MOTION PICTURE THEATRES' RED CROSS WEEK ✚ MARCH 23-29

Swing it . . . ***FULL WEIGHT!***

FULL TIME!

FULL SUPPORT!

TAKE COLLECTIONS AT EVERY PERFORMANCE!

THIS COULD BE YOUR BOY...
IT COULD BE YOUR BLOOD..
IT IS YOUR RED CROSS..

Through the Red Cross you are at his side . . . in New Guinea, Greenland, England, Italy . . . wherever our fighting men are. *Your* blood gives him new life . . . *you* give him new hope through hospital and convalescent services . . . *you* are with him in enemy prison camps . . . in welfare and recreational activities *you* keep his morale high.

YOU ARE THE RED CROSS . . . yours the proud privilege to serve your country and its fighting men.

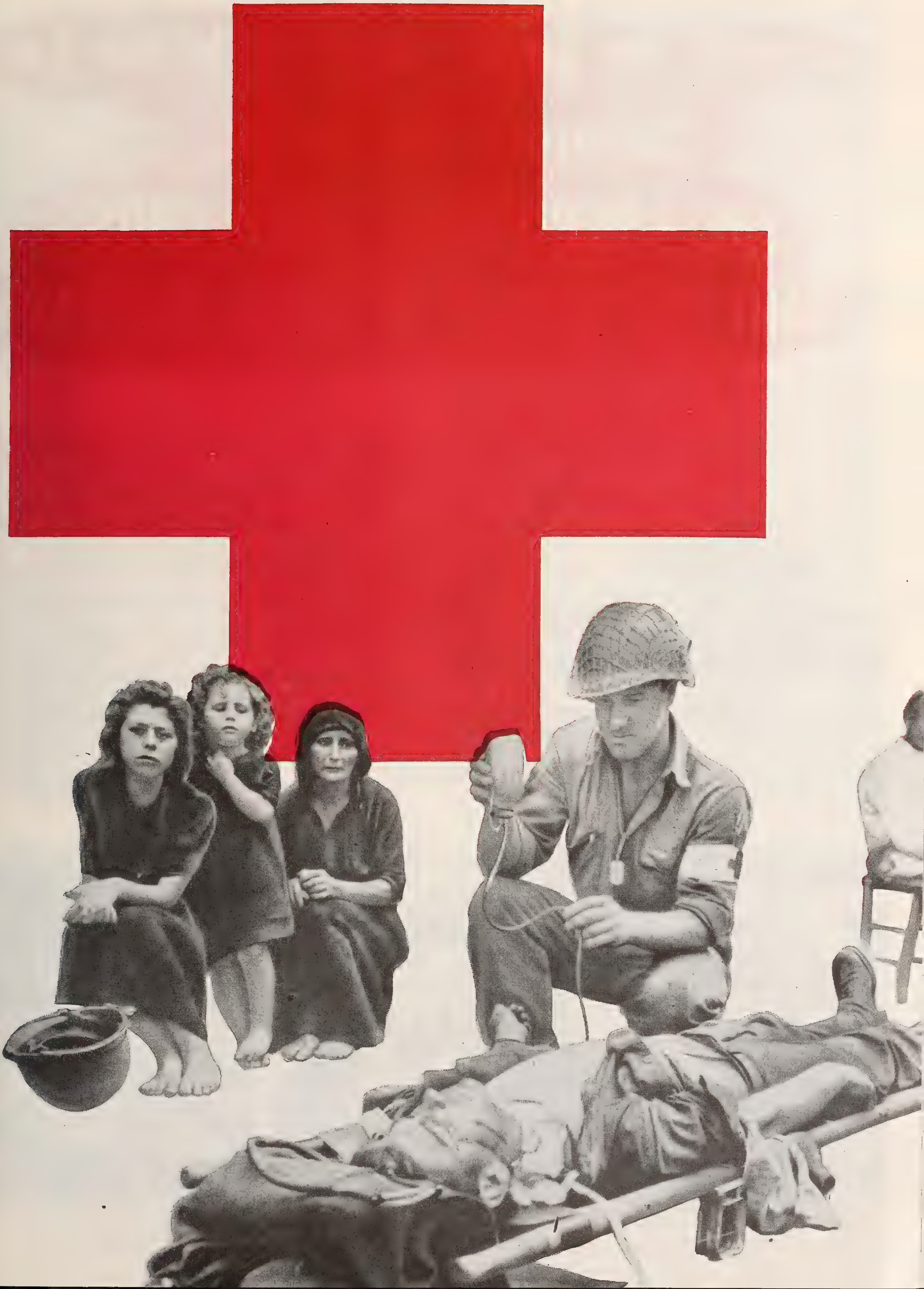
YOU CANNOT FAIL THEM!

MOTION PICTURE THEATRES RED CROSS WEEK

March 23rd to 29th

Take A Collection At Every Performance

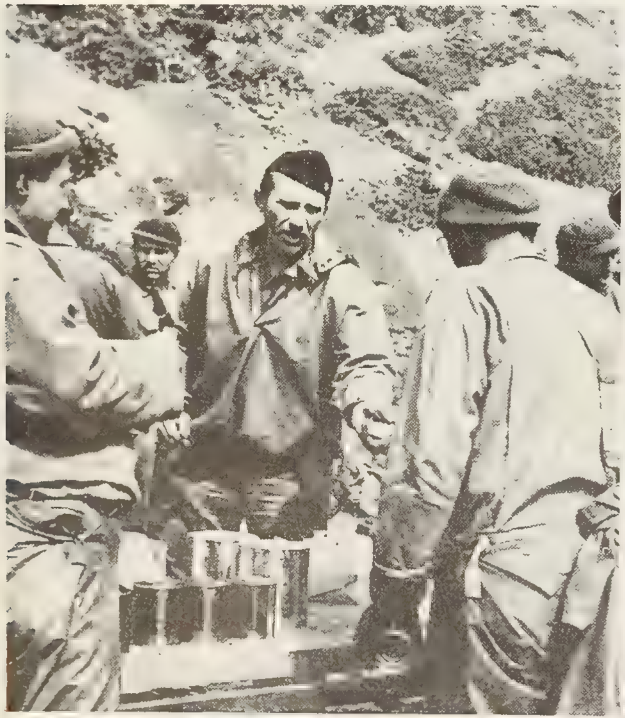
This advertisement contributed by Paramount Pictures, Inc.



Across the Seven Seas . . . In the Far Corners of the Earth . . . THE AMERICAN RED CROSS CANTEEN SERVICE FOLLOWS THE FLAG!

PALERMO, ITALY . . . Red Cross servicemen's club . . . formerly swank beach club at Mondallo. Our soldiers swim, sail, rest and eat with Red Cross Girls arranging entertainment.

Be sure to do everything possible to support RED CROSS WEEK, March 23rd so that the American Red Cross canteen service can carry on this wonderful work among the boys and girls who are carrying our flag on the battlefields of the world.



KISKA . . . Fieldman Edward Muchow on the beach with invading Americans. Red Cross Canteen served first hot food to our men.

ESKIMOS KNOW THE RED CROSS TOO. Here's Miss Dora Hergerth serving hot coffee to a group of Eskimo boys who are entertaining our men with tall tales of tomcod fishing.

RED CROSS REST CAMP in the heart of the Himalayas. Hamburghers, doughnuts, soft drinks and American Red Cross girls make life bearable for Uncle Sam's boys.

AMERICAN RED CROSS

OMEWHERE IN SICILY . . . American Red Cross
eldman Edward Wasiniak moves up with the
oops of our 1st Division on the Mt. Etna front.

NEW GUINEA . . . in the heart of the fighting zone. The soldiers have a word for it and it's "just a little bit of allright" . . . otherwise known as the Red Cross Club.

FIJI ISLANDS . . . American boys dance in an American Red Cross Theatre.

RECREATION CENTER

AN ADVANCED BASE IN PACIFIC AREA . . . Red
Cross Field Worker Mrs. Texas Judy entertains the
boys.

MERICAN
ED CROSS

BOMBED OUT RED CROSS CLUB somewhere in Great Britain. This Red Cross Club became first air post during raid.

AMERICAN
RED CROSS
THE SOLOMON
ISLANDS

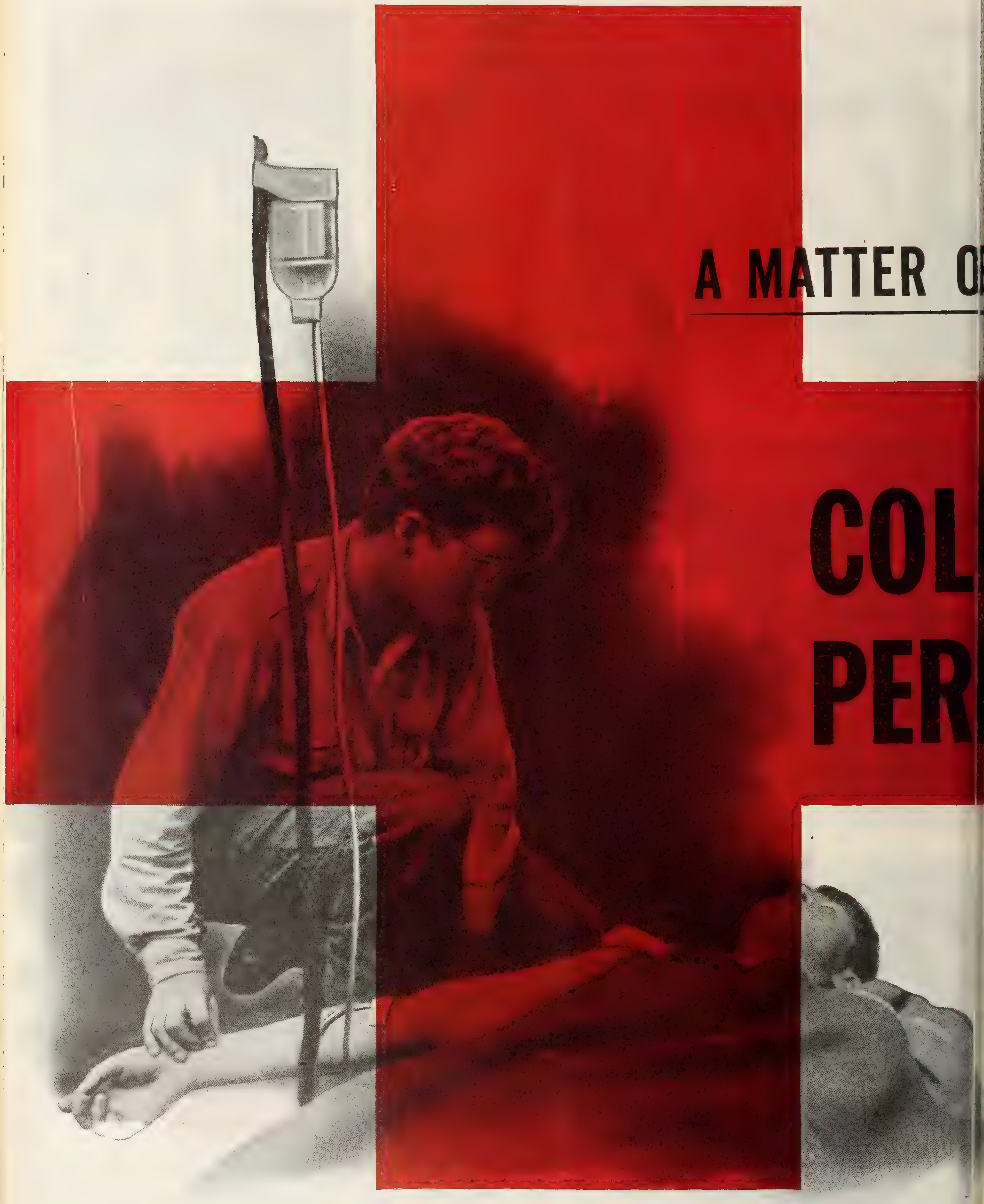
SOMEWHERE IN THE SOLOMONS . . . American Red Cross Canteen is open to all servicemen.

CALCUTTA, INDIA . . Mable Wong picks up
the marbles at American Red Cross Enlisted
Men's Club.

They Do Not Fail Us...
We Shall Not Fail Them!

COLLECT AT EVERY PERFORMANCE!

This advertisement contributed by
UNIVERSAL PICTURES CO., INC.



A MATTER O

COL
PER

LIFE AND DEATH!

Make it a matter of LIFE,

ECT FUNDS AT EVERY
ORMANCE EVERY DAY!

With your aid, The Red Cross
will deliver 5,000,000
pints of blood plasma
to the Army and Navy
this year in the biggest
life-saving job in history!

MOTION PICTURE INDUSTRY RED CROSS WEEK MARCH 23-29

Somewhere in Sicily...

American Red Cross Hospital Worker serves refreshments to injured soldiers at evacuation hospital.

Somewhere in The Aleutians...

American Red Cross Field Director visits hospitals; learns needs and wants of the men.

Here's what RED CROSS HOSPITAL SERVICE includes: Hostess Service • Sponsoring Entertainment • Sponsoring Parties • Shopping Service Motor Transportation • Library Service • Occupational Therapy • Letter Writing • Holiday Service Reading • Instruction • Hobbies

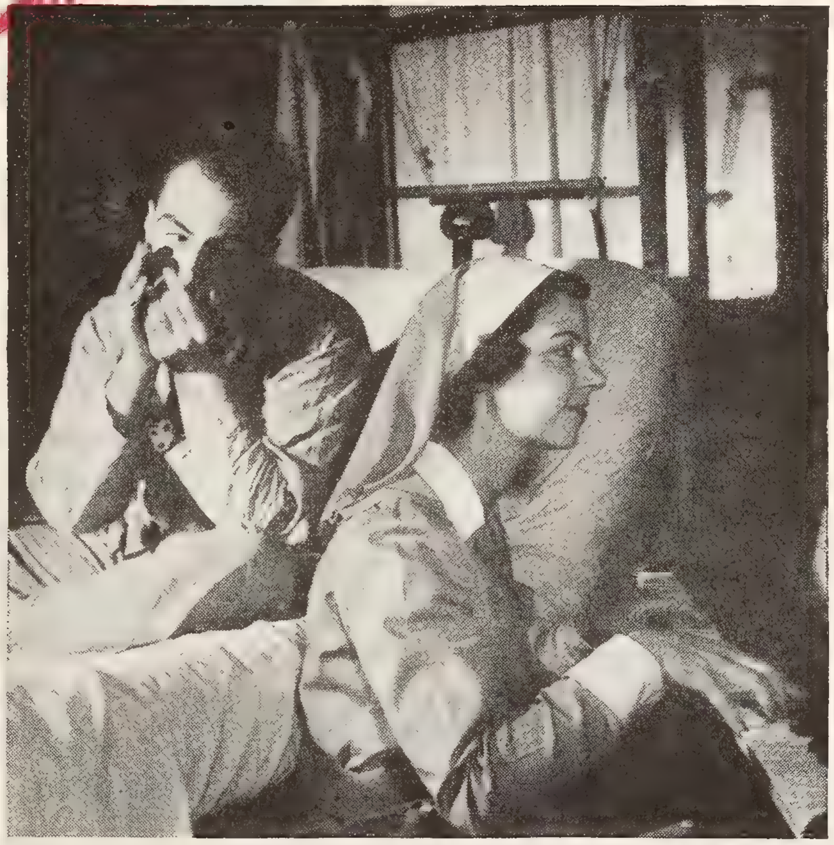
Everywhere

1944 MOTION PICTURE THEATRES

Somewhere in Australia...

Air Evacuation Nurse makes last check-up before patients are loaded on hospital-bound troop carrier.

Somewhere in Washington, D.C



Gray Lady and soldier play their favorite arrangement of "Sleepy Lagoon."

n America...

THEATRE EXHIBITORS will do their share to further the cause of the AMERICAN RED CROSS by getting behind the fund-raising campaign ***. . . with collections at every performance!***

ED CROSS WEEK MARCH 23rd thru 29th

This advertisement contributed by Columbia Pictures Corporation

There's nothing more impo
to a fighting man than H

Here are just a *few* highlights of the many Home Services: Assistance with communications between service men and their families . . . Cooperation with military and naval authorities in obtaining home information in deciding questions of furloughs, discharges, clemency . . . Assistance in presenting claims for government benefits . . . Financial aid for special needs not provided for from public funds, and help in contacting proper sources . . . Camp Service: Field Directors at each Army, Navy and Marine station and camp in the United States, insular territories, and offshore bases . . . Hospital Service: Program of social service and welfare work at all Naval and Army General Hospitals . . . Field Directors assigned for service in Veterans Administration Offices, etc., etc., etc.

MOTION PICT
RED CROSS WEE

(Collect at Every Per

RED CROSS H

This advertisement contributed by RKO Radio Pictures, Inc.

ant

OME..... and here, too, the Red Cross is the friend in need

"Confidence, courage, energy to be a good soldier, sailor, marine, or coast guardsman—these are possible only if the man in uniform can be relieved of anxiety for the welfare of his family. Because problems on the home front so vitally affect the progress of the war effort, Home Service is organized in every Red Cross Chapter to assist families of service men in meeting the social and economic problems which arise while the men are serving in the armed forces . . . In carrying out the responsibilities imposed by its Charter, every Chapter shares in the American Red Cross program of Services to the Armed Forces by providing Home Service for men in the military and naval forces and their families and for discharged men and their dependents."—American Red Cross

AFRICA – Red Cross Field Director types out home service message for anxious G. I.

E INDUSTRY
MARCH 23-29
nce)

OME SERVICE

THERE'LL BE A NURSE THERE WHEN HE NEEDS HE

Among its many services the
Red Cross recruited 50,000
nurses for the Army and Navy

YOUR

✚

IS AT HIS SIDE

A COLLECTION AT EVERY PERFORMANCE

MOTION PICTURE THEATRES
RED CROSS WEEK
MARCH 23-29

This space contributed by............Republic Pictures Corporation

LET'S GIVE!

RED CROSS WAR FUND

If every American could follow the Red Cross down the battle-lines of our beach-heads, our mountain trenches, and our jungle outposts, they would say: "God bless the Red Cross. They shall never appeal to me for support, in vain. They are not only a heaven-sent agency for the saving of lives; but they are one of our most powerful morale-sustaining forces as well. What, indeed, would we ever do without them?"

And if the Red Cross did nothing more than handle the avalanche of messages between service men and their families, this great American angel of mercy would still have first claim upon our affections, our patriotism, and our pocketbooks.

Requests for emergency communication service are pouring into Red Cross headquarters now, at the rate of 20,000 a month. But recently, that figure was swelled to 142,000 messages for a single day.

Make sure you help the Red Cross, by having a collection taken up in your theatre, at every performance!

**THEY DO NOT FAIL US . . .
WE SHALL NOT FAIL THEM**

*THIS ADVERTISEMENT CONTRIBUTE
BY NATIONAL SCREEN SERVICE, IN*

MOTION
PICTURE
NDUSTRY

RED CROSS WEEK

MARC
23-29

WHEN THE SECOND FRONT BLAZES

The Red Cross Will Be There!

The curtain is about to rise on the greatest battle in history. One vital way for Americans to back the attack is to help the men and women who serve directly back of the line of attack—THE RED CROSS! ***Make a collection at every performance every day.*** The need for the Red Cross—*and the needs of the Red Cross*—are greater than ever before. **WE CANNOT FAIL!**

MOTION PICTURE THEATRES' RED CROSS WEEK—MARCH 23—MARCH 29

This Ad Contributed by MONOGRAM PICTURES CORP.

FIFTEEN touring ambassadors for the Red Cross who visited 26 key cities to conduct exhibitor rallies. They are Joseph Bernhard, national chairman; Ned E. Depinet, Francis S. Harmon, Ben Kalmenson, S. H. Fabian, A. W. Smith, Jr., Harry Kalmine, Martin G. Smith, E. L. Alperson, Robert Mochrie, A. Montague, Sam Dembow, H. M. Richey, Harry Brandt, and Ben Shlyen. Planning their itineraries, above, with other film executives, seated, Mr. Depinet, Mr. Bernhard, Mr. Fabian; standing, Leon J. Bamberger, A. W. Smith, Mr. Kalmine, Gradwell L. Sears, Mr. Kalmenson, Mr. Dembow, James R. Grainger and Harry Goldberg, campaign manager.

WAR
FUND
MOTION
URE
RED CROSS WEEK
MAR 23rd thru 29th
1944

THREE ambassadors, at right, at the New Haven rally at the Taft Hotel. Seated are Mr. Mochrie, Mr. Harmon and Mr. Kalmine. Standing is Barney Pitkin, branch manager of RKO.

BUFFALO MEETING. At the Hotel Statler. Standing, above, are Charles B. Taylor, Buffalo public relations chairman; Martin G. Smith, Ohio Allied; Mr. Richey, Mr. Kalmine; seated, Mannie A. Brown, Buffalo distributor chairman, and Max M. Yellen, Buffalo exhibitor chairman.

IN DETROIT, at the Red Cross luncheon, Book-Cadillac Hotel. Seated, above, are Mr. Kalmenson, James B. Gilbert, American Red Cross field director; Mr. Shlyen; standing, Mr. Alperson, E. J. Hudson, United Detroit Theatres, and Frank Downey, MGM Detroit branch manager.

Theatres Pledge And Prepare for Red Cross Week

(*Continued from page* 15)

industry for its outstanding war effort participation.

PHILADELPHIA

More than 365 exhibitor and distributor representatives from eastern Pennsylvania, southern New Jersey and Delaware met at the Broadwood Hotel in Philadelphia Monday for the Red Cross rally. Mayor Bernard Samuel, Mr. Bernhard and Mr. Depinet were the speakers. Earle W. Swiegert, Paramount district manager and local exhibitor chairman, presided.

ALBANY

Wednesday in Albany at the De Witt Clinton Hotel, more than 150 showmen gathered to hear Mr. Depinet, Mr. Kalmine, Mr. Fabian and Charles Smakwitz outline the industry drive. Lou Golding, exhibitor chairman for the area, presided.

MEMPHIS

A big parade on Memphis' Main Street was held last Saturday to open the drive. All theatres agreed to make collections at every performance, every day, Cecil E. Vogel, local publicity chairman, reported.

Another feature of the campaign in that city was the meeting of employees of all downtown houses, who pledged their support in every way possible. Memphis newspapers also agreed to lend their aid to the theatres during the drive week.

ST. LOUIS

Exhibitors in southern Illinois and eastern Missouri jumped the gun on the rest of the country by inaugurating their drive Wednesday and carrying on a "collections every performance—every day" policy for full two weeks including the March 23-29 period. Harry Arthur, Jr., is local WAC exhibitor chairman for the drive. Mr. Arthur reported to industry headquarters that the St. Louis territory's aim is a collection of $2 to $3 per seat per theatre in an effort to exceed the $300,000 quota for the area.

NEW YORK

Six hundred theatres, from the largest to the smallest in Metropolitan New York, are set to give every support to make the drive week the biggest collection ever, it was announced Tuesday by Sam Rinzler and Fred Schwartz, co-chairmen of the exhibitors' division for the city.

All film houses will display the material supplied in the Red Cross kit and in addition will use flags and valances, they said. Managers also are planning special activities of various descriptions to bring home to the public the work and the needs of the American Red Cross. Theatres will fly the Red Cross flag and stage show houses will have special Red Cross offerings. All boroughs of the city have arranged cooperatively for parades and other activities.

Harry Mandel and Eddie Dowden are the publicity chairmen for the New York drive. They reported that exhibitors had been asked to contact local Red Cross chapters for one or more Red Cross workers to aid in making theatre collections. Other organizations, such as the American Women's Voluntary Service, the Boy Scouts and Girl Scouts also have been suggested for cooperation during the drive week.

MOTION PICTURE THEATRES' RED CROSS WEEK • MARCH 23-29

JURY FINDS MONOPOLY IN CHICAGO ZONE SYSTEM

Distributors Will Appeal Jackson Park Theatre Anti-Trust Victory

A jury in United States District Court in Chicago convicted five distributors and two major circuits on Thursday night of violating the federal anti-trust laws.

Triple damages of $360,000 were won by the owners of the Jackson Park Theatre, in an action which charged that major distributors and Chicago circuits discriminated against independent theatres in the distribution of film. The Chicago system of zoning and release was attacked by the complainant as a violation of the Sherman Anti-Trust.

The defendants in the suit, filed two years ago, are Paramount Pictures, Inc.; Warner Brothers, Inc.; Loew's, Inc.; RKO Pictures, Inc.; 20th Century-Fox Film Corporation; Balaban and Katz; Warner Brothers Theatres, Inc.; Warner Brothers Circuit Management Corporation, and Vitagraph, Inc.

Appeal to Highest Courts Indicated

The jury of eight men and three women deliberated from 2:15 to 10:30 P.M. before bringing in the guilty verdict. Judge Michael Igoe ordered an immediate judgment and granted 10 days in which to file motion of appeal. The complainants petitioned at once for a court order enjoining the defendants from continuing "monopolistic practices."

Tuesday, Myles G. Seeley, chief defense counsel, indicated that distributors and the circuits would move for a new trial. This may be delayed several weeks by Judge Igoe's departure on vacation. If a new trial is denied, home office counsel said, an appeal will be filed and the verdict fought through the highest courts.

The Jackson Park theatre is operated by Mrs. Florence B. Bigelow, Mrs. Martin B. Korber, of Fort Wayne Ind.; John E. Bloom, of Toledo, and William C. Bloom. They are the children of Edward Bloom, who built the theatre in 1918.

Receipts Dropped from $50,000 to Loss

Thomas C. McConnell, lawyer for the plaintiffs charged during the trial that receipts at the theatre had dropped from $50,000 a year to a loss as a result of the alleged conspiracy. The Jackson Park, it was testified, was forced to sign either general release contracts after the Chicago circuit runs or to go without pictures.

Mrs. Bigelow testified that she and other Chicago subsequent run theatres were ready to pay up to $3,000 a month in film rentals but had been unable to secure any new pictures.

"I want to buy films the way I buy hats," she said. "I want to pick the pictures I want, but I can't do that because the market isn't free."

Mr. McConnell greeted the verdict as a "great victory for the little fellow." If upheld, he said, it would lead the way in attacks against alleged monopolistic arrangements between circuits and distributors to fix prices and preferred runs.

Mr. McConnell formerly was a member of the Chicago motion picture panel of the American Arbitration Association. In April 1942, in a decision in favor of the Wheaton Theatre, Wheaton, Ill., he criticized the Chicago system of zoned playoff and held that the suburban Wheaton clearance should be taken from Aurora rather than the Loop. The Appeal Board reversed this finding. Subsequently Mr. McConnell resigned from the arbitration panel to handle film cases for independent operators.

San Francisco Suit Asks Million Dollars

The Jackson Park case was decided by a jury of only 11 members after the last minute disqualification of Mrs. Florence V. Wittledeer. A. Patzloff, Warners' Chicago office manager, recognized her as a relative when he was called to testify. Both sides agreed to accept the verdict of 11 jurors.

Robert L. Lippert, operating 21 theatres in the San Francisco Bay area, filed an anti-trust action in U. S. District Court for Northern California last week against National Theatres, Fox West Coast circuit and 19 other major distributor and theatre defendants. He asks triple damages amounting to $1,050,000 and an injunction against alleged monopolistic practices.

The complaint was filed in behalf of the Grand theatre, Richmond, Calif., operated by Mr. Lippert since 1941. He charges a conspiracy to force him to sell the house to Fox West Coast bv restricting his supply of product.

Settlement of the $218,000 trust suit of Fred Weis against the major distributors and Lucas and Jenkins Circuit for his Savannah theatre was reported from Atlanta Monday on the eve of trial in U. S. District Court there. The action was filed in 1938.

It was reported that the circuit and distributors agreed to a readjustment of product availability for the Savannah theatre, in Savannah, and for the payment of approximately $19,000 to cover court expenses. Not all defendants will participate in the monetary settlement.

Six Weeks' Trial Seen For Pickwick Case

With one week of testimony completed in Federal court at New Haven, it appeared Monday that the Pickwick theatre trust trial would last four to six weeks. Prefect Theatres, Inc., Fairfield Holding Corp., and Grenfield, Inc., owners and operators of the Pickwick, in Greenwich, Conn., are suing the major distributors and Skouras, RKO and other metropolitan circuits in a $5,450,000 action.

Edward Peskay, operator of the theatre, was the only witness for the plaintiff during the first week. He testified that Pickwick's clearance after Port Chester and metropolitan New York playoffs delayed the theatre as much as 120 days behind Stamford, the principal competition. Declaring that after losing clearance off Stamford, receipts dropped from a $40,000 annual profit to losses of $25,000. Mr. Peskay said he had been unable to obtain relief.

Top sales executives, Mr. Peskay said, promised him assistance but actually did nothing to improve the Greenwich situation. He said they refused offers to play 40 per cent rentals and $2,000 to $2,500 minimum guarantees. Sales chiefs and company presidents will probably be called as witnesses.

Judge Carroll C. Hincks and a jury of eight women and four men are hearing the case. The women are all housewives and the men include a retired machinist, real estate broker, forester and retired merchant.

Appearing for the plaintiffs are Cummings and Lockwood, by Raymond E. Hackett, Saul Rogers, of New York; William A. Kelly of Stamford, and Willard McKay of Greenwich. Joseph F. Berry of Hartford is general spokesman for the defendants. Appearing also are John Cassidy and Edwin F. Morse of New Canaan, and Robert Nickerson of Greenwich, for Twentieth Century-Fox; Morris Ruffman, Vitagraph; Harry Pinstock, Fox; C. Stanley Thompson and Benjamin Melniker, Loew's; Richard P. Morgan, Paramount; Max Rose, Columbia, and Charles Lyman, of New Haven.

Griffith Answers Trust Charges

At Oklahoma City the Griffith Amusement Company last week denied anti-trust charges filed in early February by A. B. Momand, J. D. Wineland and M. L. Riggs. The reply declared the $606,000 suit is barred by statute of limitations, and failed to show cause of action. Griffith denied the independent houses were comparable to its theatres.

Judge William Bondy in U. S. District Court at New York last week granted Skouras Theatres a further bill of particulars in the suit of the Rosyl Amusement Company, operators of the Cameo theatre, Jersey City, operators of the Cameo theatre, Newark, N. J.

RKO Stockholders Approve Employee Pension Plan

Meeting Monday at Dover, Del., Radio-Keith-Orpheum stockholders approved resolutions certifying the action of the directors in establishing the pension trust plan, and approving the option agreements between the corporation and its three principal executives.

"Purple Heart" Bookings Set

"The Purple Heart" is set to run in 180 key cities within the next two weeks, it was announced by William J. Kupper, general sales manager of 20th Century-Fox. Radio commentary, editorial acclaim and syndication of special art and articles have resulted in additional dates for the film which may swell the number by another 250 to 300 before the beginning of April, he said.

CLAUDIA

A 20th CENTURY-FOX HIT!

GANG'S ALL HERE

A 20th CENTURY-FOX HIT!

GUADALCANAL DIARY

A 20th CENTURY-FOX HIT!

WINTERTIME

A 20th CENTURY-FOX HIT!

HOLY MATRIMONY

A 20th CENTURY-FOX HIT!

THE LODGER

A 20th CENTURY-FOX HIT!

LIFEBOAT

A 20th CENTURY-FOX HIT!

JANE EYRE

A 20th CENTURY-FOX HIT!

THE SULLIVANS

A 20th CENTURY-FOX HIT!

THE SONG OF BERNADETTE

A 20th CENTURY-FOX HIT!

and Now

20th Century-Fox presents

FOUR JILLS in a JEEP

Kay Francis

Carole Landis

Martha Raye

Mitzi Mayfair

Directed by WILLIAM A. SEITER

Produced by IRVING STARR

Screen Play by Robert Ellis, Helen Logan and Snag Werris • Story by Froma Sand and Fred Niblo, J

Jimmy Dorsey and His Orchestra

John Harvey

Phil Silvers

and Introducing

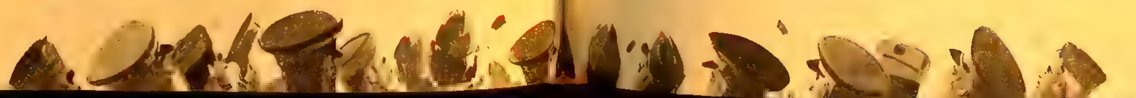
DICK HAYMES

and the guest stars

ALICE FAYE • BETTY GRABLE

CARMEN MIRANDA • GEORGE JESSEL

(Master of Ceremonies)



Music and Lyrics "How Many Times Do I Have To Tell You?" • "It's The Old Army Game" • Ohio • Crazy Me"

[illegible] Don Loper

Stars
and
Laughs
and
Girls
and How!
20th Centur
FO
JI
in
JE

Fox presents
UR
LS
a
EP
Music
and
Love
and
Adventure
and More!

4 JILLS!

1 JEEP!

3 JOES!

THE #1 BAND!

6 SONGS!

4 GUEST STARS

1 SWELL STORY

It all adds up to 20th *Century-Fox...*

the biggest figure in the industry

...with another BIG *one!*

WPB Approves Construction of 17 New Houses

Washington Bureau

Construction of 17 new theatres in 12 different states has been approved by the War Production Board to date, together with the reconstruction of 15 houses damaged by fire, alteration of six buildings and repair of four others, it is disclosed by records of George McMurphey, chief of the recreation section of the Office of Civilian Requirements.

In addition, it was reported by Maurice M. Green, consultant to the section, 68 localities have been listed by OCR field agents where approximately 69 theatres are needed, including seven communities in Michigan, three each in New Jersey and Virginia and eight in Pennsylvania.

The new houses for which applications have been approved are located in the Brooklyn section of Baltimore; Clearfield, Utah; Jacksonville; Wichita, Kans.; Middle River, Md.; Greenville, Pa.; Tampa; Kenmore, N. Y.; Oklahoma City; Rome, N. Y.; Clarksville, Pa.; Charleston, S. C.; Las Vegas, N. M.; Norfolk, Va.; Velasco, Tex.; Ambridge, Pa., and Garey, Ohio.

Reconstruction of fire-damaged houses has been approved in Kewanee, Ill.; Caloma, Mich.; Culver City, Cal.; Midland, Mich.; Carra Belle, Fla.; Chicago; Holyoke, Mass.; Mars Hill, Maine; Madawaska, Maine; Groveton, N. H.; Parsons, Kan.; Milton, Fla.; New York City; Norfolk, Va., and Aurora, Mo.

In Phoenix, Ariz.; Richmond, Cal., and Pacific Beach, Fla., the alteration of theatres has been authorized, two houses being approved in Phoenix, while in Norfolk, Va., WPB has approved the completion and alteration of an unfinished theatre, and in Dublin, Ga., the alteration of an existing building into a theatre.

Repair jobs have been authorized for houses in St. Louis, Memphis, New York and Boston.

Construction Possibilities In Other Communities

The latest field report received by Mr. Green shows possibilities for the construction of theatres in Belleville, Ypsilanti (two houses, one for Negroes), Garden City, Inkster, South Lyon, South East Dearborn and Wayne, Mich.

In New Jersey, two or more houses were reported as needed in Pedrickton, and one house, each, in Millville and Bridgeton while in Pennsylvania several housese were suggested for outlying areas of Philadelphia near housing projects and in Delaware County, around Chester, "near many housing projects." Several houses were seen needed in Harrisburg, and new theatres may be required in Middletown, High Spire, Bristol, Hatboro, and Lancaster. The Virginia locations are in the Broad Creek Village section of Norfolk, the Alexander Parks district of Portsmouth and the Copeland Park district of Newport News.

These locations are in addition to 47 previously reported from other sections of the country, from many parts of which field reports are yet to be received.

A new hurdle has recently been raised to new theatre construction in areas where the manpower situation is serious, Mr. Green said.

In such localities, he said, it is necessary for the OCR to secure the approval of area production urgency committees which have been established to determine the relative urgency of all types of activities requiring labor in the sections for which they are responsible.

These committees, on which the War Production Board, Army, Navy, War Manpower Commission and other interested Federal agencies are represented, have been set up so far in San Diego, Los Angeles, San Francisco, Seattle, Portland, Ore.; Detroit, Akron, Ohio; Pittsburgh, Cleveland, Buffalo, and Hartford, Conn.

After WPB approval of construction applications presented through the OCR amusement section, it is necessary to submit the case to one of these boards, if the new theatre is to be located within its area of authority, which in some instances may extend 100 miles or more into the territory surrounding the city.

OCR field agents are in close contact with these boards, acting in a consulting capacity, and Mr. Green urged that applicants for new theatres take the matter up with the OCR representative at their nearest WPB field office, acquainting him with the full details of the project, so that he may present it properly if it comes before the area production emergency committee.

Consent Decree Remains in Tom Clark's Brief Case

Distributor proposals for revision of the Consent Decree, and any plans for further discussion of the problem, remain in the brief case, or desk drawer, of Tom C. Clark, Assistant Attorney General, according to home office attorneys. They said that the distributors had not received any official word from the Department of Justice since company heads submitted the final draft of their proposals to Mr. Clark in Washington on January 25.

Since then, Mr. Clark has given copies of the decree proposals to several of the leading exhibitor organizations and has released abstracts of the provisions to the press and other exhibitors.

Reaction of exhibitor groups was generally stormy. National Allied and half a dozen other groups joined forces at Chicago to blast the distributor offers as insufficient. Several regional leaders were outspokenly critical, and the Motion Picture Theatre Owners of America, preparing a decree statement for release by Ed Kuykendall, president, were said to be registering disappointment at "inadequacies" in the document and to be pointing to a number of points where it failed to satisfy the decree requisites previously laid down by MPTOA. The executive committee will meet in Washington March 20 and 21 at the Willard Hotel to correlate regional reports with reference to specific criticisms of the decree.

Mr. Clark, back in Washington after a visit to his home in Dallas, indicated that he had by no means pigeonholed the distributors' suggestions. He will call their counsel to Washington again within a week or 10 days, it was said, and present the "suggested revisions" which Department attorneys have been reported working over in response to exhibitor complaints on certain aspects of the decree.

"Follow the Boys" Will Have Midnight Preview

Universal's "Follow the Boys" will be shown at a midnight preview March 27 at the RKO Palace, New York City. Many former and present stars of vaudeville are expected to appear. Benny Roberts and his orchestra, who appeared for many years in the orchestra pit, will play.

Omaha Inspection 100%

The national fire inspection tour by Austin Titus has resulted in Omaha's film row being the first city to be rated 100 per cent, according to Harold Johnson, Universal Omaha branch manager and fire inspector there. Mr. Titus, representative of the safety department of the Motion Picture Producers and Distributors of America, informed Mr. Johnson he had visited 17 cities previously.

Ex-Navy Man Joins Herald

Julian W. Bowes, former public relations officer on the staff of Admiral William F. Halsey, Commander, South Pacific Force, and recently returned to civil life, has joined the editorial staff of MOTION PICTURE HERALD. Lieut. Bowes, who is also a veteran of World War I, was a reporter and rewrite man on New York City newspapers. He is also known as a writer of fiction.

Ask Accounting In Pittsburgh

Suits charging "intentionally false and incorrect statements of gross receipts" on per centage pictures were filed Tuesday in U. S. District Court at Pittsburgh Tuesday against William Finkel and the Carson Amusement Company by seven major distributors.

Loew's, Paramount, 20th Century-Fox, RKO, Columbia, Universal and Warners charged that false returns were made for the Arcade and Colonial theatres, in Pittsburgh.

The actions alleged that Mr. Finkel "induced checkers to join with him in the intentional falsification of said written reports" covering per centage picture receipts. Each of the distributors claims damages of many thousands of dollars.

Plaintiffs asked the court to grant them the right to examine the Carson books and records for the purpose of determining the actual extent of damage. An injunction restraining defendants from altering or disposing of books or records pending an audit was also requested.

A similar series of actions was recently filed in Boston against the E. M. Loew circuit. Other actions elsewhere are also reported in preparation by home office attorneys and accountants.

Paramount and Partners To Give Red Cross $140,000

Approximately $140,000 will be contributed in the coming Red Cross drive by the Paramount company and its associates, the company announced Tuesday. Independently, the picture company is assigning to the Red Cross an additional $16,000, representing the revenue from the distribution of the America Speaks series of victory shorts.

Soskin Signs R. C. Sherriff

R. C. Sherriff will join Paul Soskin, English producer, in the post of associate producer of the newly-formed Independent Producers, Ltd., London, of which J. Arthur Rank is chairman.

Foreign Heads Study Film Emissary Corps

Agree on Need for Post-War Representation in All World Markets

Foreign managers of the major distributors are discussing plans to send the industry's own corps of representatives to key world capitals as general agents and spokesmen for the American motion picture.

The plan, reported in the wake of recent conferences at the offices of the Motion Picture Producers and Distributors of America, would be part of the larger scheme of cooperation between the industry and the State Department's new division of telecommunications, and its special branch for the motion picture. It is intended to make more effective and to utilize more fully the Government's official assistance in the reestablishment of Hollywood's product in world markets.

Although it is still in the tentative stage all of the major distributors have approved the project. Some details of application, and of the extent of this augmented foreign representation are still unsettled, however.

Direct industry representation abroad, according to one executive, would insure divorcement of the commercial aspects of reentry into world trade from official Government and political questions. Neither the State Department nor the industry wish a combination of these two functions in the pattern of the British Ministry of Information, it was said.

MOI film men in this country and elsewhere serve as representatives of their Government and of the British cinema trade. In the latter capacity they are empowered to make distribution deals and many other commercial commitments. The U. S. Department of State, and its foreign missions, on the other hand are not permitted to act directly as bargaining agents for industries.

Managers Agreed on Need of Representation

The foreign managers have agreed in principle that there is need of specialized industry representation in many areas above and beyond the individual agencies or branch offices maintained by the various companies. There is frequent need, managers pointed out, for spokesmen qualified to act for the entire commercial screen industry.

The industry has been represented in London by Fayette Allport, British manager for the MPPDA, and in Paris, before the war, by Harold Smith, also of the MPPDA. In Australia the American industry has been represented in somewhat different pattern through a local distributors' association headed by Rodney Ackland.

The proposed industry emissaries would extend similar representation to reoccupied Europe, the Middle East, Latin America, and perhaps China and South Africa. Appointment of an industry representative in Moscow has also been discussed by the foreign managers.

Samuel Spewack, special assistant to W. Averell Harriman, U. S. Ambassador to the USSR, was in New York recently and conferred with industry executives. He was reported to have told them that the Russians might welcome a representative of the U. S. film industry.

Spewack Formerly Was OWI Prodution Head

Britain's Ministry of Information recently sent a film man to Moscow.

Mr. Spewack is himself a screen writer and formerly headed the domestic production division of the Office of War Information.

Discussing postwar representation abroad for the screen product of the various United Nations, one leading foreign manager emphasized his belief that the U. S. industry should place its paramount reliance on the quality of Hollywood production.

"The American industry never is at a disadvantage when it can sell on equal footing," he said. "Our product, without injections of propaganda or planned message, has always been a most successful method of explaining the American way to the world."

However, the industry must realize that its world market will not revive in an overnight boom, this executive said. Film companies might have to face a relatively slow revival of film trade, particularly in occupied areas, he warned, urging that the industry prepare to concentrate on the firm re-establishment of Hollywood on world screens, even at the sacrifice of profits.

Careful Selection for Export Is Urged

Careful selection of product for export has been urged by many foreign department executives. This process of selection should be carried on by the industry itself, through existing self-regulatory machinery, they urged, rather than by Government order or by other outside agencies, they declare.

Although some foreign managers have expressed fear that joint action in these matters might lead to prosecution by the Department of Justice for establishing cartels, it is understood that they have received unofficial assurances that their proposals would secure Government approval.

Additionally, experts in the film field believe that the Webb Act, which specifically permits the formation of joint corporations for foreign trade, could be extended to cover united film activities abroad. It permits the formation of subsidiary corporations for the specific purpose of establishing cartels on foreign trade.

ITO Plans Convention

The board of directors of the Independent Theatre Owners of Ohio has appointed a committee to arrange for the organization's annual convention, "sometime within the next 30 days." Heretofore, the convention has been held later in the year.

New Draft Order Hits Plan to Ease Raw Film Stock

Washington Bureau

Plans of Lincoln V. Burrows, chief of the War Production Board motion picture section, soon to loosen raw stock curtailments and to abandon them as soon as the European situation clears are seen endangered by manpower problems arising out of the new Selective Service policy of drafting pre-Pearl Harbor fathers and skeletonizing occupational deferments, it was learned in Washington this week.

For some time, Harold Hopper and Mr. Burrows, who jointly ran the section until the former resigned as its chief last month, have been hoping to drop the allocation in the third or fourth quarter of this year, the shortage of raw materials and equipment which early in the war necessitated the imposition of restrictions on the use of film having been cleared up, while military demand has reached its peak and settled down to a consistent level.

That plan, however, is menaced by the loss of skilled labor to the film manufacturing companies, who have told the War Production Board that if the present draft indications are carried out they may be unable to keep up the flow of film at its present level.

It is understood that the matter is one of concern to the Army, which is anxious that there be no interference with the supply of film, and that both the Army and WPB have taken the matter up with the War Manpower Commission, which is represented as keenly aware of the war importance of the film manufacturing industry. There has been no indication, however, of what steps the WMC will take to insure that the film manufacturers retain their essential labor.

While the manufacturers have been able to increase the production of film to a point where it is somewhat more than adequate for military and rationed needs, it is understood they have been unable to develop any inventory from which they can make up any deficiency in production.

How badly the output of raw stock will be hit by the loss of technical men, it is said, will depend on how rapidly the men are inducted and the depth of the inroad into production forces. In view of the uncertainty currently prevailing on those points, no estimate of the possible effect on supplies for motion picture producers has been possible. However, it is expected the critical point will be reached by July 1 and it is believed that production to that date can be maintained at a rate sufficient to supply the current allocations, which are to be continued unchanged through the second quarter.

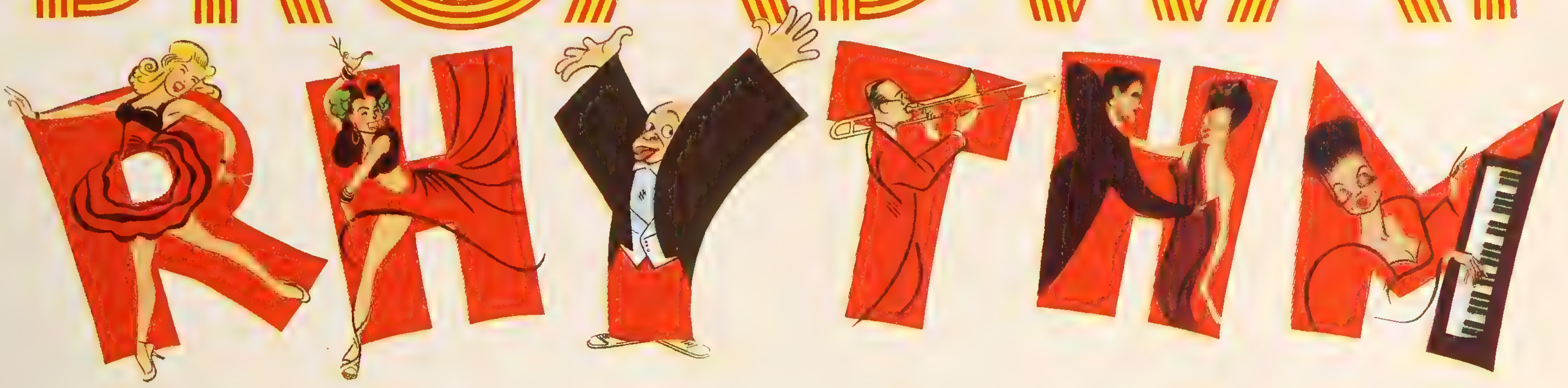
Wilbert, 20th-Fox Pressbook Editor, Gets Farewell Dinner

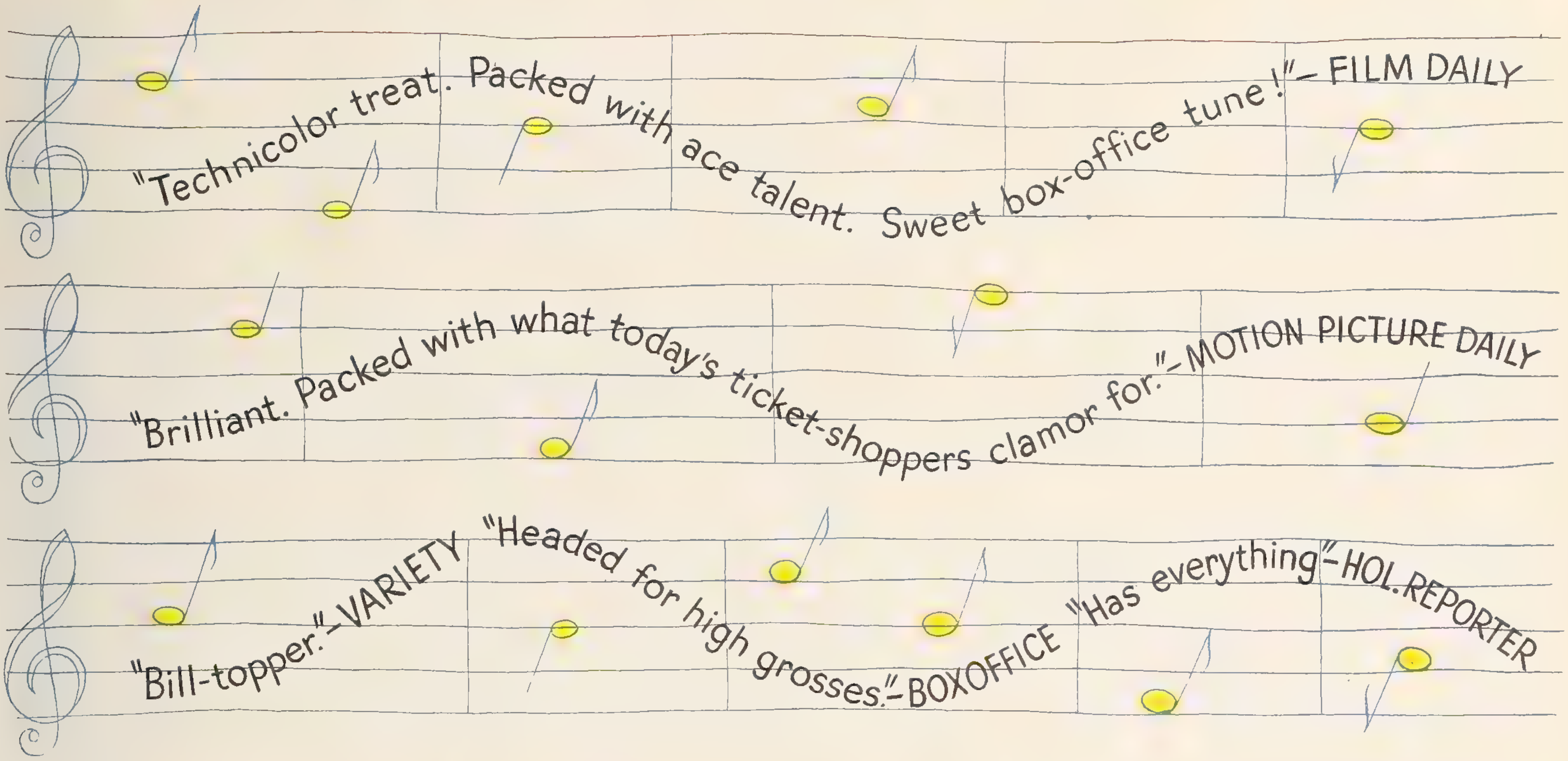
His friends and associates tendered Christy Wilbert, pressbook editor of Twentieth Century-Fox, a farewell dinner at the Famous Kitchen, New York, last Friday night. Mr. Wilbert is entering the Navy. Hal Horne, director of advertising and publicity, was toastmaster. Others in attendance included Charles Schlaifer, Jonas Rosenfield, Jr.; Robert Montgomery, Dave Bader, Max Stein, Morris Kinzler and Abe Goodman. Mr. Wilbert had been with the company eight years.

Graham Surveys Iberian Peninsula for Paramount

Robert Graham is studying business conditions in Spain and Portugal for Paramount, the company said Tuesday. He is expected to report back to New York in several months. With him is R. C. Alexander, assistant sales supervisor of the company's British organization.

BROADWAY RHYTHM





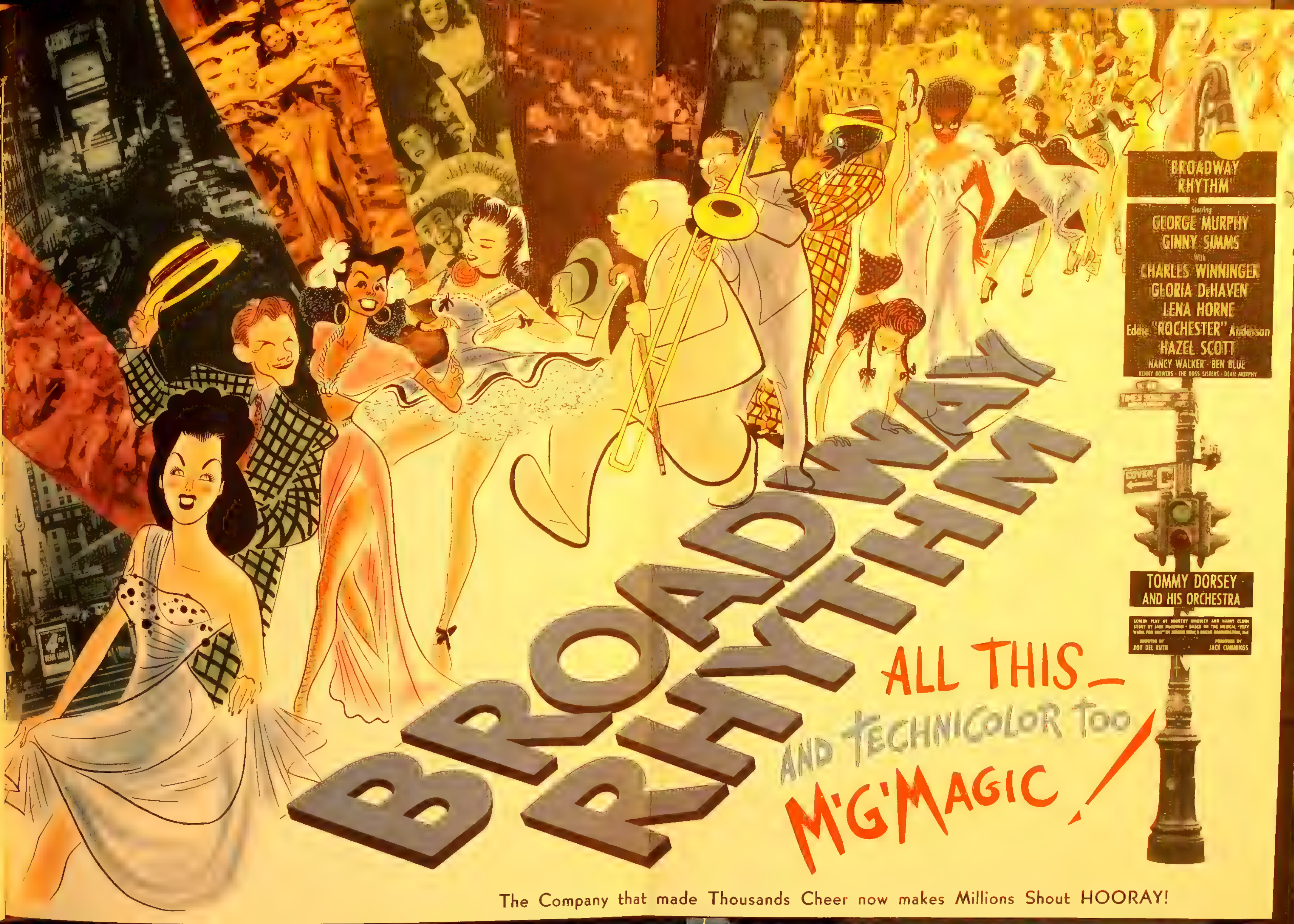
"Technicolor treat. Packed with ace talent. Sweet box-office tune!"—FILM DAILY

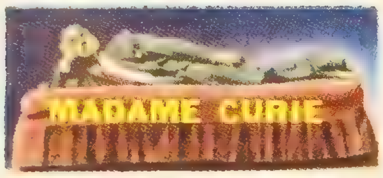
"Brilliant. Packed with what today's ticket-shoppers clamor for."—MOTION PICTURE DAILY

"Bill-topper."—VARIETY "Headed for high grosses."—BOXOFFICE "Has everything"—HOL. REPORTER

M-G-MUSIC!

LOOK UNDER THE FLAP AND THEN LOOK HERE


BROADWAY RHYTHM
BROADWAY RHYTHM
Starring
GEORGE MURPHY
GINNY SIMMS
With
CHARLES WINNINGER
GLORIA DeHAVEN
LENA HORNE
Eddie "ROCHESTER" Anderson
HAZEL SCOTT
NANCY WALKER · BEN BLUE
KENNY BOWERS · THE ROSS SISTERS · DEAN MURPHY
TOMMY DORSEY AND HIS ORCHESTRA
SCREEN PLAY BY DOROTHY KINGSLEY AND HARRY CLORK
STORY BY JACK McGOWAN · BASED ON THE MUSICAL "VERY WARM FOR MAY" BY JEROME KERN & OSCAR HAMMERSTEIN, 2nd
DIRECTED BY ROY DEL RUTH
PRODUCED BY JACK CUMMINGS
COVER
ALL THIS —
AND TECHNICOLOR TOO
M-G-MAGIC!
The Company that made Thousands Cheer now makes Millions Shout HOORAY!


MADAME CURIE

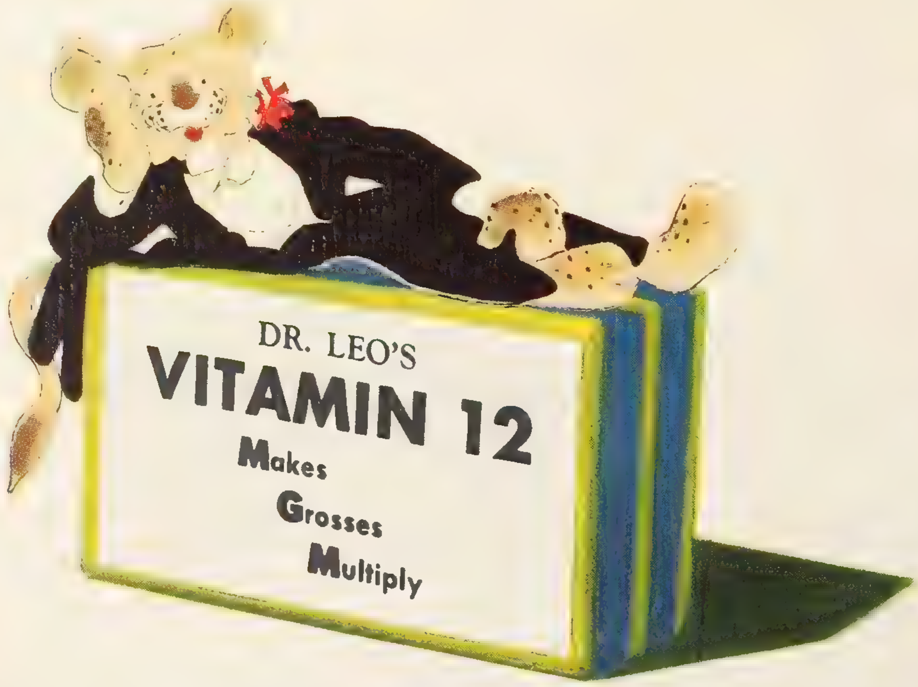
A GUY NAMED JOE

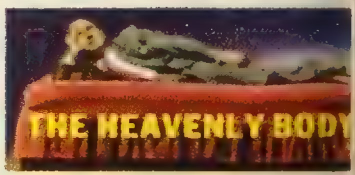
THOUSANDS CHEER
(Technicolor)

SONG OF RUSSIA

SWING FEVER

SOFT BERTH!


DR. LEO'S
VITAMIN 12
Makes
Grosses
Multiply


THE HEAVENLY BODY

THE CROSS OF LORRAINE

BROADWAY RHYTHM
(Technicolor)

SEE HERE
PRIVATE HARGROVE

"Red Cross Drive! Collect Every Performance Every Day, March 23rd Through March 29th."

SKOURAS AND RANK REACH AGREEMENT IN LONDON

Say 20th-Fox Head Offers U.S. Distribution If Rank Buys M. & B. Shares

Spyros Skouras, president of Twentieth Century-Fox, and J. Arthur Rank, England's largest producer, distributor and exhibitor, have come to an agreement in London, following several weeks of conversational trading about what's to be done in the U. S. with some of the Rank-controlled or financed British productions.

According to Peter Burnup, London correspondent for MOTION PICTURE HERALD, Mr. Skouras said Monday that a proposed cooperative deal between his company and Mr. Rank had been practically agreed upon, although details had not yet been completed.

It had been indicated that Mr. Skouras had made bargaining overtures to Mr. Rank for his purchase of the 49 per cent voting shares held by 20th Century-Fox and Loew's in Metropolis and Bradford Trust, holding company for Gaumont-British, in return for distribution here of Mr. Rank's pictures.

Operations in the domestic market of Eagle-Lion, the recently formed U. S. company of Mr. Rank, will be on a 50-50 split between British and American interests, Arthur W. Kelly, president of Eagle-Lion, told the press in Los Angeles Wednesday. The American half of this will include the production of eight pictures annually in Hollywood and an authoritative voice in distribution. The British participation will be the production in England of pictures by existing or new Rank units.

The Hollywood pictures, it is anticipated, will be financed by London. Mr. Kelly said Eagle-Lion was irrevocably committed to the development of its own exchange system in the U. S. He conceded that this was difficult in war time, but declared that the operation would proceed even on a compromise basis until post-war conditions made normal activities possible.

Mr. Rank has three very good friends in the American industry, Mr. Kelly said, indicating that the three were Universal, 20th Century-Fox and RKO, all of whom have offered to help where possible. He also indicated that Eagle-Lion might use the physical facilities of one or two of these companies.

Rank May Produce British Quota Films for 20th-Fox

A production deal has been completed by Spyros Skouras and Mr. Rank in London, Mr. Kelly said.

It has been indicated that Twentieth Century-Fox is short of pictures for the current year under the British quota law and it is understood that the Rank interests will produce two or three films in London to eliminate this deficit. Twentieth Century-Fox will handle the United Kingdom distribution of these pictures, but Eagle-Lion will have the rights for the rest of the world, with the possible exception that Twentieth-Fox may release one in the U. S.

RANK GIVES COMMONS MODERN PROJECTOR

The House of Commons has received a complete set of modern projection apparatus as the gift of J. Arthur Rank. Britain's leading film executive presented the equipment to the Speaker and Members of Parliament, Thursday, at a gathering in the committee rooms of the Houses of Parliament in London.

Mr. Kelly postponed a scheduled departure this weekend for New York in anticipation of a deal being closed for an American producer-partner.

Observers consider it unlikely that 20th Century-Fox will undertake to distribute here as many as the 15 to 20 British films which Mr. Rank aims to put on the American market annually. A deal for the distribution of four or five British films a year has been indicated as the offer made by the American company.

Mr. Skouras and Mr. Rank reached an understanding, it also was reported, whereby British product sent to the U. S. would be given playing time in 20th Century-Fox's National Theatres and Mr. Rank's production facilities in England would be made available to the American major as required.

Coward Forbids Release By Eagle-Lion

Meanwhile, it was learned that Noel Coward had cabled from South America Monday to Two Cities' Films, Ltd., refusing to allow his picture, "This Happy Breed," produced by Two Cities, to be distributed through Mr. Rank's American company, Eagle-Lion. He was said to be supported in his stand by Filippo Del Giudice, managing director of Two Cities, who fears that the enormous preliminary overhead of the new American organization would tend to curtail the profits on British product distributed here.

The Coward film, consequently, may be one of the pictures for which distribution arrangements have been made between Mr. Rank and Mr. Skouras.

First indication that agreement on several fronts had been reached by the two film executives was given by Mr. Skouras in a talk at the luncheon held in London at the Dorchester Hotel last Thursday, given jointly in his honor by the Cinematograph Exhibitors Association, the Kinematograph Renters Society and the British Film Producers Association.

The luncheon, characterized as a personal triumph for Mr. Skouras, was the largest and most representative film industry gathering to occur in England since the start of the war. In addition to film leaders, numerous high ranking British, American and Greek military and diplomatic officials were present.

Mr. Rank presided at the meeting and lauded Mr. Skouras in his address, as did Brendan Bracken, director of the British Ministry of Information; Sidney Clift, CEA president; Reginald Baker, KRS president, and Herbert Agar. Among other notables present were the Greek Minister to England, the Greek Archbishop of London; Lord Rothermere, press chief, and Arthur Christiansen, editor of the London *Daily Express*.

Emphasizing the necessity for the world's film industries to acknowledge Mr. Rank's ideas of industry responsibility in world affairs, Mr. Skouras said that England was deserving of a place on the world's screens and added that he, for one, would ensure playing time for all worthwhile British productions.

Fighting Men "Are Saving Civilization," Says Skouras

The American executive described his experience in meeting American fliers at a bombing station where they had just returned from a bombing mission over Berlin, and said:

"These young men in bombers and in the Navy and the Army are saving civilization. In the name of God, let us get together to serve them and our people," he urged. "That is our responsibility."

Mr. Skouras warned his audience of grimly competitive conditions prevailing in the industry, saying that 10 major American companies already are desperately fighting each other. "But," he said, "I have learned since my arrival in England that Mr. Rank is a supreme realist. I welcome him and his competition. I know that England's producers, writers and actors, and above all, the unique quality of her national history and her way of life are unsurpassable screen material."

According to a report from London this week, the statement of David Rose, Paramount managing director for England, concerning his company's production plans, made in New York in February prior to his return to London, created vast interest in British production circles.

Paramount Product to Be Designed in U. S.

Mr. Rose said at the time that Paramount plans to set up its own production organization in England after the war on a scale which would permit it to turn out product there comparable with the better Hollywood pictures. He also is reported to have said that the vast bulk of American picturegoers were completely ignorant of the British idiom and of British ways of life.

Paramount, he said, had a considerable lineup of British productions in course of preparation but they would be American pictures made in England. Their stories would be designed in the U. S. and written by American scenarists. Directors, associate-producers and film stars would be sent to England, he said.

Newsprint Cuts Boom Accessories Field

Exhibitors Seeking Other Media as Newspapers Reduce Advertising

With advertising space in newspapers shrinking in the face of newsprint restrictions, exhibitors' interest in accessories has been gaining ground, and, according to accessory heads in exchanges and home offices, promises to gain more ground. Interest in outdoor advertising media also has been given an added impetus, with many exhibitors using appropriations previously allocated to newspaper advertising, to the cost involved in announcing film programs on roadway billboards and plastering bills on the sides of barns, fences and public buildings.

Bernard Goodman, in charge of accessories for Warner Theatres, this week completed a survey that showed his company, during a period of 26 weeks ending February 26, 1944, had an increase in demands for accessories of approximately 30 per cent over the comparable previous period. Mr. Goodman named "Destination Tokyo" as indicative, its playing bringing a rise of 30 per cent over requests for accessories in connection with the booking of last year's "Air Force." The over-all rise, Mr. Goodman pointed out, had been in spite of the fact that there had been fewer releases during the current season.

Farmers Want Passes For Barn Space

In the use of outdoor advertising, many exhibitors in small communities have run into a minor snag in their efforts to use posters on available space on the sides of barns facing highways. It has long been a practice of theatre men to present farmers owning barns available for posters passes to the programs being advertised. Currently in war-crowded areas, exhibitors are reluctant to give them and in many cases have found the farmers holding out for the recompense to which they have become accustomed.

Viewing the newspaper space limitations as in need of a substitute, the March of Time, according to P. A. Williams, advertising director, shortly will make available to exhibitors lobby display, designed for the 22 x 28 and 11 x 14 cards, a screen slide with playdate and title space, and a new trailer format with animation added to scenes and voice. There are also to be special news features for radio commentators, so designed that they are a part of the publicity insert of the pressbook.

Times *Has New Policy on Theatre Advertising*

The New York *Times* last week established a policy for the handling of theatrical advertising until such time as the newsprint situation allows for a change. First run pictures are being restricted to 150 lines on openings, 100 lines on the day preceding the opening, and 60 lines of copy not more than five times two weeks in advance of opening, and the copy, after opening, cannot exceed 60 lines.

In Bridgeport, Conn., the *Post* and *Telegram,* morning and evening newspapers, several months ago eliminated theatrical advertising on Saturday afternoon and Monday morning, and this month restricted all local theatrical advertising to 20 per cent under the lineage for last March.

According to a survey made by *Editor & Publisher,* about one-fifth, or 371 of the nation's 1,754 daily newspapers, increased their advertising rates in 1943, an average of one and one-third cents per line.

Harold J. Boeschenstein, director of the forest products bureau of the War Production Board, following a meeting of the Newspaper Advistory Committee of the WPB behind closed doors in Washington, cast a ray of hope for more newsprint after June. The business of the meeting and whatever action may have transpired, was withheld from the public, but Mr. Boeschenstein said:

"If new and unpredictable demands for paper and paperboard do not increase materially and if possible improvements in pulpwood are realized, the paper situation should not deteriorate further, and there may be some improvement in the second half of 1944."

Universal's Directors Are All Reelected

All members of Universal's board of directors were reelected this week at the company's annual meeting in Wilmington, Del. Officers for the ensuing year will be elected at a meeting of the board April 6. The reelected directors are: N. J. Blumberg, Paul G. Brown, D. C. Collins, J. Cheever Cowdin, Preston Davis, William German, John J. O'Connor, Ottavio Prochet, Charles D. Prutzman, J. Arthur Rank, Budd Rogers, Daniel M. Sheaffer, W. H. Taylor, Jr., and Clifford Work. Mr. Prutzman presided.

Dinner for Wolff to Be Held At Waldorf-Astoria Hotel

Response to the Robert S. Wolff testimonial dinner has been so great that the sponsors, Independent Theatre Owners Association of New York, have arranged to hold it in the grand ballroom of the Waldorf-Astoria. The dinner will take place Tuesday evening, March 21, at 7 o'clock. Mr. Wolff leaves soon for his new post as managing director of RKO Radio Pictures, Ltd., of Great Britain. Harry Brandt is chairman and treasurer and David Weinstock, chairman of arrangements.

James Roosevelt Decorated

Lieut. Col. James Roosevelt, U.S.M.C., has received the Silver Star for his participation in the landing on Makin Island in the Gilberts last November. The award to the President's eldest son was authorized by Lieut. General Robert O. Richardson, commanding general of the Army in the Central Pacific and is for "gallantry in action." The medal was presented to Col. Roosevelt at the Presidio in San Francisco by Lieut. General Delos C. Emmons, Western defense commander, this week.

Paramount Sets "Wassell" Date In Washington

Paramount completed plans this week for the special premiere of Cecil B. DeMille's production, "The Story of Dr. Wassell," Technicolor film starring Gary Cooper. Proceeds of the showing, estimated at $25,000, to be held April 1 at Constitution Hall, Washington, will go to the Navy League's Red Cross Fund for 1944. Washington officials have been invited to attend. Commander Corydon M. Wassell, Mr. DeMille and Mr. Cooper are expected to be present.

The first public premiere of the film will follow April 20 in Little Rock, Ark., Comdr. Wassell's home town.

Newspaper and magazine writers will be brought to Washington from New York for the opening, by Robert M. Gillham, director of advertising and publicity for Paramount.

Premiere of Paramount's "The Navy Way," the William Pine-William Thomas production, has been set for March 24 at the U. S. Naval Training Station at Great Lakes, Ill. and the first public showing of the film will be held the same day at nearby Waukegan, Ill.

A group of Hollywood players, including Susan Hayward, Albert Dekker, Phyllis Brooks, Jean Heather and Robert Lowery, were expected to leave Hollywood for Chicago, this Saturday, March 18, for a week of exploitation ceremonies arranged in connection with the opening. During the week, six national and ten local radio broadcasts will be made featuring the Hollywood stars.

"Lady in the Dark," Paramount's Technicolor film starring Ginger Rogers, opened last Wednesday night at the new Radio City theatre in Minneapolis.

The New York premiere of "Voice in the Wind," the Ripley-Montor production released through United Artists, was held Tuesday night at the Victoria theatre.

MGM has announced special plans for the premiere showing of "Main Street Today," two-reel short subject, for March 20 at the Loew-Poli theatre in Meriden, Conn., the city selected by the War Manpower Commission as America's ideal war community. Paul V. McNutt, WMC chairman, and his washington staff, including Brig. Gen. William Rose and Edward T. Ingle, are expected to join a press junket of 30 newspaper, trade and magazine writers who will leave New York early the morning of the premiere. The invited guests will be taken on a two-hour tour of Meriden's principal war plants before viewing the film.

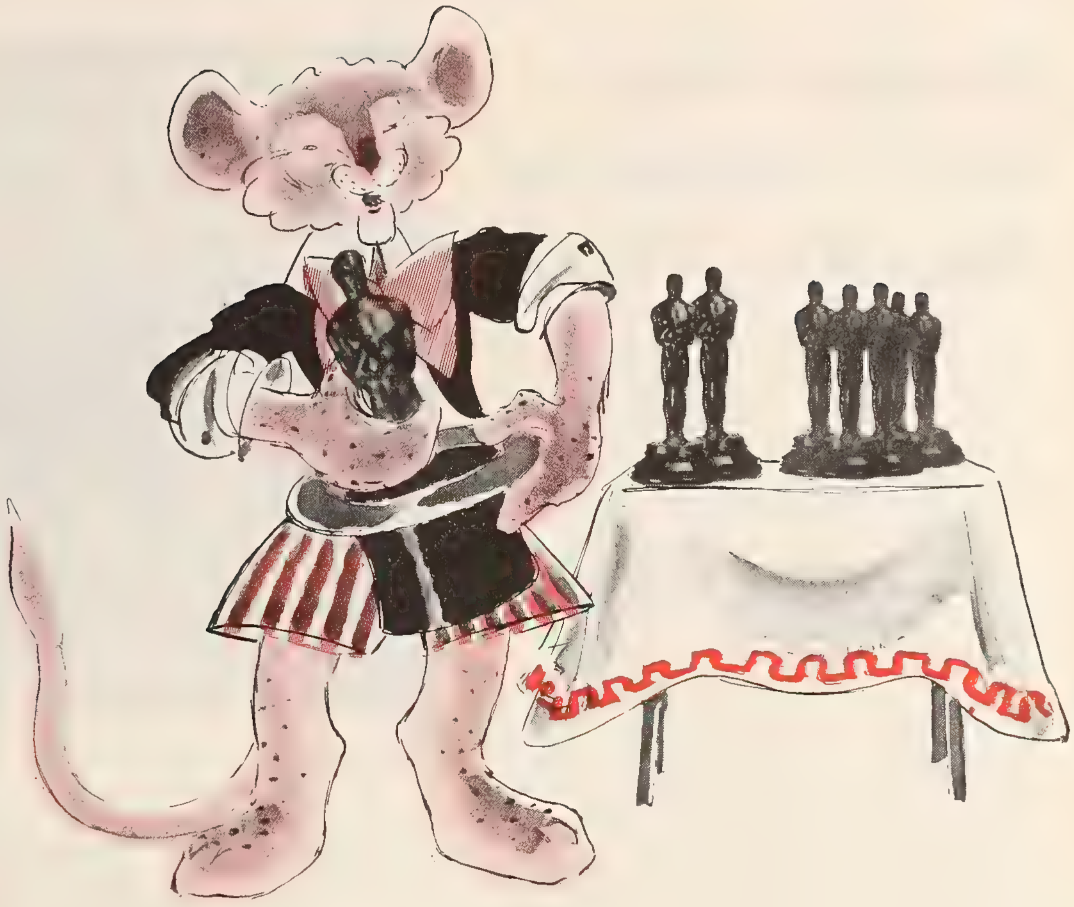
Republic's "The Lady and the Monster," starring Vera Hruba Ralston, opened in Chicago Wednesday at the Woods theatre, following several gala events arranged especially for the premiere. Miss Raltson went to Chicago for the ceremonies.

Paramount's "Lady in the Dark" began its fourth week at the Paramount, New York, this week and continued to set all time records at the theatre, according to an announcement from the management. In the first three weeks it played to 438,750 persons.

Paramount sales executives said last Friday that "Miracle of Morgan's Creek" piling up top grosses in every situation, totaling 31 situations with a box office gross of $403,264. The picture just ended a five-week record run at the Brooklyn Paramount theatre.

Smith On MGM Exploitation

Lou Smith, former eastern publicity head for MGM, will do special exploitation on big pictures for the company. His first assignment is "The White Cliffs." His headquarters will be the studio.



NEVER MISSES A TRICK...

This year again, M-G-M's Leo Junior has claimed the lion's share of Academy honors with 2 out of 3 of the industry's best shorts for 1942-43—

"HEAVENLY MUSIC"—*Two-Reel Special*
Directed by Josef Berne • Co-Produced by Jerry Bresler and Sam Coslow

"YANKEE DOODLE MOUSE"—M-G-M *Technicolor Cartoon*
Directed by William Hanna and Joseph Barbera • Produced by Fred Quimby

With a total of 13 Oscars to his credit, (nearly twice as many as his closest competitor) little Leo confidently announces his Academy contender for the year ahead . . .

"MAIN STREET TODAY"

The stirring story of how the Main Streets of America have become the world's highroad to victory!

A Timely Two-Reel Special
Narrated by **JOHN NESBITT**

BOOK IT NOW! ***Ready for release March 25th***

M-G-M . . . the long and short of it!

"Red Cross Drive! Collect Every Performance Every Day. March 23rd Through 29th"

Rodgers Says WAC Needed in Post-War Years

Forecasting that the Government would continue to call upon the industry after the war to disseminate information to the American public considered "necessary to effect a lasting peace," William F. Rodgers, vice-president and general sales manager of MGM, strongly recommended over the weekend in Chicago that the industry continue its present organization of the War Activities Committee.

Addressing MGM branch and district managers who assembled at the Blackstone Hotel for the company's five-day sales meeting, he urged them to even greater effort in all of the current war activities undertaken by the industry.

Mr. Rodgers said there would be no need for MGM to alter its policy for peace-time operation and added that war activities, in his opinion, would continue "long after the final gun has been fired, regardless of the terms of the armistice, the peace or the political coloration of the administration of our Government. The dislocations of war will require that the motion picture industry continue its present job of enlightening the American public on the problems facing our country and the world," he said.

"It is unthinkable that our Government, having found us to be an entirely willing and efficient media for distributing the war information it regards necessary to the successful prosecution of the war, will fail to utilize our vast resources and outlets for dissemination of information which it considers necessary to effect a lasting peace."

Mr. Rodgers urged that distributor and exhibitor representatives of the War Activities Committee continue to function in the industry organization after the war. Insofar as MGM is concerned, he said, the turning point in favor of the Allies is no signal for a letup in the various drives being sponsored and to be sponsored by the WAC. On the contrary, he pointed out, the emphasis will be on increasing activity by MGM forces, placing Government business ahead of company business.

MGM Has Booked 153,453 War Film Showings

MGM has booked and served 153,453 war film showings in theatres throughout the country, Mr. Rodgers said, adding, "but all of this is more or less training for the work we face in the coming years. War activities is no short term obligation, but a continuing task that, in my opinion, may run on for several years. For my part, I am willing to consider it such and am ready to pledge myself and this organization to whatever may be required of us in the shape of things to come."

Tuesday, Mr. Rodgers announced that MGM's seventh block, third for 1943-44, would consist of only five pictures instead of the 12 in each of the two blocks released previously this season. The pictures, in tentative order of release during May and June, are: "Andy Hardy's Blonde Trouble," "Gas Light," "Meet the People," "Three Men in White" and "Two Girls and a Sailor."

The company's policy of having branch managers visit the home office in order to familiarize themselves with operations there again was adopted at the Chicago meeting.

MGM will make two of the 26 Government shorts to be produced by the industry this year, Fred C. Quimby, head of the short subject department, announced.

"Tunisian Victory," the film produced jointly by American and British Army film units, would be sold separately by the company with an aim toward quick and wide circulation, it was disclosed during Tuesday's session. The picture is scheduled to open day and date in New York and London on March 24. In New York, it will be shown at the Rialto theatre.

A CLOSEUP of the dais at the MGM conference at the Blackstone Hotel, Chicago, on the opening day, March 11, shows the following men: Left to right, standing, E. W. Aaron, circuit sales head; J. J. Maloney, central sales manager; E. M. Saunders, assistant sales manager; W. F. Rodgers, general sales manager; J. E. Flynn, western sales manager; E. K. O'Shea, eastern sales manager; H. M. Richey, exhibitor relations head; W. R. Ferguson, exploitation manager, and Fred C. Quimby, shorts subject head. Seated, below the dais, are, left to right, Joel Bezahler, assistant to Mr. Flynn at the home office; Jay Gove, sales development; Arthur Lacks, newsreels, and M. L. Simons, editor of "The Distributor", house organ.

Several sales force changes in the Los Angeles branch were announced Tuesday by Clayton Lynch, branch manager. Jack Balpey, head booker at the exchange, will be promoted soon to office manager when Gordon Wilson is inducted into the Army. Jack Cooper, third booker at the exchange, also has been classified 1-A. Jack Jacobs, second booker, will be promoted to first booker when Mr. Balpey is moved up to office manager. J. Cooperman, formerly with Universal in Philadelphia, has joined the Los Angeles booking staff.

Tuesday, the company was host to Chicago exhibitors, continuing its custom of luncheon meetings between theatre operators and the company's sales force. Among the guests were James Coston, Alex Halprin, Lou Reinheimer, John Elmer, Harry Balaban, Arthur and Reuben Schoenstadt, Maurice Rubens, Jack Kirsch, Joseph Kaufman, Henry Stickelmaier, John Droney, James Balmer, David Wallerstein and Al Raymar.

Louis B. Mayer, vice-president in charge of production for MGM, and Howard Strickling, studio publicity director, stopped off briefly in Chicago Saturday for the sales meeting while en route to the west coast.

Tuesday, William R. Ferguson, MGM exploitation manager, discussed some of the plans for celebrating the company's 20 years in the industry.

"Going My Way" Withdrawn Temporarily, Agnew Says

Withdrawal of "Going My Way" by Paramount was announced Tuesday by Neil Agnew, general sales manager. The picture was withdrawn from the fourth block, and will be released later this season. Mr. Agnew advanced, as the reason, the success of "Lady in the Dark," "Miracle of Morgan's Creek" and others which are receiving many playdates and extended time.

Loew Rebuilding Theatre

The E. M. Loew circuit, hopeful the Government will relax priority restrictions, plans to rebuild the Davis Square theatre, Somerville, Mass. The theatre was destroyed by fire.

United Artists To Open Offices in Near East

As world conditions permit, and in line with the company's plans for expansion, United Artists, according to Walter Gould, foreign manager, shortly will open offices in the Near East.

Al Lowe, general manager in South Africa, has been directed to discuss plans with Joe Coen, Cairo manager, in Egypt, and arrange for early establishment of branch offices in Tel-Aviv, Palestine, and possibly Beyrouth, Syria.

Mr. Coen, it is said, has reported a box office boom in his territory. The United Artists' releases, "I Married a Witch" and "Hangmen Also Die" each played two weeks at the Opera theatre in Cairo.

United Artists has acquired, under long term lease, the Astral theatre in Bogota, Colombia, it was announced in New York Tuesday by Mr. Gould. The Astral, a 900-seat house, will be closed for redecoration prior to its Easter reopening. Len Daly, special foreign publicity representative for UA, left New York Tuesday by plane for Bogota to handle the opening.

Columbia Shows "Cover Girl" In More Key Cities

Columbia continued exhibitor screenings last week in key cities for "Cover Girl," the Technicolor musical starring Rita Hayworth and Gene Kelly. The schedule of showings was as follows: Waterbury, Milwaukee, and Salt Lake City, March 7; Bridgeport, Pittsburgh, Dallas and Portland, March 8; Hartford and Seattle, March 9. At the Waldorf-Astoria Hotel in New York Wednesday, a "Cover Girl" fashion show was held by Saks Fifth Avenue, preceded by a luncheon.

Samuel Goldwyn Says Films To Be Reissued in Chile

Thirty Samuel Goldwyn pictures will be reissued in Chile by Arditi and Corry, Mr. Goldwyn said Monday. They range from "Bulldog Drummond" to "The Westerner." Agent in the negotiations was Henry Arias.

So ***Big***

IT TOOK
A TWO-PAGE
ADVERTISEMENT
IN LIFE *
TO TELL
THIS STORY!

*22,000,000 Readers

Matchless music by **JEROME KERN**
Lilting lyrics by **IRA GERSHWIN**
Dazzling **TECHNICOLOR**
Enchanting **LOVE STORY**
Entrancing **DANCING**
and *15* of America's most
Beautiful **COVER GIRLS!**

All this..

and *Hayworth* too!

RITA HAYWORTH
GENE KELLY

Cover Girl

in Technicolor!

with **Lee Bowman · Phil Silver**
Jinx Falkenburg
Screen Play by VIRGINIA VAN UPP
Directed by CHARLES VIDOR
A COLUMBIA PICTURE

COVER GIRL is destined to be 1944's most memorable musical...an exciting motion picture experience that you will remember for a long, long time!

– and that's only part of the story . . .

Ads Appearing

IN . . .

(full page—2 colors)

COSMOPOLITAN

8,095,032

Readers

(full page—2 colors)

LIBERTY

4,881,864

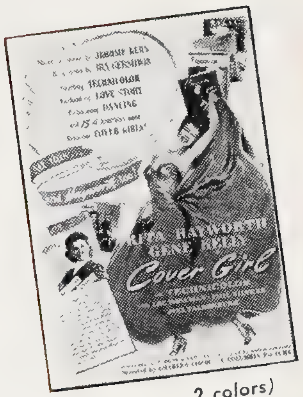
Readers

(½ page—2 colors)

AMERICAN HOME

9,121,676

Readers



(full page—2 colors)

AMERICAN

10,461,600

Readers

(full page—2 colors)

LOOK

8,513,404

Readers

(½ page—black and white)

Harper's BAZAAR

813,896

Readers

(½ page—2 colors)

WOMAN'S HOME COMPANION

14,768,292

Readers

(full page—2 colors)

MODERN SCREEN • MOTION PICTURE MOVIELAND • MOVIE LIFE • MOVIES MOVIE SHOW • MOVIE STAR PARADE MOVIE STORY • PHOTOPLAY-MOVIE MIRROR • SCREEN GUIDE • SCREENLAND • SCREEN ROMANCES SILVER SCREEN • STARDOM

24,919,560 Readers

And now you know the extraordinary magazine advertising story being told to 103,575,324 FANS

Printed in U.S.A.

HAVE YOU EVER READ ANYTHING EVEN APPROACHING THIS?

Raves Appearing
IN

BOXOFFICE: *Cover Girl* is far and away the best musical to reach the screen in several seasons...in fact, one would not be going too far overboard to appraise it THE ALL-TIME BEST!

VARIETY: *Cover Girl* is standout entry for heavy grosses and holdovers in all runs . . . overflowing with all elements for widest pop audience reaction!

MOTION PICTURE HERALD: A peak achievement . . . threw preview audience into an uproar of appreciation!

HOLLYWOOD REPORTER: *Cover Girl* ranks among very best filmusicals of all times!

MOTION PICTURE DAILY: Rich in its promises for exhibitor and patron ...they'll go for it. But big.

FILM DAILY: Will send the boys into ecstacies. Will delight the ladies no end.

THE EXHIBITOR: A field day for showmen. Headed for the higher brackets.

SHOWMEN'S TRADE REVIEW: Sure attraction! A very stunning show!

DAILY VARIETY: One of the most gorgeous musical dramas ever invented. A box office smash.

INDEPENDENT: Truly great entertainment. Marks milestone in screen musical history.

and more to come!

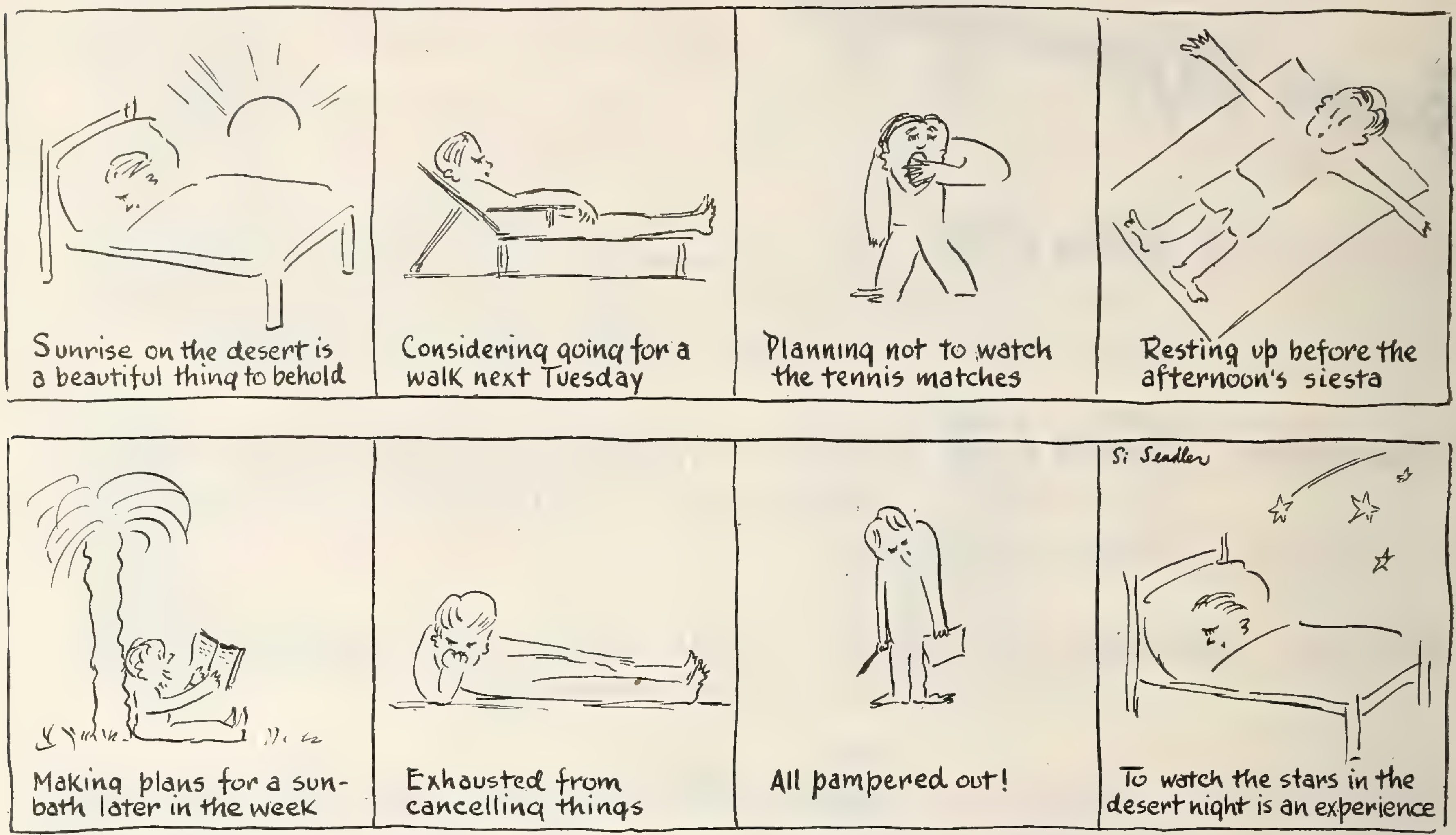
COLUMBIA PICTURES

"RED CROSS DRIVE! COLLECT EVERY PERFORMANCE EVERY DAY. MARCH 23rd THRU 29th."

The ART of SI SEADLER

REPORT ON A DAY WITH A DUDE — A VACATION OPUS FROM THE BAR-H RANCH

M-G-M's advertising manager has gone West for a spell.


Sunrise on the desert is a beautiful thing to behold
Considering going for a walk next Tuesday
Planning not to watch the tennis matches
Resting up before the afternoon's siesta
Si Seadler
Making plans for a sun-bath later in the week
Exhausted from cancelling things
All pampered out!
To watch the stars in the desert night is an experience

THIS, the period of the annual vacation hegira of Mr. Silas F. Seadler to the Bar-H Ranch in the Remote West, 17 miles from the bars of Palm Springs, affords opportunity to present for the first time a showing of his pictorial art ***a plein aire***—which is to say: we have caught him outdoors.

Many of us who operate in the radius of his New York operations are familiar with that non-quotable and sincere line of pictographic communication which he uses instead of letters on those many occasions on which he would admit nothing and say much. His genial drawing suggests that he was the fellow they had in mind when that slogan of the friendly company was evolved.

Certain aspects of the art of Mr. Seadler seem worthy of direct attention. It is notable that his expression is utterly free of the influence of Paolo Uccello, the inventor of perspective. It is also to be said that he has accepted no domination from such enshrined authorities as Holbein or Dürer. In other words, when you get into Seadler expressionism you are on your own, or his. While some have been so inconsiderate as to term them "Broadway Primitives", it is only because of their failure to discover concealed sophistication. Concerning the accompanying reproductions, which are remarkable for their verity in the rendering of atmosphere and vibrant feeling—thanks to Triangle Engraving and the O'Brien Press—it is to be observed that Mr. Seadler seems very generally to be on the level, or finds himself so. In his feeling for the preservation of manpower by the most rigid conservation of energy, he conveys a significance to our times and a message to history. TR.

Theatre Razed, Four Hurt In Nebraska Fire

Fire departments from six Nebraska towns were summoned to help curb a $100,000 fire at Neligh that destroyed Walter Bradley's Moon theatre and three other buildings and injured four persons.

The fire broke out about 6 A. M. and about an hour later an explosion, believed caused by accumulated smoke and gas, blew out both ends of the theatre and lifted the roof 10 feet in the air. Plate glass windows nearly a block away were broken and 20 to 30 persons received minor cuts and bruises from flying glass and debris.

One man standing across the street from the theatre was seriously injured by a piece of flying glass, another standing in front of it received a broken leg when he was buried under the marquee and front wall. Still another, standing on a ladder at the rear, fell through into the building when the explosion occurred and disappeared among falling bricks. He emerged uninjured.

Mr. Bradley has temporarily moved his theatre to nearby Clearwater. Building will begin on the four business places soon.

Dinner for Brennan

James M. Brennan, Warner Circuit assistant treasurer, was given a dinner at the Hotel Piccadilly, New York, by about 200 Warnerites including a large delegation from Philadelphia and other out-of-town points. Mr. Brennan was to be married in Philadelphia this week to Rosalie Hug, of that city.

PCCITO Approves Tax Council

Active support and approval of the industry-wide exhibitor council on taxation has been voted by trustees of the Pacific Coast Conference of Independent Theatres representing hundreds of exhibitors on the West Coast. L. W. Bruen was appointed to represent the PCCITO on the council. Exhibitor leader sponsors of the new tax council will be ready within a few weeks for establishing a formal organization, it is learned.

Sudekum Aids Salvation Army

Toney Sudekum, head of the Crescent circuit, has been appointed to the board of the Nashville Salvation Army.

WHO SAYS WE LOST ROSALIND RUSSELL?

Miss Russell's contract with Columbia for the next three years provides that each year she will appear in two motion pictures made by this company.

COLUMBIA PICTURES CORPORATION

THE *HOLLYWOOD SCENE*

from HOLLYWOOD BUREAU

Signs of Spring in Hollywood

Spring came to Southern California last week, and the return of the famed sunshine after a prolonged spell of rainy weather was reflected in increased activity at all the major studios. The inclement weather had put a stop to outdoor shooting, and work had been further impeded by the fact that players and technical people alike had been laid low by head colds, grippe and flu. But at the turn in the seasons, signs of renewed vitality were everywhere apparent.

Another indication that the recent slack period is about over was the fact that two studios, Monogram and RKO Radio, announced plans for increased budgets. Samuel Broidy, vice-president and general sales manager of Monogram, told delegates to the company's West Coast regional meeting that the studio's high-budget pictures—"Silver Skates," "Lady, Let's Dance," "Where Are Your Children?" and "Women in Bondage" —have been so successful as to warrant greater advertising expenditures, as well as greater appropriations for production purposes.

At RKO, announcement was made of plans for a series of high-budget Westerns, which will be based on the most famous of Zane Grey's novels. Among the properties acquired by the studio for this purpose are "To the Last Man," "Thundering Herd" and "West of the Pecos."

War Is Still Primary Hollywood Concern

The war is still a subject of primary concern to Hollywood, as is demonstrated by the fact that "Here Is Your War," based on Ernie Pyle's daily battlefront dispatches which are read by millions throughout the country, went into production March 13. Lester Cowan, the producer, plans a picture of wide scope which will play up the human, intimate drama of men at war against the overwhelming backdrop of world conflict. The location scenes will be filmed at the California-Arizona Maneuver Area of the Army and call for the reenactment of the battles of Sicily, Salerno and Cassino.

On a more modest scale, and portraying an entirely different angle of the war, are the plans revealed by Columbia for a new series of "Screen Snapshots," whose subject will be "Show Business at War," and which will point out the fine job of morale-building which members of the motion picture industry are doing.

Paramount To Produce "Virginian" in Color

B. G. DeSylva, executive producer for Paramount, announced this week the company would film Owen Wister's Western classic, "The Virginian," as a Technicolor production. James Brown will star in the title role with Gail Russell as co-star. Gary Cooper played the title role in an earlier film version of the novel.

According to an announcement by Darryl F. Zanuck last week, Ernst Lubitsch will produce two pictures this year for Twentieth Century-Fox. Joseph Mankiewicz, screen writer, will work on both films, the first to be "Czarina" and the second, "Dragonwyck," which he also will direct. At present, Mr. Mankiewicz is producing "The Keys of the Kingdom," his initial assignment for 20th Century-Fox as producer-writer-director.

Mark Sandrich has signed a new five-year deal with Paramount as producer-director. The agreement calls for Mr. Sandrich to make one picture a year for the company and permits him to make three outside productions during the five years. Following his completion of "Here Comes the Waves," the Technicolor musical starring Bing Crosby, Betty Hutton and Sonny Tufts, the new deal will go into effect.

Charles W. Koerner, executive vice-president in charge of production at RKO Radio studios, announced this week that "Elizabeth Kenny" would be made at the studio.

Dedicated to 320 war correspondents, "News Front," fifth in RKO Radio's second series of "This Is America," traces the career of a typical world reporter from Berlin, France, Poland and Jugoslavia through the African and Sicilian campaigns.

Production Stepped Up

Production activity, which has stood at abnormally low levels for the past several weeks, showed a decided increase as nine new pictures reached camera stage, while only three were completed last week. There were 37 in work at the week's end.

At MGM, work started on "Mrs. Parkington", an adaptation of Louis Bromfield's best-seller, directed by Tay Garnett for Producer Leon Gordon. Greer Garson, Walter Pidgeon and Edward Arnold have the principal roles.

Also at MGM, "The Picture of Dorian Gray", based on Oscar Wilde's classic, got under way, with Pandro Berman producing and Albert Lewin directing. George Sanders, Hurd Hatfield, Angela Lansbury, Donna Reed, Lowell Gilmore and Reginald Owen are in the cast.

Monogram launched "Hangman's Law", starring Johnny Mack Brown and Raymond Hatton, which Lambert Hillyer directs for Producer Charles Bigelow.

At PRC, the producer-director team of Sigmund Neufeld and Sam Newfield brought "Ringside" before the cameras, with Buster Crabbe, Arlene Judge and Julie Gibson.

RKO's new venture is "None But the Lonely Heart". David Hempstead will produce and Clifford Odets, playwright, will make his debut as a director. So far, only Cary Grant and Ethel Barrymore have been announced for the cast.

"Murder in the Blue Room" is Universal's contribution to the week's starters. Leslie Goodwins directs, for Associate Producer Frank Gross, and the principals are Anne Gwynne, Donald Cook, Grace McDonald and June Preisser.

Republic commenced work on "Call of the South Seas", Walter Goetz's first production, which Jack English will direct. In the cast are Janet Martin, Allan Lane, Adele Mara, Roy Barcroft.

Also at Republic, "Good-night, Sweetheart" went before the cameras, with Eddy White producing and Joseph Santley directing, with a cast which includes Ruth Terry, Robert Livingston, Thurston Hall.

Warner Brothers added another with "The Very Thought of You", Delmar Daves directing for Producer Jerry Wald. In principal roles are Eleanor Parker, Dennis Morgan, Dane Clark and Henry Travers.

The production picture at the weekend:

COMPLETED

MGM

"The Seventh Cross"

20th Century-Fox

"In the Meantime, Darling"

Universal

"South of Dixie"

STARTED

MGM

"Mrs. Parkington"
"The Picture of Dorian Gray"

Monogram

"Hangman's Law"

PRC Pictures

"Ringside"

RKO Radio

"None But the Lonely Heart"

Republic

"Call of the South Seas"
"Good-night, Sweetheart"

Universal

"Murder in the Blue Room"
"The Very Thought of You"

SHOOTING

Columbia

"Calling All Stars"
"Mr. Winkle Goes to War"
"Pilebuck"

MGM

"Thirty Seconds Over Tokyo"
"Secrets in the Dark"
"Marriage Is a Private Affair"
"Meet Me in St. Louis
"National Velvet"

Paramount

"Practically Yours"
"Bring On the Girls"

PRC Pictures

"Minstrel Man"

RKO Radio

"Heavenly Days"
"Manhattan Serenade"
"Casanova Brown" (International)

Republic

"Tucson Raiders"
"Yellow Rose of Texas"

20th Century-Fox

"Irish Eyes Are Smiling"
"Wing and a Prayer"
"The Keys of the Kingdom"
"Sweet and Low-down"
"Wilson"

Universal

"The Ghost Catchers"
"The Climax"

Warners

"The Conspirators"
"To Have and Have Not"
"The Doughgirls"
"Cinderella Jones"
"Janie"

WARNER BROS.' TRADE SHOWINGS OF

ANN SHERIDAN · DENNIS MORGAN
JACK CARSON · IRENE MANNING

in

"SHINE ON HARVEST MOON"

MONDAY, MARCH 27, 1944

CITY	*PLACE OF SHOWING*	*ADDRESS*	*TIME*
Albany	Warner Screening Room	79 N. Pearl St.	12:30 P.M.
Atlanta	RKO Screening Room	191 Walton St. N.W.	2:00 P.M.
Boston	RKO Screening Room	122 Arlington St.	2:00 P.M.
Buffalo	Paramount Sc. Room	464 Franklin St.	2:00 P.M.
Charlotte	20th Century-Fox Sc. Rm.	308 S. Church St.	10:00 A.M.
Chicago	Warner Screening Room	1307 So. Wabash Ave.	1:30 P.M.
Cincinnati	RKO Screening Room	Palace Th. Bldg. E. 6th	7:30 P.M.
Cleveland	Warner Screening Room	2300 Payne Ave.	8:00 P.M.
Dallas	20th Century-Fox Sc. Rm.	1803 Wood St.	2:00 P.M.
Denver	Paramount Sc. Room	2100 Stout St.	2:00 P.M.
Des Moines	20th Century-Fox Sc. Rm.	1300 High St.	12:45 P.M.
Detroit	Film Exchange Bldg.	2310 Cass Ave.	2:00 P.M.
Indianapolis	Paramount Sc. Room	116 W. Michigan	1:00 P.M.
Kansas City	20th Century-Fox Sc. Rm.	1720 Wyandotte St.	1:30 P.M.
Los Angeles	Vitagraph Sc. Rm.	2025 S. Vermont Ave.	2:00 P.M.
Memphis	20th Century-Fox Sc. Rm.	151 Vance Ave.	11:00 A.M.
Milwaukee	Warner Th. Sc. Rm.	212 W. Wisconsin Ave.	2:00 P.M.
Minneapolis	20th Century-Fox Sc. Rm.	1015 Currie Ave.	2:30 P.M.
New Haven	Warner Th. Proj. Rm.	70 College St.	11:00 A.M.
New Orleans	20th Century-Fox Sc. Rm.	200 S. Liberty St.	2:00 P.M.
New York	Home Office	321 W. 44th St.	2:30 P.M.
Oklahoma	20th Century-Fox Sc. Rm.	10 North Lee Ave.	1:00 P.M.
Omaha	20th Century-Fox Sc. Rm.	1502 Davenport St.	1:00 P.M.
Philadelphia	Vine St. Sc. Rm.	1220 Vine St.	11:00 A.M.
Pittsburgh	20th Century-Fox Sc. Rm.	1715 Blvd. of Allies	2:00 P.M.
Portland	Star Screening Room	925 N.W. 19th Ave.	2:00 P.M.
Salt Lake	20th Century-Fox Sc. Rm.	216 East 1st South	2:00 P.M.
San Francisco	Republic Sc. Rm.	221 Golden Gate Ave.	1:30 P.M.
Seattle	Jewel Box. Sc. Rm.	2318 Second Ave.	2:00 P.M.
St. Louis	S'renco Sc. Rm.	3143 Olive St.	1:00 P.M.
Washington	Earle Th. Bldg.	13th & E Sts. N.W.	10:30 A.M.

WMC Says Film Exchanges Are Locally Needed

Film distribution in the Philadelphia area has been designated by the War Manpower Commission, as "locally needed" in the territory, it was disclosed Monday in Philadelphia by Ned E. Depinet, RKO Radio president and chairman of the distributors' division of War Activities Committee, at the WAC-Red Cross luncheon heldat the Broadwood Hotel.

The classification was approved by the regional headquarters of the WMC for Pennsylvania, New Jersey and Delaware, of which Frank L. McNamee is director, following weeks of negotiation between distributor representatives and WMC officials. This designation opens the way for distributors to petition WMC regional directors for approval of the "locally needed" ruling for exchange workers in other areas.

Application for the designation was approved by heads of all home office distribution executives of the major companies and was signed not only by Philadelphia branch managers of the majors but also by all independent exchanges in that city. Sixteen exchanges signed the application, representing 543 workers, of which 58.7 per cent are women.

Negotiations for obtaining the designation have been going on since January 19. In announcing WMC approval, Mr. Depinet said the industry would apply next for the "locally needed" ruling in Pittsburgh. Applications for other areas would be filed as fast as the necessary date could be assembled, he said.

Meetings in connection with the Philadelphia petition were held between Leon J. Bamberger, assistant to Mr. Depinet, representing the distributors, and Milton M. Weiss, technical operations officer of the WMC, acting for John N. Petterson, area director. Mr. Bamberger was aided in the drafting of the petition by A. A. Schubart, manager of exchange operations for RKO.

Labor Areas Are Subject To Periodic Review

Only five other activities in the Philadelphia area have been classified as "locally needed" by the WMC. They are laundries, coal, fuel oil and milk and food distribution..

"Locally needed" operations are those which do not appear on the national index of essential activities, but have been designated as needed locally by the WMC area and regional director because they are considered necessary to the health, welfare and safety of the public in the area or are unable to meet the minimum demand for their services without special protection afforded by such designation.

The classifications of labor areas are subject to review in Washington every six months. No area office of the WMC will consider a petition from any industry to be classed as locally needed unless it is signed by establishments representing at least 75 per cent of all the workers engaged in that particular industry in the area.

All workers in establishments designated as "locally needed" come within the terms of the Employment Stabilization Plan which prohibits the separation and hiring of a worker by a new employer without a release or a statement of availability issued either by the old employer or by the local WMC.

Such releases can be issued only in accordance with the provisions of the ESP, which, basically, are: discharge of the employee; layoff of the employee for a period of seven days or more, or for an indefinite period; where the continuation in employment would constitute undue personal hardship for the worker; where the wages or working conditions are sub-standard or in violation of state or Federal regulations.

LATE REVIEW

Ladies Courageous

(Universal)

Wasp Recruiting

For the teen-age girls who are weighing the advantages of service with the Waves and the Wacs, if the war lasts until they come of age, Walter Wanger puts in a claim for the Wasps, Women's Air Force Service Pilots, in his latest production, "Ladies Courageous." He has cast it with a group of glamorous performers, led by Loretta Young and Geraldine Fitzgerald, interspersed it with beautiful flying sequences and limited catastrophes to the one which occurs away from the camera. The film should be successful at recruiting.

The underlying theme is the fight for incorporation of the Wafs, a civilian outfit for women ferry pilots, into the Army Air Force. The reluctance of the Army, however, seems more than reasonable in the light of the girls' behavior.

There are only a score or so of women pilots at the beginning, all seasoned fliers, and almost every one a prima donna. Loretta Young, their superior officer mothers them with a loose discipline, attributing their restlessness to the fact that they want more responsible duties. The girls are largely concerned with their personal problems—the secret marriage of one, the flirtatiousness of another and exhibitionism of a third. When word finally comes through that the Army will accept them each, to some extent, has won the battle with herself, but the audience is left without the sense of pride promised in the title.

John Rawlins, in his direction, has subordinated the individual stories to the major theme, sacrificing emotional interest without a compensating gain in significance. Characterizations remain indistinct in spite of the earnest efforts of the performers.

The large cast of familiar names and the fact that this is the first treatment of women fliers in this war should be the best exploitation pegs for exhibitors.

Seen at Loew's Criterion theatre, New York, where a small early morning audience watched in complete silence. Reviewer's Rating: Fair.
—E. A. CUNNINGHAM.

Release date, March 17, 1944. Running time, 88 min. PCA No. 9814. General audience classification.

Roberta Harper ....Loretta Young
Virgie Alford ....Geraldine Fitzgerald
Richard Fraser, Anne Gwynne, Diana Barrymore, Evelyn Anders, David Bruce, June Vincent, Lois Collier, Phillip Terry, Samuel S. Hinds, Frank Jenks, Kane Richmond, Marie Harmon, Janet Shaw.

Philliber Honors Home Town With Private Screening

John Philliber, character actor, celebrated 50 years on the stage with a screen debut in Arnold Pressburger's "It Happened Tomorrow," a United Artists release, with a private showing last week of the film at the Elco theatre in Elkhart, Ind., the 72-year-old actor's home town.

The special screening was part of the town's celebration of "Johnny Philliber Day," arranged by Mr. Pressburger following a letter from the actor requesting permission for the screening "to convince his home town folks that he really made his mark in Hollywood."

Following a broadcast over Station WTRC, Mr. Philliber was honored at a special dinner, the screening following. Last Sunday he was guest artist on the Quiz Kids radio program.

Republic Enjoins Sunbrock

Larry Sunbrock, circus promoter, and Ken Rogers, rodeo entertainer, have been enjoined by Republic in Chicago Federal Court, from advertising in newspapers or radio in that region, that Mr. Rogers is "King of the Cowboys" or from using any advertising which would tend to confuse Ken Rogers with Roy Rogers, billed by the film company as King of the Cowboys.

John J. O'Connor Heads Catholic Charity Group

The Archbishop's Committee of the 1944 appeal of New York Catholic Charities has named John J. O'Connor of Universal as chairman of the motion picture division of its Special Gifts Committee, it is announced by John A. Coleman, executive chairman. Bert Sanford of Altec Service will be vice-chairman.

Membership of the motion picture division as named by Mr. O'Connor is as follows: Jack Alicoate, Film Daily; Martin F. Bennett, Warner Theatres; Major Edward Bowes; Samuel Broidy, Monogram; Harry Buckley, United Artists; Patrick Casey, Casey Enterprises; J. J. Connors, 20th Century-Fox; H. M. Doherty, Warners; G. S. Eyssell, Radio City Music Hall; S. H. Fabian, Fabian Theatres; E. C. Grainger, Feiber and Shea Theatres; J. R. Grainger, Republic; Al Hovell, Century Circuit.

John Kane, Columbia; Austin C. Keough, Paramount; Joseph P. McConville, Columbia; Charles B. McDonald, RKO Theatres; Joseph P. McLoughlin, Paramount; Joseph E. McMahon, Consolidated; James A. Mulvey, Goldwyn; John Murphy, Loew's; William P. Murphy, Universal; Senator William J. Murray, Hayes Printing Co.; Leon Netter, Paramount Theatres; John Nolan, Comerford Theatres; Dennis F. O'Brien, O'Brien, Driscoll and Raftery; Thomas F. O'Connor, RKO Theatres; Charles L. O'Reilly, Sanitary Automatic Candy Corp.

P. A. Powers; Martin Quigley, Quigley Publishing Co.; Charles Reagan, Paramount; Phil Reisman, RKO; Herman Robbins, National Screen Service; W. F. Rodgers, Metro-Goldwyn-Mayer; George J. Schaefer, WAC chairman; William A. Scully, Universal; E. H. Seifert, Republic; George Skouras, Skouras Theatres; Spyros Skouras, 20th Century-Fox, and William White, Skouras Theatres.

The Special Gifts Committee, composed of business and professional leaders of New York organized in groups, will function prior to the annual parish appeal of Catholic Charities, which will begin April 30. Former Governor Alfred E. Smith is chairman of the committee and John A. Coleman, chairman of the Board of Governors of the New York Stock Exchange, is executive chairman.

This is the 25th annual appeal of the organization which coordinates, supervises and directs the work of 200 institutions and agencies including hospitals, child-care homes, settlement houses, day nurseries, homes for the aged, summer camps and many other welfare agencies including family relief.

Rooney Is Classified "1-A" by Draft Board

Mickey Rooney, the 23-year-old star, has been classified 1-A by Draft Board No. 245, in Los Angeles, and unless he is deferred because of his screen work, may be called to the service within 30 days. The actor recently underwent a preinduction physical examination at the Army induction station, it was learned, and although turned down by doctors a year ago, emerged this time as "fit for general service." Unreleased Rooney's films are "Andy Hardy's Blonde Trouble," finished; and "National Velvet," finishing.

Writer Sues RKO

RKO Radio Pictures, Inc., and Radio-Keith-Orpheum Corporation, were charged with infringement of a play, "Cocktail Wives," which was later changed to "A Hunting We Will Go," in a suit filed Monday by Harold L. Hingston in New York Federal Court.

ABOLISH BRITISH QUOTA ACT, MEMBER OF LORDS URGES

Grantley, Richard Norton, Also Asks Elimination of the Films Council

by PETER BURNUP
in London

The shape of things to come in England was clearly evident in the recent debate in the House of Lords on motion picture problems.

The most revolutionary of several suggestions came from Lord Grantley—better remembered as the Hon. Richard Norton—who spoke with the authority of a co-director of Mr. Rank.

Urged Lord Grantley:

(1) **The Quota Act with all its shackling consequences should be expunged from the statute book.**

(2) **The Films Council, body created by the Quota Act for the advice of the Board of Trade, should be abolished forthwith.**

Patient, close canvassing of Parliamentary opinion at the conclusion of the Lords debate leads to the view that both of the Grantley suggestions are in a fair way of receiving Governmental approval. It is pointed out that the present Quota Act still has three years to run, but it is well known that the Government is now collecting data on which its future legislative action may be based.

Most likely developments, according to best informed opinion, are: (a) that an endeavor will be made to obtain a reciprocal trading agreement with the United States, as part of the general pattern of post war Anglo-American commercial relations; (b) that some new controlling body be formed consisting of responsible persons entirely independent of the trade; (c) that a studio space "pool" be established to ensure a fair deal to all producers whether or not they are members of the J. Arthur Rank setup.

Industry Pleased at Pledge of Aid

Meanwhile, gratification is expressed in all circles of the industry at the Government's pledge that all possible official assistance will be extended to the industry.

The pledge was uttered at the conclusion of the debate by Lord Selborne, Minister of Economic Warfare and was in the most express terms.

Mindful clearly of the peaceful endeavors currently being made in the joint distributors-exhibitors conciliation committee and of Mr. Rank's recent suggestion that the industry should form its own grand council of authority, it was proposed also that arbitration tribunals should be compulsorily created within the structure of the trade with a view to ending what was described as "this perennial wrangling between distributor and exhibitor over film hire."

One manner in which the promised Governmental assistance might be extended to the industry, it is widely felt here, is in easing the current extreme stringency in the labor situation.

Technicolor's British laboratories, for example, are far in arrears with their commitments, due only to staff shortage. Considerable call is made on the laboratories by the Army authorities for the processing of 16mm instructional films, that being only one of the new demands. It already has been reported that two of the country's most important color films—"Henry V," and "This Happy Breed"—have had to be sent to America for processing.

Seek More Employees in Technicolor Laboratories

A deputation lately went down to Whitehall to urge that Technicolor should be allowed to engage 25 more girls on purely mechanical work in the laboratories. The deputation represented the Producers Association, the Kinematograph Renters Society and the Army Film Unit. It advanced cogent arguments for the engagement of the girls, reasoning that not only were important prestige pictures held up but that the Army was being deprived of its own specially prepared shorts.

Holding that, on the eve of the opening of the long awaited Second Front, it was impossible to interfere in civilian labor allocation, the officials refused the request.

No one is more aware of the difficulties of wartime manpower than motion picture industry leaders. But, it is felt, concessions might still be made.

Special Representations Made To Ministry of Labor

Oddly, this same labor shortage threatens to interfere in embarrassing fashion with Mr. Rank's plans for the speedy implementing of his Eagle-Lion distributors organization. Stenographers out of work are as scarce a commodity on this side as studio stages. Mr. Rank's people have been searchfor an army of them; not to mention the cohort of bookkeepers and such like artisans that the new organization will demand.

So grave has the situation become that special representations are being made to the Ministry of Labour; the position over here being that virtually every employable person has been registered with the Ministry and can be "directed" to whatever employment the authorities desire.

The odd circumstance has developed, since the first impact of the war, of the House of Peers, regarded for a generation as the junior partner in the nation's legislative setup, acquiring a new, unanticipated authority. The speakers, in its debates, freed of orthodox party shackles, invariably contribute illumination to the subject under review. The Lords, indeed, have become a senate in the truest sense of the word.

So, when their Lordships came to examine Britain's film problems, interested listeners had a shock. It was expected that the discussion might resolve itself into another vague exposition of the perils of a Rank monopoly.

Monopoly, it is true, was debated, but it was a monopoly whose dangers one Peer at least claimed to discern in the potential activities over here of the Hays Organization under the leadership of Fayette W. Allport; drawing the moral, too, that the Board of Trade should use its good offices in promoting machinery whereby the British industry should speak with one voice.

UA-Korda Stock Sale Under Way

Purchase by United Artists of the 25 per cent stock interest in the company of Sir Alexander Korda, MGM production head in England, was discussed in Hollywood Monday with the arrival there of Edward C. Raftery, UA president, and Gradwell L. Sears, vice-president. Mr. Raftery and Mr. Sears left New York last Friday to submit Sir Alexander's proposal on the sale of his stock to UA partners Mary Pickford, David O. Selznick and Charles Chaplin.

Sir Alexander's sale price was made known to Mr. Raftery and Mr. Sears at meetings held in New York last week. It was understood to be higher than his last previous asking price, which was rejected by UA officials.

He acquired the UA stock in 1935, when he was made a producer-owner of the company and was elected to the board of directors.

The MGM British production executive has been in New York for several weeks, conferring with UA officers and with MGM officials, including Louis B. Mayer, vice-president in charge of production who was in the east for the conferences. Sir Alexander was expected to return to England this weekend.

Production of the 12 to 14 pictures per year in London at an estimated cost of $1,000,000 each, announced in England by Sir Alexander several months ago, will be deferred until after the war, it was learned. The present program may be limited to two or three pictures a year because of limited studio facilities in London. The first Korda production under the MGM banner is "Perfect Strangers," starring Robert Donat and Deborah Kerr, with Wesley Ruggles directing. Lack of studio space has held up production on the film.

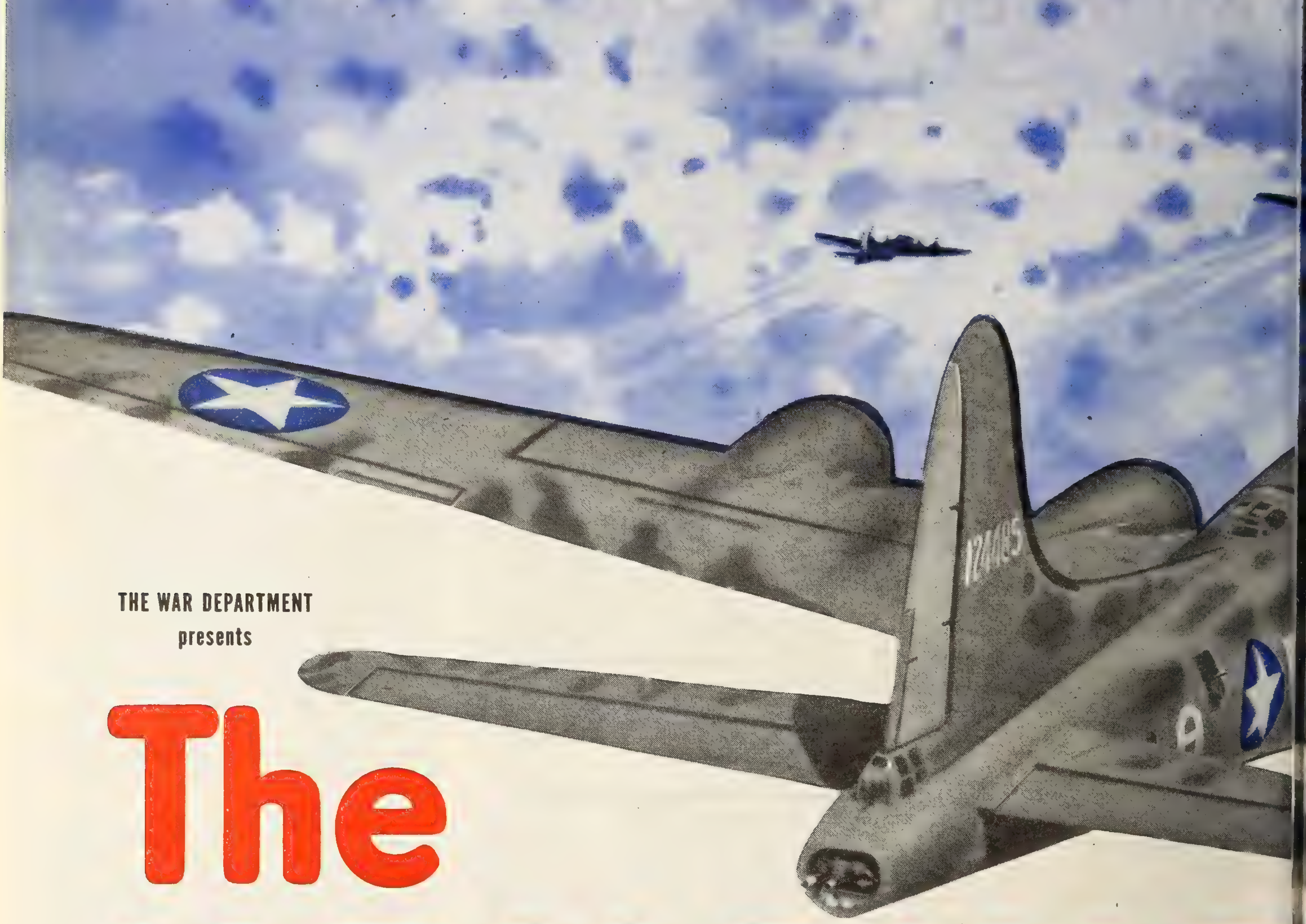
Legion of Decency Lists Eleven Films Reviewed

The National Legion of Decency this week reviewed 11 pictures and classified them as follows: In Class A—Section 1, Unobjectionable for General Patronage are: "Andy Hardy's Blonde Trouble," "Buffalo Bill," "El Jorobado," "Hi, Good Lookin'," "Lady, Let's Dance," "The Navy Way." Class A—Section II, Unobjectionable for Adults: "Falcon Out West," "Sailor's Holiday," "Shine on, Harvest Moon," "You Can't Ration Love." Class B, Objectionable in Part: "Que Hombre tan Simpatico."

Evidon to Kansas City

Mel Evidon, manager of the Columbia exchange at Des Moines, Iowa, the past nine years, has been promoted to the management of the Kansas City, Mo., office, effective April 1. Lou Levy, Universal exchange manager at Des Moines, has been appointed chairman of the distributors War Activities committee for Iowa, replacing Mr. Evidon.

JUST ONE PLANE IN ONE SQUADRON
WING OF ONE AIR FORCE . . . OUT OF FIFT



THE WAR DEPARTMENT
presents

The MEMPHIS

From a battlefront like no other kind in man's history comes this picture—like no other kind ever shown before . . . The *first actual, authentic record of a bombing mission over Germany* . . . photographed 5 miles up by U. S. 8th Air Force Photographers.

You see—and *live* through—the most amazing action ever shown on the screen, as The Memphis Belle—battered by flak and slashed by machine gun bullets from enemy fighters—pounds through to blast its target—the submarine pens at Wilhelmshaven. Here is a front row center seat in the toughest theatre of air war.

This film is gratefully dedicated to the men of the 8th Air Force who are now flying deep into Germany—bringing destruction to targets almost a thousand miles from their bases—and who have never once been turned back by the enemy

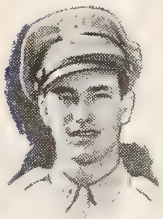
ONE GROUP . . . IN ONE
U. S. ARMY AIR FORCES !

MEET THE CREW OF THE MEMPHIS BELLE

They never faced a camera before, but looked at Death a hundred times!

Capt. JAMES A. VERINIS—*Co-pilot.* Flew with The Memphis Belle from U. S. to England. Changed to another ship, but glad to be back. Comes from New Haven.

Capt. ROBERT K. MORGAN—*Pilot.* "The Chief"—24—tall—from Asheville. Crew says he can make The Memphis Belle do the impossible.

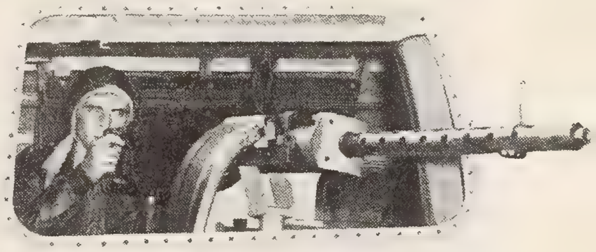


Capt. CHARLES B. LEIGHTON—*Navigator.* Always gets to the target—and back to base. Crew swears he never made a mistake. 24—from East Lansing, Mich.

Capt. VINCENT B. EVANS—*Bombardier.* Can plant his bombs right on the nose from 5 miles up. He's 23—comes from Fort Worth.

T-Sgt. HAROLD P. LOCH—*Engineer and Top Turret Gunner.* 23—comes from Green Bay, Wisc. Enjoys slugging it out with Nazi fighters—wants to be a fighter pilot.

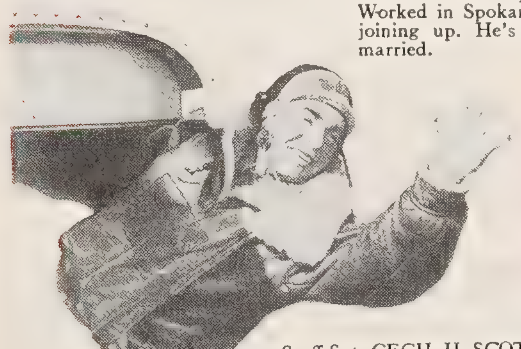
Staff Sgt. JOHN P. QUILAN — *Tail Gunner.* "The Horseshoe of the Outfit"—he's had more close calls than anybody. Comes from Yonkers is—24—wants to be a fighter pilot.



Staff Sgt. CASIMER A. NASTAL—*Waist Gunner.* The baby of the crew—only 19—from Detroit. Has 2 Nazi fighters, confirmed—maybe more, but didn't have time to check.

Staff Sgt. CLARENCE E. WINCHELL—*Waist Gunner.* He's 26—was a chemist in Chicago—wants to be a gunnery officer.

T-Sgt. ROBERT J. HANSON—*Radio Operator.* Worked in Spokane before joining up. He's 23, and married.



Staff Sgt. CECIL H. SCOTT—*Ball Turret Gunner.* The old man of the crew—he's 27—from Rahway, N. J. Thinks his position best on plane—he can see everything going on

BELLE

IN TECHNICOLOR

Photographed by
U.S. 8th AIR FORCE PHOTOGRAPHERS and COMBAT CREW MEMBERS

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Produced by
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FOR OFFICE OF WAR INFORMATION
THROUGH WAR ACTIVITIES COMMITTEE—MOTION PICTURE INDUSTRY

NATIONAL RELEASE DATE APRIL 14th

WLB Decision Petrillo's First Big Setback

Last Saturday a special War Labor Board panel handed James Caesar Petrillo, president of the American Federation of Musicians, the first major setback of his career, and halted, at least for the time, what had appeared to be an onrush of the AFM in the direction of Hollywood sound track recordings. In a two to one decision the panel rejected on all counts the union's opposition to "canned music," and urged the War Labor Board in Washington to direct musicians to return to work for the recording subsidiaries of Radio Corporation of America and the Columbia Broadcasting System.

Mr. Petrillo's musicians have refused to record music for these companies since August 1, 1942. The union maintained that "canned music" was responsible for the loss of a large number of musicians' jobs, and that companies recording music should contribute to a vast but unspecified Employment Fund. The panel declared that no important unemployment of musicians existed, and added that two out of three union members did not depend on music for a livelihood.

It was also the opinion of the panel that radio and the phonograph probably had not decreased the employment of musicians. In this matter, however, the panel left a door to Hollywood open for the AFM with the statement:

"The introduction of sound movies caused a great decrease in the number of theatre orchestras and, hence, in the number of employed musicians; but the companies (involved in the dispute) have no connection with the moving picture industry."

In conclusion: "The panel concludes . . . the board should not direct that the companies pay money to the union for its unemployment fund."

The union has 10 days in which to file a brief opposing the findings, after which the date for a hearing in Washington will be set. "I don't think," said Mr. Petrillo, "the War Labor Board will go along with the panel's decision." He announced that if necessary the case will be carried to the United States Supreme Court. Only a Supreme Court decision, a personal order by President Roosevelt, or action by the union's annual convention, would result in the men going back to work for the recording companies, he said.

Mr. Petrillo also said: "This fight started long before there was a War Labor Board . . . had we known there was going to be a War Labor Board created, we probably would not have started this fight until after the war." A statement to serve warning on Hollywood as well as other companies under the shadow of the AFM, in making their post-war plans.

James Allen, Domestic OWI Director, Resigns

James Allen, deputy director of the domestic branch of the Office of War Information, resigned his post in Washington Tuesday, according to an OWI announcement. He will return to Hollywood, where at one time he handled public relations for a group of independent producers. Mr. Allen left Hollywood for Government service to join the Office of Facts and Figures when it was up and then went to the OWI when the latter agency absorbed the office. He plans to leave for the west coast by the end of the month.

Honor Leo Devaney in Drive

RKO's Canadian division is planning to honor its sales manager, Leo Devaney, by designating two weeks beginning Saturday and ending March 24, as the Leo Devaney Weeks.

Set Awards in Columbia Current Sales Drive

Special cash awards for division managers to heighten interest in the company's "Dates to Win" sales drive is announced by Columbia Pictures. The prizes will be given to the four division managers whose districts take from first to fourth place in the drive. The awards will be based on the percentage of billing quota achieved by each division during the period of the campaign, which concludes June 22.

The men eligible for these special awards are: Nat Cohn, division manager, Metropolitan New York, Long Island, Upstate New York and Northern New Jersey; Carl Shalit for Albany, Buffalo, Detroit, Indianapolis, and St. Louis; Sam Moscow, representing Atlanta, Charlotte, Dallas, Memphis, Oklahoma City and New Orleans; Sam Galanty for Cincinnati, Cleveland, Pittsburgh and Washington; Jerome Safron, in charge of Denver, Los Angeles, Portland, Salt Lake City, San Francisco and Seattle, and Ben Marcus, for Des Moines, Kansas City, Minneapolis and Omaha.

Perlstein Wins Clearance Cut

The Randolph theatre, Randolph, Mass., won a reduction from 14 days to "directly after" first run Quincy theatres in the Boston arbitration tribunal on Friday. The award, by Matthew Brown, also directed Loew's, RKO, Warners and Paramount to make pictures available to Randolph 21 days after their availability to Quincy theatres.

Twentieth Century-Fox was dismissed from the action on the ground that it had no current contracts with the complainant, M. I. Perlstein. Costs were charged against distributors. Levenson Brothers, operating the Strand and Quincy, in Quincy intervened. The arbitrator maintained Brockton clearance over Randolph at current margins.

The second attempt of the Gary Theatre Corporation to obtain arbitration relief for its Palace theatre, Gary, Ind., was dismissed for lack of evidence by George E. Frazer, Chicago arbitrator. He ruled last week that the complainant had failed to make an affirmative showing that there was no competition between the Palace and the Tivoli, Avalon, Capitol and Southtown theatre in South Chicago. RKO, 20th Century-Fox and the Balaban and Katz, Warner and Federal circuits were named.

Mr. Frazer criticized the complainant's demand that defendents present evidence as to the degree of competition offered by their theatres, holding that they were required only to make adequate rebuttal to charges. Mr. Frazer also refused to hear evidence as to grosses and contracts in secret or off the record.

A survey of customer habits, made by the complainant, was rejected as evidence on the ground that it was not objective, conducted by an independent party or introduced at a time when it would be subject to cross examination.

John Staggs, clerk of the motion picture tribunal in Albany, has been transferred to the Cleveland office of the American Arbitration Association. He is replaced by James A. Murray. In Oklahoma City, Richard Romang, clerk of the tribunal, has resigned.

Associates Honor Richard, Paramount News Editor

A. J. Richard, editor in chief of Paramount News, celebrated a birthday last Wednesday. His friends and associates in the company honored him with a party at the Hotel Astor. Present were Robert Denton, E. P. Genock, Martin Bennett, Cyril Brown, Dick Holdworth, Hugo Johnson and L. Oeth, and others.

Contract Talks In Critical Stage Of Negotiation

Contract discussions among producers and two major Hollywood studio union groups had reached the critical stage of give and take behind closed doors in New York this week.

Company presidents and advisers and Pat Casey, their labor representative, were holding two series of alternate meetings this week with the International Alliance of Theatrical Stage Employees and with the seven major American Federation of Labor unions who are parties to the studio Basic Agreement.

Meetings with the Conference of Studio Unions, postponed this week, were expected to get under way some time after Monday. Delegates, led by Herbert K. Sorrell, already are in New York waiting the start of their meetings.

Presentation of the IATSE proposals, including the five per cent "vacation, sick and retirement fund" assessment were outlined by Richard Walsh, president; Louis Krouse, secretary, and delegations from members unions last Monday and Wednesday. They were followed by a session of counter-proposals and debate with the company presidents Thursday which lasted well into the evening. Distributors were to come back Wednesday of this week with further counter-proposals.

Although Mr. Casey had predicted that the sessions would last about three weeks participants on both sides of the conference table expressed doubt on Monday that the sessions could be concluded in that time.

An IATSE member said there was a general rediscussion of all phases of the contract covering 15,000 studio workers in 15 IATSE unions. Provisions will be retroactive to January 1, date when the old contract expired.

None of the parties to either series of meetings would specifically discuss the status of negotiations. Discussions are at the critical stage of debate, it was reported, where both sides felt that public discussion of proposals and counter-proposals might be prejudicial to one side or the other and delay meetings.

The IATSE discussions centered on 16 major proposals by all the studio unions. Ten additional points were deferred until the problems of individual unions are taken up at later sessions.

The seven unions who are party to the Basic Agreement outlined their proposals on Monday. Negotiations with representatives of the drivers, electricians, plasterers, musicians, carpenters, laborers and culinary workers are not expected to last more than two weeks.

Bioff's Tax Trial Is Put Off on Coast

Federal Judge Ralph Jenney of Los Angeles continued to September 4 the trial of William Bioff on charges of evading $84,442 income tax payments in 1936-1937 upon representations of the U. S. Attorney's office. A letter was presented in court by Deputy U. S. Attorney Charles Carr from Boris Kostelanetz, special assistant U. S. Attorney in New York. It said that the success of the mail fraud and conspiracy cases involving diversion of more than a million dollars of IATSE funds into the hands of Chicago union racketeers depended largely upon Bioff's testimony there.

West Point Installations

Four installations of Simplex Sound and Projection equipment have been completed at the U. S. Military Academy by National Theatre Supply. The installations have been made in the lecture halls of the east and west Academic buildings and Washington Hall.

Paramount TRADE SHOWINGS

The Hitler Gang

with an amazing cast of doubles of the world's worst double crossers.

CITY	PLACE OF SCREENING	ADDRESS	DAY and DATE	TIME
LBANY	FOX Proj. Room	1052 Broadway	FRIDAY, MARCH 24	2:30 P.M.
TLANTA	PARAMOUNT EX.	154 Walton St. N.W.	FRIDAY, MARCH 24	2 P.M.
OSTON	PARAMOUNT EX.	58 Berkeley St.	FRDIAY, MARCH 24	2:30 P.M.
UFFALO	PARAMOUNT EX.	464 Franklin St.	FRIDAY, MARCH 24	2 P.M.
HARLOTTE	PARAMOUNT EX.	305 S. Church St.	FRIDAY, MARCH 24	2 P.M.
HICAGO	PARAMOUNT EX.	1306 S. Michigan Ave.	FRIDAY, MARCH 24	2 P.M.
INCINNATI	PARAMOUNT EX.	1214 Central P'kway	FRIDAY, MARCH 24	2:30 P.M.
LEVELAND	PARAMOUNT EX.	1735 E. 23rd St.	FRIDAY, MARCH 24	1:30 P.M.
ALLAS	PARAMOUNT EX.	412 S. Harwood St.	FRIDAY, MARCH 24	10:30 A.M.
ENVER	PARAMOUNT EX.	2100 Stout St.	FRIDAY, MARCH 24	2 P.M.
ES MOINE	PARAMOUNT EX.	1125 High St.	FRIDAY, MARCH 24	12:45 P.M.
ETROIT	PARAMOUNT EX.	479 Ledyard Ave.	FRIDAY, MARCH 24	2 P.M.
NDIANAPOLIS	PARAMOUNT EX.	116 W. Michigan St.	FRIDAY, MARCH 24	1:30 P.M.
ANSAS CITY	PARAMOUNT EX.	1800 Wyandotte St.	FRIDAY, MARCH 24	2 P.M.
OS ANGELES	AMBASSADOR THEATRE	Ambassador Hotel	FRIDAY, MARCH 24	2 P.M.
EMPHIS	PARAMOUNT EX.	362 So. 2nd St.	FRIDAY, MARCH 24	2 P.M.
ILWAUKEE	PARAMOUNT EX.	1121 N. 8th St.	FRIDAY, MARCH 24	2:30 P.M.
INNEAPOLIS	PARAMOUNT EX.	1201 Currie Ave.	FRIDAY, MARCH 24	2:30 P.M.
EW HAVEN	PARAMOUNT EX.	82 State St.	FRIDAY, MARCH 24	2 P.M.
EW ORLEANS	PARAMOUNT EX.	215 S. Liberty St.	FRIDAY, MARCH 24	10 A.M.
EW YORK CITY	NORMANDIE THEATRE	51 E. 53rd St.	FRIDAY, MARCH 24	10:30 A.M.
KLAHOMA CITY	PARAMOUNT EX.	701 W. Grand Ave.	FRIDAY, MARCH 24	10:30 A.M.
MAHA	PARAMOUNT EX.	1704 Davenport St.	FRIDAY, MARCH 24	2 P.M.
HILADELPHIA	PARAMOUNT EX.	248 N. 12th St.	FRIDAY, MARCH 24	2:30 P.M.
ITTSBURGH	PARAMOUNT EX.	1727 Blvd. of Allies	FRIDAY, MARCH 24	2 P.M.
ORTLAND	PARAMOUNT EX.	909 N.W. 19th Ave.	FRIDAY, MARCH 24	2 P.M.
T. LOUIS	PARAMOUNT EX.	2949 Olive St.	FRIDAY, MARCH 24	1:30 P.M.
ALT LAKE CITY	PARAMOUNT EX.	270 E. 1st So. St.	FRIDAY, MARCH 24	2:30 P.M.
AN FRANCISCO	PARAMOUNT EX.	205 Golden Gate Ave.	FRIDAY, MARCH 24	2 P.M.
EATTLE	PARAMOUNT EX.	2330 First Ave.	FRIDAY, MARCH 24	1:30 P.M.
WASHINGTON	PARAMOUNT EX.	306 H St. N.W.	FRIDAY, MARCH 24	2:30 P.M.

Monogram's New Budget Is Over $7,500,000

Monogram plans to spend in excess of $7,500,000 for its 1944-45 production program, Samuel Broidy, vice-president and general sales manager announced last weekend at the company's three-day regional sales meeting in Los Angeles at the Chapman Park Hotel.

"The success of Monogram's high-budget pictures gives us the confidence to continue to appropriate greater sums than ever before for production purposes," Mr. Broidy told the 125 delegates who gathered for the sessions.

Mr. Broidy reported 1,700 new accounts since the start of the 1943-44 season, bringing the total to 8,700. He anticipated reaching 10,000 accounts within a year.

Plans to spend approximately $500,000 advertising "Lady Let's Dance" and "Johnny Doesn't Live Here Anymore" were outlined.

Trem Carr, executive director of the studio, announced that Monogram had completed 20 of its 28 features for the entire year by February 15, exclusive of Westerns.

Prior to the sales meeting, W. Ray Johnston, president of the company, announced in New York last Friday that Monogram franchise holders and certain of the company's executives in addition to some individuals associated with the company, had arranged to lend the company $252,113, repayable by the company through the issuance within 15 months of 84,037 shares of Monogram stock.

The plan originally was approved at the last meeting of the board of directors. When the new stock is issued there will be outstanding 500,000 shares of common stock, Mr. Johnston said. New York and Los Angeles banks which have been extending credit to the company recently renewed that credit to the extent of $1,000,000.

Among the company officials who participated in the Los Angeles meeting were, in addition to Mr. Broidy and Mr. Carr, George D. Burrows, vice-president and treasurer; Albert F. Martin, comptroller; Louis S. Lifton, advertising and publicity director; Howard Stubbins, head of Monogram exchanges in Los Angeles, San Francisco, Portland and Seattle, and Mel Hulling, his assistant, in San Francisco.

Others present included Gordon Allen, Howard Butler and Clinton Mecham, San Francisco; Walter Wessling and Howard Mapes, Portland; Ralph Abbett and Archie Holt, Seattle, and Martin McCarthy, Douglas Forey, Henry Balk and James Schiller, Los Angeles. Producers who attended were Scott R. Dunlap, Lindsley Parsons, Sam Katzman, Jack Dietz, Jeffrey Bernard, Philip N. Krasne, James S. Burkett and Henry Sokal. Announcement of Mr. Sokal's association with Monogram was made at the meeting.

Mr. Johnston was the guest of Arthur C. Bromberg, the company's southeastern distributor, at a cocktail party in the Capitol City Club, Atlanta, Tuesday. Mr. Johnston will visit Monogram exchanges in Atlanta, Cincinnati, Chicago and Dallas before returning to Hollywood.

Warner Executives Hold Conferences

Mort Blumenstock, in charge of Warner Bros. advertising and publicity in the East, accompanied by Samuel Schneider, assistant to Harry M. Warner, have arrived on the coast for a week's conference at the Burbank studio with H. M. and Jack L. Warner and Charles Einfeld. Ben Kalmenson, general sales manager, has joined the studio sessions, which will cover the forthcoming world premiere and launching of "The Adventures of Mark Twain."

IN NEWSREELS

MOVIETONE NEWS—Vol. 26, No. 55—War on the Anzio beachhead. . . . Wounded evacuated. . . . Boys on far-flung fronts get taste of heavy weather. . . . G. I. sightseeing in foreign lands—WACs in India; troops in Italy. . . . Allied Air Forces battle to smash Nazi Luftwaffe.

MOVIETONE NEWS—Vol. 26, No. 56—MacArthur directs Admiralty Islands capture. . . . Allies reinforce Anzio beachhead. . . . German prisoners on Cassino front. . . . London takes Nazi reprisal air raid. . . . Admiral Nimitz reports on the war in the Pacific. . . . Chiang Kai-Shek visits U. S.-trained Chinese airmen. . . . Navy blimps test precision flying in mass maneuvers. . . . Netherland couple has two children; adopts 18 more.

NEWS OF THE DAY—Vol. 15, No. 253—War's greatest air battles. . . . Nazis bomb Nettuno in attack on beachhead. . . . Casualties at Anzio. . . . Czechs line up with Russia. . . . G.I. Joe visits Vesuvius. . . . Storm in the Aleutians.

NEWS OF THE DAY—Vol. 15, No. 254—Yanks take over Admiralty Islands. . . . Tough going on Bougainville. . . . Hard fight ahead, Admiral Nimitz warns. . . . King and queen bring cheer to bombed London. . . . Allies counter Nazi blows against Anzio beachhead. . . . Bad news in air for Tokyo. . . . Blimp fleet in the sky. . . . A unique family.

PARAMOUNT NEWS—No. 56—Battle of Italy; air raid rocks Nettuno; wounded evacuated from beachhead. . . . Weather man joins Axis. . . . No gas—no trains—stay home! . . . G.I.'s eye the world. . . . Air fury mounts.

PARAMOUNT NEWS—No. 57—Dodds breaks mile record. . . . New Blitz hits London. . . . Fifth digs in at Anzio. . . . Pacific drive speeds up.

RKO PATHE NEWS—Vol. 15, No. 58—Russians and Czechs sign friendship pact. . . . Nazi bombers hammer Nettuno beachhead port. . . . Yanks face storms in So. Pacific and Aleutians. . . . 8th Air Force aces smash the Luftwaffe.

RKO PATHE NEWS—Vol. 15, No. 59—First pictures of the Admiralty Islands invasion. . . . Chiang inspects Composite Air Wing. . . . Test new deadly RDX explosive. . . . Navy blimp show mass maneuvers. . . . Take Nazi prisoners at Cassino. . . . Fires rage in London during little blitz.

UNIVERSAL NEWSREEL—Vol. 17, No. 275—The storming of Eniwetok. . . . Bombs on Anzio. . . . Luftwaffe humbled. . . . Beckham and Mahurin. . . . Aleutian winter. . . . Yanks visit Pompeii. . . . South Pacific hurricane. . . . Vesuvius astounds G.I.'s. . . . WACs at Taj Mahal.

UNIVERSAL NEWSREEL—Vol. 17, No. 276—MacArthur in battle. . . . China's air force grows. . . . Nazi London raid routed. . . . Care for 20 children. . . . Deadliest explosive. . . . Where scrap paper goes. . . . News in hairdos. . . . Our mighty Navy grows. . . . Blimps in formation.

ALL AMERICAN NEWS—Vol. 2, No. 73—Red Cross field worker has busy day. . . . Negro mother honored in Atlantic City. . . . Oldest fire fighters on job 125 years. . . . Negroes build dreadnaughts in Mobile. . . . Dillard University trains chemists. . . . Hot stove league in session. . . . Wives of vets get maternity care.

Kirsch Again Heads Allied of Illinois

Jack Kirsch was reelected president of Allied Theatres of Illinois for the fifth time at the organization's 14th annual meeting at the Blackstone Hotel, Chicago, this past week. Also elected again were Van A. Nomikos, vice-president; Richard B. Saulkin, secretary-treasurer, and Harry Nepo, sergeant-at-arms.

The following new members were elected to the board of directors: Arthur Davidson, Ben Banowitz, William Charuhas, John Semadatos and Edward Trinz. Reelected were: S. Roberts, Jack Rose, Charles Nelson, Ludwig Sussman, Benjamin Bartelstein, Joseph Stern, Verne Langdon, Benjamin Lasker, Abe Goldstein and Lou H. Harrison, in addition to Mr. Kirsch, Mr. Nomikos and Mr. Saulkin.

The new admission taxes and the Red Cross drive formed the main discussion of the meeting. Nate Schlott was accepted as a new member. There were 65 present, representing 135 theatres.

Wolf Organizing B'Nai B'rith

An entertainment division of the B'Nai B'rith is being organized in Boston by Maurice Wolf.

RKO Stock Held By Rotary Steel Goes To Atlas

Transfer to the Atlas Corporation, Jersey City, of 344,998 shares of Radio Keith Orpheum common stock and 3,227 shares of its preferred by the Rotary Electric Steel Company, also of Jersey City, hitherto not generally known to have been an RKO stockholder, was the largest of the few film company transactions disclosed by the Securities and Exchange Commission in Philadelphia, Wednesday in its January summary. The transfer left the steel company still holding 232 shares of RKO common and three shares of its preferred stock, while giving Atlas a total of 1,329,021 shares of common and 56,398 shares of preferred, together with 327,812 warrants for common.

The report on RKO also showed sales by Ned E. Depinet, vice-president, of 100 shares of preferred, leaving him with none; 800 shares by Floyd B. Odlum, director, also all he had; 100 shares by N. Peter Rathvon, president, leaving him with 100 shares, and 35 shares by J. Miller Walker, who also made a gift of 85 shares, wipping out his holdings.

The only other January transactions reported by the commission were the acquisition by Norton V. Ritchey, of 1,000 shares of Monogram Pictures common stock by gift from Bessie N. Ritchey, giving him a total of 4,268 shares, and the purchase of 295 shares of Loew's Boston Theatres common stock by Loew's, Inc., which now holds 120,630 shares.

A number of late reports were carried in the summary for Universal Pictures, showing that in December Nathan J. Blumberg, president, received 5,000 common voting trust certificate warrants as compensation, giving him a total of 19,000, and that 3,000 warrants were received as compensation by Joseph H. Seidelman, vice-president, representing his entire holding; Mr. Seidelman was shown to have disposed of 3,000 warrants by gift in September, 1943. Charles R. Rogers, voting trustee, was shown to have sold 100 warrants in July and 10,000 in October, leaving him with 9,900, while another October report showed that Daniel M. Shaeffer, director, sold 500 common voting trust certificates, leaving him with 18,200 held direct and 26,500 held through the Standard Capital Company, together with 111,283 warrants.

The commission also reported that when William J. German was elected to the board of directors of Universal Pictures January 31, he held none of that company's securities.

PCA Signs Walter Mayo as General Production Head

Walter Mayo, a veteran of 29 years in the industry, formerly associated with Samuel Goldwyn and Sir Alexander Korda, late last week signed with Producers Corporation of America as general production manager for its entire United Artists releasing program. He was production manager for "Jungle Book," "The North Star" and "Up in Arms," and will start his new assignment with "O'Brien's Navy" and "The Greeks Had a Word For It," both scheduled to go before the cameras around the middle of May.

Rockefeller To Inspect Latin American Offices

Nelson Rockefeller, Coordinator of Inter-American Affairs, left Washington last Thursday for a two-week tour of his agency's offices in Central America. Mr. Rockefeller, accompanied by Frank Jamieson, assistant coordinator, will be visiting the area for the first time officially.

"WHAT THE PICTURE DID *FOR ME*"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box-office performance of product — providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20, N. Y.

Columbia

COMMANDOS STRIKE AT DAWN: Paul Muni, Lillian Gish—I played this picture very late, but as previous reports have indicated, this is an outstanding production; action, suspense and good entertainment. If you have not already played this, I would recommend it. Played Saturday, Feb. 19.—A. L. Dove, Bengough Theatre, Bengough, Sask., Canada. Rural and small town patronage.

DESPERADOES, THE: Ralph Scott, Glenn Ford—This class of picture appeals to all classes and most especially in a spot like mine. All my patrons who came to see this release were satisfied, and there were plenty. It has action, beautiful scenery, live stock and good color. Why they do not release more of this class of pictures is hard to say except that the major companies always advise us small town operators that they do not have to rely on the small town business, as they are just fill-in dates. Well, brother, this class of feature will always pack them in, and congratulations to Columbia for this class of product, for it will satisfy the audience both in the cities and in the country. Played Saturday, Feb. 26.—A. L. Dove, Bengough Theatre, Bengough, Sask., Canada. Rural and small town patronage.

DESTROYER: Edward G. Robinson, Marguerite Chapman—Here is a picture that was enjoyed by all my patrons.—E. D. Chessman, Earle Theatre, Macclenny, Fla. Small town patronage.

IS EVERYBODY HAPPY: Ted Lewis, Nan Wynn—Here is a swell musical which pleased all my patrons. I would like to see Ted Lewis in more pictures.—Sammie Jackson, Jackson Theatre, Flomaton, Ala.

MY SISTER EILEEN: Rosalind Russell, Brian Aherne—This picture is hard to beat, with one laugh following another. Everyone found this fine picture vastly entertaining. Never a letup in the hilarity as one clever line follows another. Truly, fun in a basement. Played Saturday, Sunday, Feb. 12, 13.—A. W. Bates, State Prison Theatre, Raiford, Florida. Prison patronage.

SOMETHING TO SHOUT ABOUT: Janet Blair, Jack Oakie, Don Ameche—This is nothing to shout about. However, the dog act got many compliments. Average business. Played Monday-Wednesday, Jan. 31, Feb. 1, 2.—C. A. Smith, Regent Theatre, Chapleau, Ont., Canada. Small town patronage.

Metro-Goldwyn-Mayer

BATAAN: Robert Taylor, Thomas Mitchell—Maybe my patrons are tired of war pictures, but this didn't prove it. This is a good picture which was well liked by my customers. Played Sunday-Tuesday, Feb. 27-29.—E. D. Chessman, Earle Theatre, Macclenny, Fla. Small town patronage.

GIRL CRAZY: Mickey Rooney, Judy Garland—This picture flopped the second and third night. It is no good for a small town. Played Monday-Wednesday, Feb. 21-23.—M. Bailey, Strand Theatre, Dryden, Ont., Canada. Small town patronage.

GIRL CRAZY: Mickey Rooney, Judy Garland—This is a good comedy as far as Mickey and Judy are concerned, even if Mickey does overact. But, please tell us why Metro cannot learn to make a musical comedy without all those lavish stage settings that only bore the customers? Tommy Dorsey's orchestra only added to their misery, and he costs real money. Entertainment is what the country folks want, not big sets. Played Wednesday, Thursday, Mar. 1, 2.—Lee Guthrie, Rogue Theatre, Wheeler, Tex. Rural and small town patronage.

HARRIGAN'S KID: Bobby Readick, William Gargan—Here is a horse race picture with an all male cast. It is just fair, but will get by.—S. Stone, Star Theatre, Unity, Sask., Canada. Rural and small town patronage.

KEEPER OF THE FLAME: Spencer Tracy, Katharine Hepburn—I was afraid of this one, but to my surprise I did fairly well. A very good trailer and the book on this helped. It pleased all.—S. Stone, Star Theatre, Unity, Sask., Canada. Rural and small town patronage.

LASSIE COME HOME: Roddy McDowall, Lassie, Edmund Gwenn—This picture broke all house records for Sunday-Monday playdates. It brought in the class who seldom go to movies, to help swell the gross. Got a big boost from our school and churches, which put it on their must see list. Excellent. Played Feb. 20, 21.—E. A. Lindenau, Arthur Theatre, Lemont, Ill. Small town patronage.

LOST ANGEL: James Craig, Margaret O'Brien—Although we had a small crowd, everyone talked and praised this picture very highly. Very touching in places and one could observe many handkerchiefs among the audience. Played Friday, Feb. 25.—F. A. Falle, F-S, No. 1 B & G School, Jarvis, Ont., Canada.

MAN FROM DOWN UNDER: Charles Laughton, Binnie Barnes—Business was terrible and we had several walkouts. One patron could not understand why such a large portion of the Jap air fleet would bomb one small hotel miles off the beaten trail. Played Wednesday, Thursday, Feb. 23, 24.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

PRESENTING LILY MARS: Judy Garland, Van Heflin—This is not the best from MGM, but it's still good.—Sammie Jackson, Jackson Theatre, Flomaton, Ala.

REUNION IN FRANCE: Joan Crawford, John Wayne, Philip Dorn—This is a good enough picture of its type. It did please the majority.—S. Stone, Star Theatre, Unity, Sask., Canada. Rural and small town patronage.

SEVEN SWEETHEARTS: Kathryn Grayson, Van Heflin—This has many a super duper beat. By all means, play it. Everyone was satisfied.—S. Stone, Star Theatre, Unity, Sask., Canada. Rural and small town patronage.

THOUSANDS CHEER: Gene Kelly, Kathryn Grayson—This is an excellent picture. We packed our theatre full and had to turn some away. You can't go wrong in booking this picture. Played Monday, Feb. 21.—F. A. Falle, F-S, No. 1 B & G School, Jarvis, Ont., Canada.

WHISTLING IN BROOKLYN: Rags Ragland, Ann Rutherford, Red Skelton—Of course, the public will come if there is a chance that they will get some laughs, which is what they expect of this supposed comedian. He clowns but my audience did not seem to think it was funny, by the silence that was apparent when the laughs were supposed to come; that is the reception it received. He has no original line, and frankly I don't see how he gets by, and neither do most of my audience, from the chill that it got the second day, which was very chilly indeed, and that tells the story. Good pictures usually build the second day.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

WHISTLING IN BROOKLYN: Red Skelton, Ann Rutherford—This picture is a slapstick and should be well adapted for my rural patronage, but did not draw like "I Dood It." We did average business and there were plenty of laughs for all. Played Friday-Sunday, Feb. 25-27.—Leonard J. Leise, Rand Theatre, Randolph, Neb. Small town and rural patronage.

Monogram

WHERE ARE YOUR CHILDREN?: Jackie Cooper, John Litel, Patricia Morrison—I played this during the worst show week; first week of Lent, to capacity business. Play it on your best time with a little exploitation and it should do an outstanding business in all locations. The elders liked it, the teen age liked it and the teachers liked it. The only crabbing we heard was from our busy cashier. Played Thursday, Friday, Feb. 24, 25.—E. A. Lindenau, Arthur Theatre, Lemont, Ill. Small town patronage.

WOMEN IN BONDAGE: Gail Patrick, Nancy Kelly—We had a large crowd at both shows. My patrons semed to enjoy it, although I couldn't see much to enjoy. Much better than the usual Monogram pictures. Played Friday, Feb. 18.—F. A. Falle, F-S, No. 1 B & G School, Jarvis, Ont., Canada.

Paramount

ALASKA HIGHWAY: Richard Arlen, Jean Parker—Here is a nice action picture built around the construction of the Alaska Highway. People were interested in seeing what they supposed was this famous roadway, and they have hopes some day actually traveling it. Better than average business. Played Friday, Saturday, Feb. 18, 19.—Lee Guthrie, Rogue Theatre, Wheeler, Tex. Rural and small town patronage.

HENRY ALDRICH HAUNTS A HOUSE: Jimmy Lydon, Charlie Smith—Here is the best Aldrich to date and we played it to the average midweek attendance. A small town natural, and I regret not having given it a Sunday run for a real profit. It's corny, to be sure, but my crowd ate it up. Don't pass it up. Played Tuesday, Wednesday, Feb. 15, 16.—E. A. Lindenau, Arthur Theatre, Lemont, Ill. Small town patronage.

LET'S FACE IT: Bob Hope, Betty Hutton—This is a screwball comedy which should be a natural for my location, but for some reason I wound up with a loss. Can't seem to put a Hope picture over in my town. Considering his radio popularity, I'd like to know why. Played Thursday, Friday, Feb. 17, 18.—E. A. Lindenau, Arthur Theatre, Lemont, Ill. Small town patronage.

RIDING HIGH: Cass Daily, Dorothy Lamour, Victor Moore, Dick Powell—Here is a good musical. Just see who I put first in the cast, that is, Cass Daily. For money, she rates the top spot in the picture, and that also was my audience reaction. Some producer is missing a bet on this girl and I hope that some one gets wise to her possibilities as a comedienne.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

TORNADO: Chester Morris, Nancy Kelly—I double billed this with Universal's "Larceny With Music." Mediocre program, and business the same. Played Thursday-Saturday, Feb. 24-26.—C. A. Smith, Regent Theatre, Chapleau, Ont., Canada. Small town patronage.

RKO Radio

GANGWAY FOR TOMORROW: Margo, John Carradine, Robert Ryan—Mediocre, and if you count the number that walked out on it, you can put it down as not worth your playing time.—A. E. Hancock, Columbia Thaetre, Columbia City, Ind.

GILDERSLEEVE ON BROADWAY: Harry Peary, Billie Burke—He should have stayed on Broadway and all would have been better satisfied. He is inane and silly and Miss Burke stayed right in her class as the amiable nit-wit.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

HIGHER AND HIGHER: Frank Sinatra, Michele Morgan—The airwomen were out in force; they feigned swoons, clapped and tried to give the impression that they were really enjoying it. The airmen were silent. Generally the show was not as good as we expected. Played Wednesday, Feb. 23.—F. A. Falle, F-S, No. 1 B & G School, Jarvis, Ont., Canada.

IRON MAJOR, THE: Pat O'Brien, Ruth Warrick—This picture is excellent. O'Brien is very popular here, but football pictures are not.—Sammie Jackson, Jackson Theatre, Flomaton, Ala.

LEOPARD MAN, THE: Dennis O'Keefe, Margo—So far as our particular situation is concerned, this picture could have been eliminated. I would never book another similar one. Played Friday, Saturday, Feb. 25, 26.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

PLAYMATES: Kay Kyser, John Barrymore—We

(*Continued on page 82*)

Samuel Goldwy

who has discovered more movie star personalities than any other individual producer, has now discovered the greatest of them all . . . . in . . . . . .

New York
hails

DANNY KAYE

"Danny Kaye belongs in the ranks of e great comic specialists of our day."
— *Kate Cameron, N. Y. Daily News*

"Danny Kaye is terrific and so is 'Up Arms'."
— *Frank Quinn, N. Y. Daily Mirror*

"Danny Kaye is superbly funny."
— *Howard Barnes, N. Y. Herald-Tribune*

". . . Introducing Danny Kaye . . . In is, his first picture, he shoots the orks." — *Archer Winsten, N. Y. Post*

"f you never have seen Danny Kaye u have one of the most fantastic periences of your theatre-going e ahead of you."
Alton Cook, N. Y. World-Telegram

"Danny Kaye's comedy is fresh...his azy, funny, double-talk songs are less amusing on the screen than the stage."
— *Eileen Creelman, N. Y. Sun*

"Gay comedy, lilting music, decorae choruses—and Danny Kaye."
—*Rose Pelswick, N. Y. Journal-American*

"Danny Kaye's debut in m of truly momentous gnificance....an exploely funny picture."
— *McManus, PM*

Hollywood
hails

DANNY KAYE

"A million laughs . . . After this picture, Danny Kaye will be known to every fan in America."
— *Louella O. Parsons, L. A. Examiner*

"Danny Kaye is a sensation in his film debut . . . 'Up In Arms' is Goldwyn at his best."
—*Harrison Carroll, L. A. Herald-Express*

"The devotees of Kaye thundered their appreciation . . . his efforts truly brought down the house."
— *Edwin Schallert, L. A. Times*

"Premiere established Danny Kaye as the most astonishing comedian of the era . . . he has no equal."
— *Virginia Wright, L. A. Daily News*

"THE MOVIE IS A HOWL."—*Life Magazine*

"'UP IN ARMS' IS A JOY FOREVER . . . DANNY KAYE STARTS OFF ON THE TOP RUNG OF THE LADDER." —*Liberty Magazine*

San Francisco
hails

DANNY KAYE

"'Up In Arms' is a honey . . . Danny Kaye is perfect."
— *Hortense Morton, S. F. Examiner*

"Danny Kaye is on his way, and it looks as though a place with the top comics of the country is in the bag."
—*M. J., S. F. Chronicle*

"Danny Kaye is no less sensational than his advance notices . . . makes one long laugh of the Goldwyn extravaganza."
— *Fred Johnson, S. F. Call-Bulletin*

"Dig up all your superlatives for 'Up In Arms' . . . After audiences see Danny Kaye there will be no praise left for the rest of Hollywood."
— *Emila Hodel, S. F. News*

ANNY KAYE

IN TECHNICOLOR

SAMUEL GOLDWYN'S

UP IN ARMS

with **DANNY KAYE • DINAH SHORE • DANA ANDREWS**
CONSTANCE DOWLING and the gorgeous GOLDWYN GIRLS
Associate Producer DON HARTMAN • Directed by ELLIOTT NUGENT
Original Screen Play by Don Hartman, Allen Boretz and Robert Pirosh
Released Through RKO RADIO PICTURES, INC.
Songs by Harold Arlen & Ted Koehler—Sylvia Fine & Max Liebman

MOTION PICTURE RED CROSS WEEK MARCH

(*Continued from page 79*)

spot booked this picture, not having played it before. I thought there was an extra dollar to be made, but got fooled. Played Sunday, Feb. 27.—Harland T. Rankin, Plaza Theatre, Tilbury, Ont., Canada.

SEVEN DAYS LEAVE: Lucille Ball, Victor Mature—Here is another pleasing hit picture by RKO. Miss Ball and Victor Mature in one of the season's best. Very pleasing to our audience, and the reactions were the best in some time. The dance act was a honey. Played Saturday, Sunday, Feb. 5, 6.—A. W. Bates, State Prison Theatre, Raiford, Florida. Prison patronage.

SEVEN MILES FROM ALCATRAZ: James Craig, Bonita Granville—I played this picture on Bargain Night to satisfied customers. This is a very good "B" picture and a great cast.—Sammie Jackson, Jackson Theatre, Flomaton, Ala.

SKY'S THE LIMIT, THE: Fred Astaire, Joan Leslie—Here is a nice little picture that pleased all who came to see it. Nothing big, but just wholesome entertainment. Played Sunday, Monday, Feb. 27, 28.—Lee Guthrie, Rogue Theatre, Wheeler, Tex. Small town and general patronage.

TARZAN'S DESERT MYSTERY: Johnny Weissmuller, Nancy Kelly—This is a good picture, which is just the right stuff for a small town. Business good. Played Sunday, Monday, Feb. 27, 28.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

TARZAN'S DESERT MYSTERY: Johnny Weissmuller, Nancy Kelly—The patrons got quite a kick from this one. Something different from the usual pictures, but 70 minutes of it was plenty. Played Sunday, Feb. 20.—F. A. Falle F-S, No. 1 B & G School, Jarvis, Ont., Canada.

Republic

THE FIGHTING SEABEES, THE: John Wayne, Susan Hayward—Hats off to Republic. Here is a swell action show that will draw and please, and it is just as good as any picture from the major studios. Played Wednesday-Thursday, March 1, 2.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

HIT PARADE OF 1943: John Carroll, Susan Hayward—This picture by Republic is one of their biggest and best musicals to date, laid against a background of song writing, music publishing and contracting bands, and supported by name bands such as Freddie Martin, Count Basie and his orchestra, Ray McKinley and the Rhythm Masters. Golden Gate Quartet, Poss and Louie, Three Cheers and the Music Maids. This is truly a great picture. Played Saturday, Sunday, Feb. 18, 19.—A. W. Bates, State Prison Theatre, Raiford, Fla. Prison patronage.

PRIDE OF THE PLAINS: Smiley Burnette, Robert Livingston—This Western pleased our Friday-Saturday patrons. There were many favorable comments on the beautiful trained horse used in this show. Played March 3, 4.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

RIDIN' DOWN THE CANYON: Roy Rogers, Gabby Hayes—This is a good enough Western, but it's time for a little change in the story. Everyone said, it's the same old stuff. Played Thursday-Saturday, Feb. 24-26.—M. Bailey, Strand Theatre, Dryden, Ont., Canada. Small town patronage.

Twentieth Century-Fox

BATTLE OF RUSSIA: Documentary—Excellent, play it by all means. Everyone should see this picture. It has weak drawing power.—Sammie Jackson, Jackson Theatre, Flomaton, Ala.

CONEY ISLAND: Betty Grable, George Montgomery—Grand receipts, and many came a second time. What more could one ask? Monday-Wednesday, Feb. 28, 29, March 1.—C. A. Smith, Regent Theatre, Chapleau, Ont., Canada. Small town patronage.

GUADALCANAL DIARY: Lloyd Nolan, Preston Foster—This is by far the best liked picture that we have had for the past 12 months, and this is according to my customers. The picture never attempts to be big or spectacular. It moves along with a naturalness that was, no doubt, comparable to what actually happened on Guadalcanal. Patrons liked the religious atmosphere. Played Friday, Saturday, Feb. 25, 26.—Lee Guthrie, Rogue Theatre, Wheeler, Tex. Small town and rural patronage.

HELLO, 'FRISCO, HELLO: Alice Faye, John Payne—This is a grand musical in Technicolor. I don't know why they go for 20th-Fox musicals, as they all have the same story. Just the same, your box office will jingle.—S. Stone, Star Theatre, Unity, Sask., Canada. Rural and small town patronage.

WINTERTIME: Sonja Henie, Jack Oakie—This is a nice picture, but patrons all seemed to agree that it was not up to its predecessors. Business, also, was less. Played Sunday, Monday, Feb. 27, 28.—Ted Keelen, Royal Theatre, Sheffield, Ill. Rural and small town patronage.

WINTERTIME: Sonja Henie, Jack Oakie—Sonja always has been our conception of symphony on ice. Her performances always please the men here; they enjoyed this one as they did all its predecessors. Played Saturday, Feb. 19.—J. A. Reynolds, N. J. State Prison, Trenton, N. J. Prison patronage.

United Artists

AMERICAN EMPIRE: Richard Dix, Frances Gifford, Leo Carrillo—Here is a top grade story of Texas in its infancy, with thrills and drama on a massive scale laid in a colorful and spectacular background. Very well acted. The camera action in this epic was on a wide and impressive scale, with the beauties and thrills of the wide open spaces contrasted with the peaceful and picturesque banks of rippling river water. Played Saturday-Sunday, Jan. 29, 30.—A. W. Bates, State Prison Theatre, Raiford, Florida. Prison patronage.

MISS ANNIE ROONEY: Shirley Temple, William Gargan—Here is a good program picture. I went back and picked this up to use with "Victory Through Air Power" and had an excellent double bill.—Sammie Jackson, Jackson Theatre, Flomaton, Ala.

STAGE DOOR CANTEEN: Stage and Screen Stars—The entertainment picture of the age for the ages. The way we feel about it right now, we are looking forward to seeing it at least once a year until there are no more years. There never was one as good, and there never will be. These ravings are uttered without qualification and without rservation. This is one "tops" that cannot be topped. Played Tuesday, Feb. 22.—J. A. Reynolds, N. J. State Prison, Trenton, N. J. Prison patronage.

TAXI, MISTER: William Bendix—Here is a nice program picture that seemed to satisfy. Played Friday, Saturday, March 3, 4.—Harland T. Rankin, Plaza Theatre, Tilbury, Ont., Canada.

VICTORY THROUGH AIR POWER: Disney Aviation Feature—People go to my show to be entertained, not educated. The few who came walked out on this feature. Played Wednesday-Friday, Feb. 2-4.—E. D. Chessman, Earle Theatre, Macclenny, Fla. Small town patronage.

VICTORY THROUGH AIR POWER: Disney Aviation Feature—Here is an excellent picture, of its type. I don't play double bills, but I did on this. People don't like pictures of this kind, but it's an excellent picture.—Sammie Jackson, Jackson Theatre, Flomaton, Ala.

WOMAN OF THE TOWN, THE: Albert Dekker, Clair Trevor—We had several walkouts and the majority of the patrons did not appear to enjoy this show very much. Too much cowboy gun shooting for our taste. Played Sunday, Feb. 27.—F. A. Falle F-S, No. 1 B & G School, Jarvis, Ont., Canada.

Universal

ALI BABA AND THE 40 THIEVES: Jon Hall, Maria Montez—This is an excellent show with beautiful scenes and color. This certainly went over big with the airmen. Played to a full house. Played Monday, Feb. 28.—F. A. Falle F-S, No. 1 B & G School, Jarvis, Ont., Canada.

CORVETTE K-225: Randolph Scott, Ella Raines—Here is a good sea story with little love interest. Played to above average business. Played Monday-Wednesday, Feb. 14-16.—C. A. Smith, Regent Theatre, Chapleau, Ont., Canada. Small town patronage.

CRAZY HOUSE: Olsen and Johnson—These boys are not appreciated here. However, it was played to average business and drew many laughs from those who came in. Played Thursday-Saturday, Feb. 3-5.—C. A. Smith, Regent Theatre, Chapleau, Ont., Canada. Small town patronage.

CRAZY HOUSE: Olsen and Johnson—No more fitting title could have been conceived. Business just fair; no raves. Played Friday, Saturday, Feb. 25, 26.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

FRONTIER BAD MEN: Diana Barrymore, Robert Paige—Here is a very good small town attraction. We did extra midweek business and everyone was happy. Played Wednesday, Thursday, March 1, 2.—Harland T. Rankin, Plaza Theatre, Tilbury, Ont., Canada.

HERS TO HOLD: Deanna Durbin, Joseph Cotten—We thought this a very good picture, but it failed to do business. We had hoped the second night would build, but it didn't. Played Monday, Tuesday, February 28, 29.—Harland T. Rankin, Plaza Theatre, Tilbury, Ont., Canada.

HIS BUTLER'S SISTER: Deanna Durbin, Franchot Tone, Pat O'Brien—Durbin always does business, but this one topped them all. She has a grand supporting cast, and Pat O'Brien's role helped the male interest. Everyone satisfied. Played Monday-Wednesday, Feb. 21-23.—C. A. Smith, Regent Theatre, Chapleau, Ont., Canada. Small town patronage.

HOSTAGES: Luise Rainer, William Bendix—As our patrons won't pay to be depressed, I double billed this with Universal's "Always a Bridesmaid," starring the Andrew Sisters. Personally I thought "Hostages" one of the best, but it brought in the poorest gross in a long time. Bendix did a fine job. Played Thursday-Saturday, Feb. 10-12.—C. A. Smith, Regent Theatre, Chapleau, Ont., Canada. Small town patronage.

IT COMES UP LOVE: Gloria Jean, Donald O'Connor, Ian Hunter—This picture proved to be a good Christmas attraction. It held up well for three days. This O'Connor boy is sure going places.—S. Stone, Star Theatre, Unity, Sask., Canada. Rural and small town patronage.

MAN FROM MUSIC MOUNTAIN: Roy Rogers—Rogers does alright for us, and has a definite draw. Played Friday, Saturday, March 3, 4.—Harland T. Rankin, Plaza Theatre, Tilbury, Ont., Canada.

SHADOW OF A DOUBT: Teresa Wright, Joseph Cotten—Here is a picture with the typical "Hitchcock" touch. It will do well for you, if you exploit it properly. Business good.—S. Stone, Star Theatre, Unity, Sask., Canada. Rural and small town patronage.

SONS OF DRACULA: Lon Chaney, Louise Allbritton—Here is a good chiller-diller which pleased my patrons. We had better than average business for this type of show. Played Tuesday, Feb. 29—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

TOP MAN: Donald O'Connor, Peggy Ryan—O'Connor and Peggy Ryan are popular here, but why Susanna Foster was thrown in is a mystery to me and my patrons. I double billed this with Universal's "Strange Death of Adolph Hitler." Average business. Played Thursday-Saturday, Feb. 17-19.—C. A. Smith, Regent Theatre, Chapleau, Ont., Canada. Small town patronage.

TOP MAN: Donald O'Connor, Peggy Ryan—This is a better than average picture, but still not near the top bracket; however, let's have more like this one. Average business. Played Sunday, Monday, Feb. 20, 21.—Leonard J. Leise, Rand Theatre, Randolph, Neb. Rural and small town patronage.

WE'VE NEVER BEEN LICKED: Richard Quine, Noah Beery, Jr.—Due to a severe cold spell, business was below average. Played Monday-Wednesday, Feb. 7-9.—C. A. Smith, Regent Theatre, Chapleau, Ont., Canada. Small town and rural patronage.

Warner Brothers

ADVENTURE IN IRAQ: John Loder, Ruth Ford—Trade this off for a Warner two-reel Technicolor short and you'll get the best end of the trade.—Sammie Jackson, Jackson Theatre, Flomaton, Ala.

ALWAYS IN MY HEART: Kay Francis, Gloria Warren, Walter Huston—We picked up this old picture, and what a treat it was. Everyone liked it and business was good. Played Thursday-Saturday, Feb. 17-19.—M. Bailey, Strand Theatre, Dryden, Ont., Canada. Small town patronage.

DESERT SONG, THE: Irene Manning, Dennis Morgan, Bruce Cabot, Lynn Overman—This picture is just as good as it was when John Boles made it some time ago. It has beauty of score and Miss Manning has a fine voice. There is action, story and completeness, that makes a fine audience picture. There are a few that don't go for these high class musicals, but very few. Now let's have "Rio Rita" and a few more of the top liners of the same type. I know that they will do business. The scores of these operettas are still the best and most popular with the general public.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

GEORGE WASHINGTON SLEPT HERE: Ann Sheridan, Jack Benny—This is no excuse for a picture. No one liked it and they said so. Jack Benny hasn't made a picture, with the exception of "Charlie's Aunt," in my estimation.—S. Stone, Star Theatre, Unity, Sask., Canada. Rural and small town patronage.

NORTHERN PURSUIT: Errol Flynn, Julie Bishop—In the land of snow and mounties, I expected to starve on this one. However, I had a pleasant surprise, business was above average. Played Thursday-Saturday, Mar. 2-4.—C. A. Smith, Regent Theatre, Chapleau, Ont., Canada. Small town patronage.

OKLAHOMA KID: James Cagney, Humphrey Bogart—I played this as a reissue on Wednesday, Feb. 16. Don't play this for camp shows, as it is just another Western with fast shooting and riding. My parons walked out during both shows.—F. A. Falle, F-S, No. 1 B & G School, Jarvis, Ont., Canada.

OKLAHOMA KID: James Cagney, Humphrey Bogart—We had the biggest weekend business in over a year, although we ran this about three years ago.—E. D. Chessman, Earle Theatre, Macclenny, Fla. Small town patronage.

OLD ACQUAINTANCE: Bette Davis, Miriam Hopkins—This is an excellent play made into an absorbing picture, especially for the women trade. Pleased all who came, including 248 Bond buyers on Monday night. Business good. Played Sunday, Monday, Feb. 13, 14.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

(*Continued on following page*)

(Continued from preceding page)

OLD ACQUAINTANCE: Miriam Hopkins, Bette Davis, Gig Young—It is a class picture, and fully up to the standard of the Davis pictures. The rank and file did not go for it any too well.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

THREE CHEERS FOR THE GIRLS: Broadway Brevities—Warner makes nice musicals. This one is really something.—Harland T. Rankin, Plaza Theatre, Tilbury, Ont., Canada.

WATCH ON THE RHINE: Bette Davis, Paul Lukas—This is a class picture that naturally failed to draw in our locality. The acting of the characters was superb, but Miss Davis has no drawing power with the majority of my patrons. Played Sunday, Monday, Feb. 27, 28.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

Short Features

Columbia

MY WIFE'S AN ANGEL: All Star Comedy—This is a good comedy. The crowds ate it up and it provided lots of laughs.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

SCREEN SNAPSHOTS, No. 4: Screen Snapshots—These shorts are very popular here, and this particular one got a nice hand at the start and finish.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

Metro-Goldwyn-Mayer

SEVENTH COLUMN: Pete Smith Specialties—Here is another good Smith with prat falls for laughs. I'll bet Pete could make some dandy two-reel comedies. —E. A. Lindenau, Arthur Theatre, Lemont, Ill.

YANKEE DOODLE MOUSE: Technicolor Cartoon —Here is a swell cartoon. Metro sure can make cartoons. This one will bring the house down.—S. Stone, Star Theatre, Unity, Sask., Canada.

Paramount

ALL SAILS SET: Sportlight—This shows the basic training for our Merchant Marine. It has an interesting narration by Ted Husing.—J. A. Reynolds, N. J. State Prison, Trenton, N. J.

CARIBBEAN ROMANCE: Musical Parade—This is just what the doctor ordered to break up the double feature evil. It is in beautiful Technicolor and better than most second features. I would like more of this type, short and sweet.—E. A. Lindenau, Arthur Theatre, Lemont, Ill.

EGGS DON'T BOUNCE: Little Lulu—This was made into a nice little short.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

HEN PECKED ROOSTER: Noveltoon—Here is a very clever and entertaining short.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

HER HONOR, THE MARE: Popeye the Sailor—This is a Popeye short in Technicolor. Fair.—C. A. Smith, Regent Theatre, Chapleau, Ont., Canada.

MOMENTS OF CHARM: Headliner—This is a reissue. Phil Spitalny undoubtedly has the best all-girl orchestra and aggregation in the business. We were glad to see him and his unit again.—J. A. Reynolds, N. J. State Prison, Trenton, N. J.

TAILS OF THE BORDER: Speaking of Animals —This is a speaking animal series. It consists of all dogs and is very entertaining.—C. A. Smith, Regent Theatre, Chapleau, Ont., Canada.

RKO Radio

ARCTIC PASSAGE: This Is America—Here is a swell two-reeler dealing with the Alaska highway.—S. Stone, Star Theatre, Unity, Sask., Canada.

RACING ROYALTY: Sportscope—Here is a good sports reel.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

REASON AND DEMOTION: Walt Disney Cartoon —Here is a very good color cartoon from Disney which carries a message.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Twentieth Century-Fox

AIRWAYS TO PEACE: March of Time—March of Time gives an excellent preview of what we can expect in the transportation of freight by air in the post-war future.—J. A. Reynolds, N. J. State Prison, Trenton, N. J.

ALONG THE TEXAS RANGE: Adventures of Newscameraman—This is a good subject worth playing. The music at the end is very fitting.—S. Stone, Star Theatre, Unity, Sask., Canada.

SHORT PRODUCT PLAYING BROADWAY

Week of March 11

ASTOR

Silver Wings	20th Cent.-Fox
The Helicopter	20th Cent.-Fox
Feature: Lifeboat	20th Cent.-Fox

CAPITOL

Zoot Cat	MGM
Why Wartime Taxes	WAC
Feature: The Bridge of San Luis Rey	United Artists

CRITERION

Jungle Jive	Universal
Animal Tricks	Universal
Prices Unlimited	RKO Radio
Feature: Ladies Courageous	Universal

GLOBE

Why Wartime Taxes	WAC
Feature: The Uninvited	Paramount

HOLLYWOOD

Dogie Roundup	Vitaphone
Meatless Fly-Day	Vitaphone
Feature: Passage to Marseille	Warner Bros.

MUSIC HALL

Sweden's Middle Road	20th Cent.-Fox
Feature: Up in Arms	RKO-Goldwyn

PARAMOUNT

G. I. Fun	Paramount
Popular Science, No. 2	Paramount
Eggs Don't Bounce	Paramount
Why Wartime Taxes	WAC
Feature: Lady in the Dark	Paramount

RIALTO

Hungry Goat	Paramount
Symphony Hour	RKO Radio
Why Wartime Taxes	WAC
Feature: The Curse of the Cat People	RKO Radio

ROXY

Community Sing	Columbia
Steamboat on the River	20th Cent.-Fox
Why Wartime Taxes	WAC
Feature: The Purple Heart	20th Cent.-Fox

STRAND

Over the Wall	Vitaphone
Struggle for Life	Vitaphone
Tom Turk and Daffy	Vitaphone
Feature: Shine On, Harvest Moon	Warner Bros.

FUSS AND FEATHERS: Dribble Puss Parade—Our booker gave us a lot of eggs, chicken and feather shorts this week, but that was O.K.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

HELICOPTER, THE: Terryoon—This is an entertaining color cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Universal

ANY CHICKENS TODAY: Variety View—This made a nice short—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

WORLD'S YOUNGEST AVIATOR: Person-Oddities—There is a lot of entertainment in this "Believe It or Not" reel about a 10-year-old aviator and other strange people.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Vitaphone

ARISTO CAT, THE: Merrie Melody Cartoon—This is one of the best on the market in Merrie Melodies. —S. Stone, Star Theatre, Unity, Sask., Canada.

CALIFORNIA JUNIOR SYMPHONY: Broadway Brevities—This is one of the best short subjects that I have run in my theatre since 1912. I reviewed more good comments on this reel than on any yet. The kid at the piano stole the hearts of my audience; in fact, they were all good.—A. L. Dove, Bengough Theatre, Bengough, Sask., Canada.

DUDE RANCH BUCKAROOS: Sports Parade—Here is a nice single reel with good color. Lots of action and comedy.—S. Stone, Star Theatre, Unity, Sask., Canada.

FIFTH COLUMN MOUSE: Merrie Melody Cartoon—This served the purpose of a cartoon. No laughs.—C. A. Smith, Regent Theatre, Chapleau, Ont., Canada.

GRANDFATHER'S FOLLIES: Featurette—Here is a swell two-reel musical of the Gay Nineties.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

GREY, WHITE AND BLUE: Sports Parade—This shows duck shooting in Technicolor. This type is popular here, especially to the men.—C. A. Smith, Regent Theatre, Chapleau, Ont., Canada.

MEATLESS FLY-DAY: Merrie Melody Cartoon—This is a good color cartoon in the Merrie Melodies series.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

OUR AFRICAN FRONTIERS: Broadway Brevities—Here is a very interesting Technicolor short on North Africa. Many favorable comments.—C. A. Smith, Regent Theatre, Chapleau, Ont., Canada.

SCRAP HAPPY DAFFY: Looney Tunes Cartoon —This is a usual black and white cartoon. The color cartoons seem to go over better.—S. Stone, Star Theatre, Unity, Sask., Canada.

SHEEPISH WOLF, THE: Merrie Melody Cartoon—This short was well received and everyone enjoyed it.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

TED WEEMS MARINE BAND: Melody Master Band—This musical reel is plenty good.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

TIN PAN ALLEY CATS: Merrie Melody Cartoon —This is just fair; a little too much jive and too noisy.—S. Stone, Star Theatre, Unity, Sask., Canada.

WACKIKI WABBIT: Merrie Melodies Cartoon—This is one of the best Bugs Bunny cartoons of the season and it went over big here.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

YOUNG AND BEAUTIFUL: Technicolor Special —Here is a good color reel with lessons on beauty culture. It is very good and so is Gracie Fields in the finale with her patriotic songs.—A. L. Dove, Bengough Theatre, Bengough, Sask., Canada.

Y.M.C.A. and Hi-Y Clubs Get Juvenile Problem

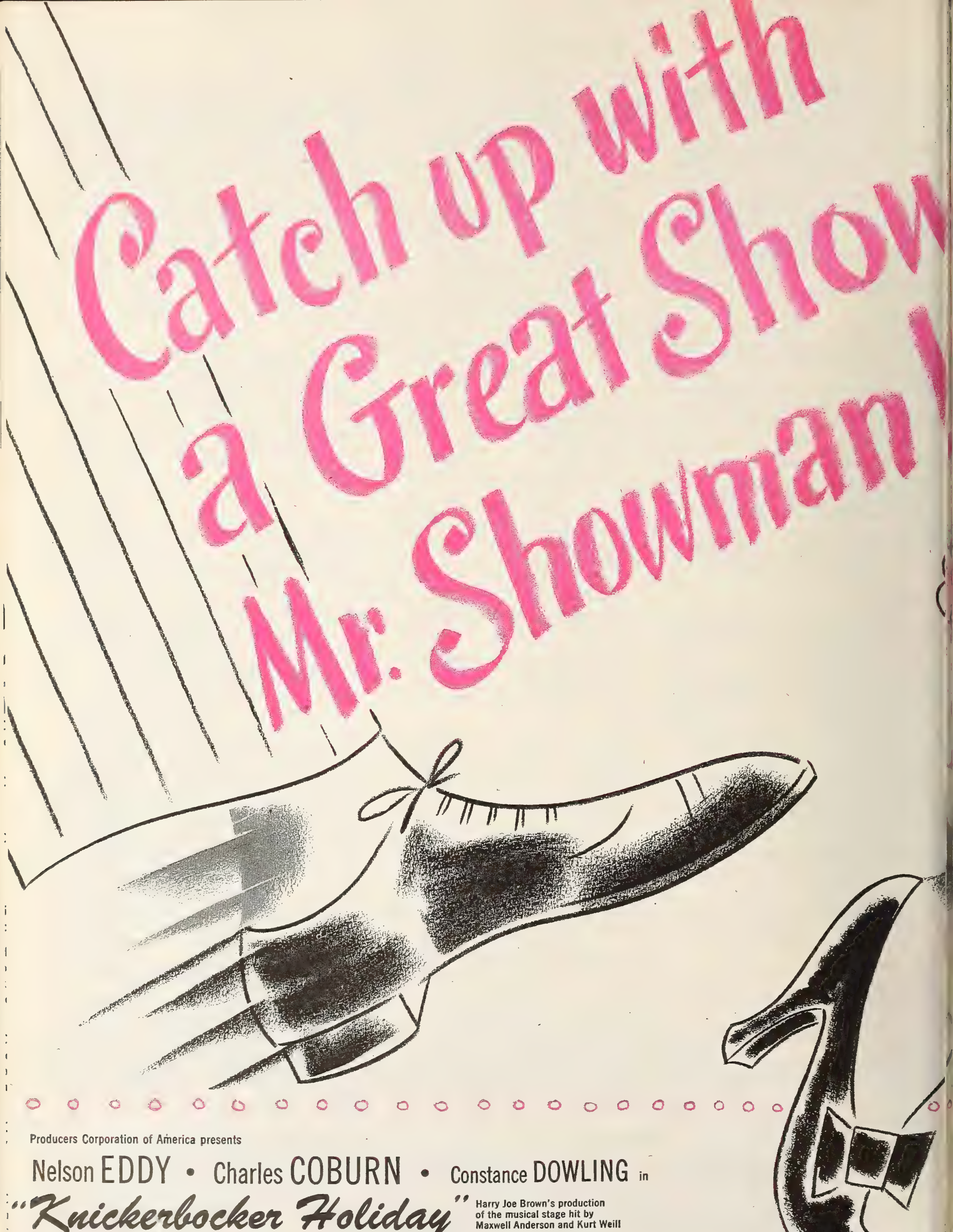
The problem of juvenile delinquency and vandalism was thrown into the lap of the juveniles themselves this week by Nat Wolf, Warner Cleveland zone manager, who invited top Y.M.C.A. officials and about twenty-five members of Ohio Hi-Y Clubs to meet in the Warner screen room and hold an open discussion of the situation. Following suggestions from the Hi-Y members that more neighborhood recreation centers be established and that ignorance was the basis of most of the destruction, it was agreed that an educational program be discussed at the forthcoming meeting of the Hi-Y Council, and that a program should be worked out whereby Hi-Y leaders should take an active part in holding school assemblies for the purpose of education and stressing the importance of civic responsibility. Hi-Yi Clubs are established in all high schools. They have a total membership of approximately 2,000.

Richard Wright, assistant zone manager, listed more than twenty acts of vandalism regularly committeed in theatres.

Also present were C. V. Thompson, president of Fenn College and general secretary of the Y.M.C.A. and E. V. Rasmussen, assistant general secretary. Mr. Thompson is of the opinion that insufficient planned recreation for leisure time is largely responsible for the present situation. Both Mr. Thompson and Mr. Rasmussen agreed that the Hi-Y high school students could do more to curb delinquency and vandalism than adults.

Olivia De Havilland Touring Alaska for Camp Shows

Olivia De Havilland, actress, is touring bases in Alaska for the USO. She is on a routiine with Mary Taylor, professional ice-skater, who has appeared in pictures with Sonja Henie's groups.



Producers Corporation of America presents

Nelson EDDY • Charles COBURN • Constance DOWLING in

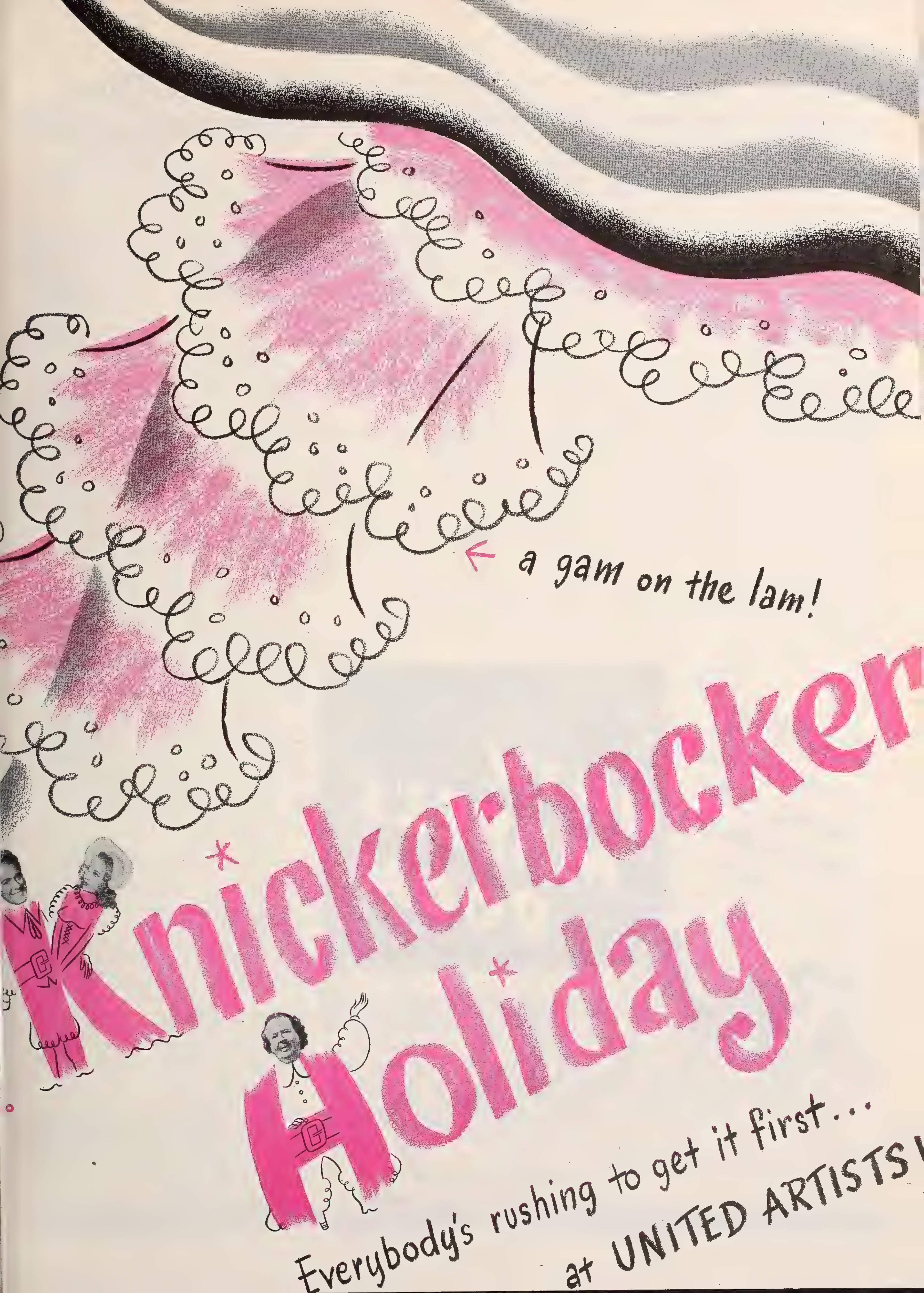
"Knickerbocker Holiday"

Harry Joe Brown's production
of the musical stage hit by
Maxwell Anderson and Kurt Weill

with ERNEST COSSART SHELLEY WINTER, JOHNNY (Scat) DAVIS, OTTO KRUGER, PERCY KILBRIDE, CHESTER CONKLIN, FRITZ FELD and CARMEN AMAYA and her Company

Produced and Directed by HARRY JOE BROWN Screen Adaptation by Thomas Lennon

Screen play by David Boehm and Rowland Leigh • Released thru United Artists


a gam on the lam!
Knickerbocker
Holiday
Everybody's rushing to get it first...
at UNITED ARTISTS

Eastman Reports On War Work

Last week the Eastman Kodak Company released its forty-first annual report to the company's stockholders, telling them of last year's net profit of $22,270,403, up more than a million dollars over 1942, and of a great transition that transformed the plant into an important contributor to the national war effort.

The stockholders learned that the Camera Works and the Hawk-Eye optical plant were almost entirely occupied with the production of special military apparatus and equipment. Also in 1943 the Government erected a seven-story building adjacent to the Hawk-Eye Works, known as the Kodak Optical Works, which is being leased by the company and permitting increased production schedules. The Kodak Park Works, says the report, where the principal products are sensitized films and papers, has a schedule wherein 85 per cent of the total production is directly concerned with the war.

Kodak Limited of England and the Canadian Kodak Company, Ltd., "are delivering substantial amounts of goods under contracts with their respective governments."

The report also told of employee benefits, which, during 1943, totaled $10,804,866, an increase of $1,306,870 over 1942's figures. About one-fifth of the 1943 total went into a wage dividend payable to employees next Monday, under a plan in operation for 30-odd years.

Eastman Kodak has announced a distribution of $2,075,069 in wage dividends to 38,316 Western Hemisphere employees. The rate of the dividend, determined by the company's formula, is $7.50 per $1,000 of individual wages received during the last five calendar years. A total of $1,532,835 was distributed to 26,715 Rochester employees alone.

Western Electric Profit For Year $13,303,000

Western Electric has reported net income for the year as $13,303,000 as compared with $14,119,000 for 1942. Sales totaled $714,338,000 as compared with $573,958,000 in 1942. A decline of 58 per cent was noted in sales to the Bell Telephone Company. Government regulations restricting manufacture of telephone products to war purposes and essential civilian needs were the principal reasons for this decline.

The number of employees on the company's payroll at the end of the year was 89,016 as compared with 76,779 at the end of 1942. At the close of the year, 22,231 men employees had entered the armed forces, the equivalent of almost one-half of the men on the roll when we entered the war. The board of directors Tuesday declared a dividend of 50 cents per share on the common stock payable March 31 to stockholders of record March 24.

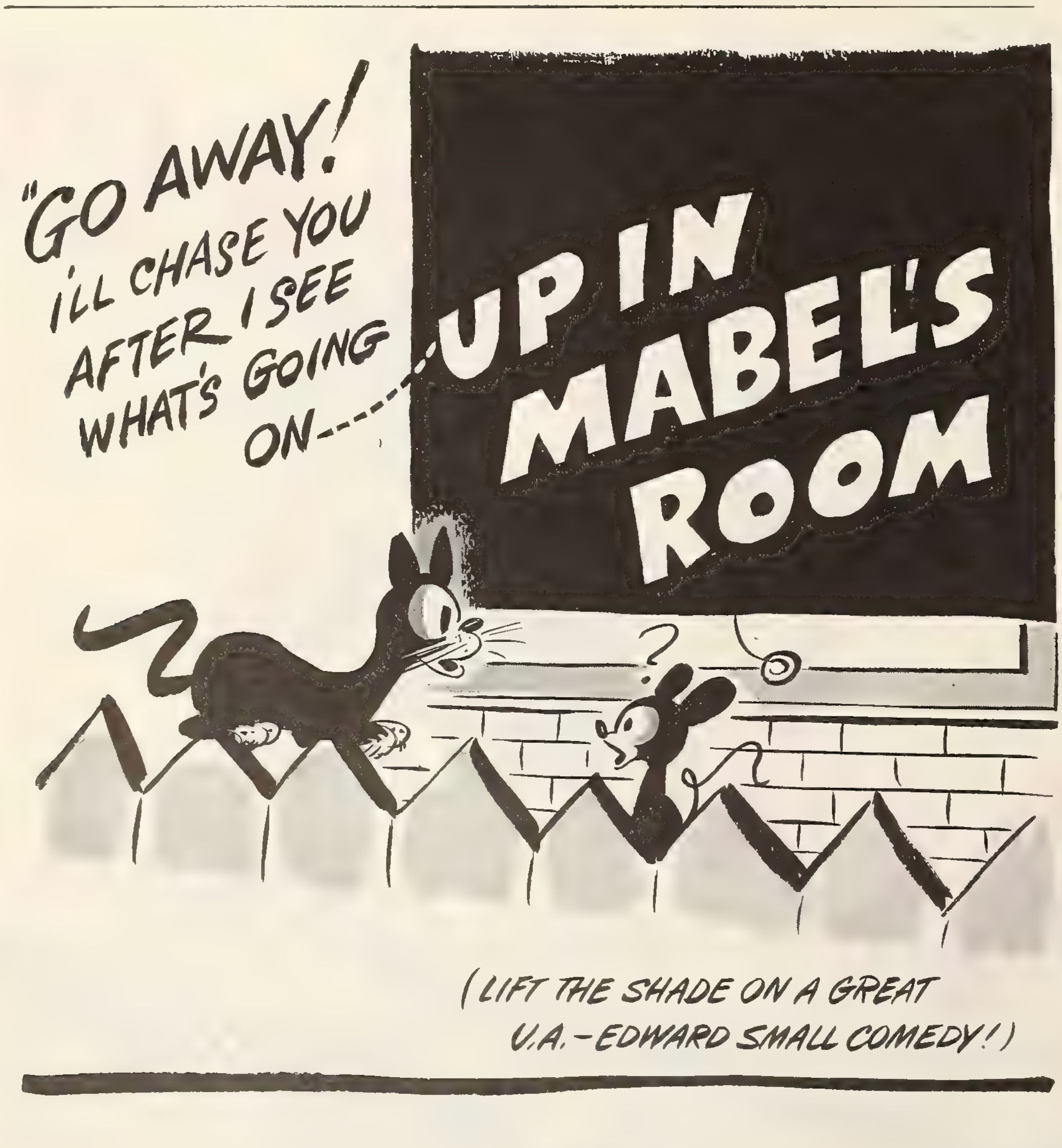
Seven Western Electric men in formal recognition of valor during the past year received the Vail medal in bronze, the largest number ever awarded in a single year.

Television Will Be Debated by SMPE

Whether television broadcasts should be from live action or from films will be debated by speakers at the March 22 meeting, at the Hotel Pennsylvania, New York, of the Atlantic Coast Section of the Society of Motion Picture Engineers. Speakers will be Willie Cooper, of the National Broadcasting Company; and Worthington Miner, Columbia Broadcasting System.

"Moon" Tradeshow March 27

Warners' "Shine On, Harvest Moon," will be tradeshown nationally March 27.


"GO AWAY! I'LL CHASE YOU AFTER I SEE WHAT'S GOING ON---
UP IN MABEL'S ROOM
(LIFT THE SHADE ON A GREAT U.A.-EDWARD SMALL COMEDY!)

Mexican Films Gain in Colombia

Hollywood product led all film imports in Colombia last year, with 170 pictures, according to a report in *Foreign Commerce Weekly*, official publication of the Department of Commerce. Imports from Mexico, however, increased during 1943, with 70 film of all sorts from that country. From Argentina there were 14 and from England three. Since the war, imports from Britain and the U. S. declined, it was reported.

No feature films are produced in Colombia, consequently the 340 theatres in the country are served entirely by imports. Total receipts for 1943 were estimated at $3,448,500, with the share of receipts for U. S. and other foreign companies at about $1,200,000 each.

The number of paid admissions dropped from $27,422,653 in 1942 to an estimated 23,500,000 in 1943, but total receipts increased. Gross box office receipts in 1942 totaled $3,194,435, with the share of the U. S. film companies amounting to $1,160,000 and that of other foreign firms to nearly $900,000.

A large post-war market in Colombia for new apparatus and also for theatre accessories, such as screens, chairs and indirect-lighting fixtures, was forecast, the publication said.

Star's Worth Is Drawing Power, SAG Claims

A motion picture star's worth is box office drawing power, not man-hours worked, according to an 11-page answer made by the Screen Actors Guild in Superior Court, Hollywood. It was offered in connection with Warner Brothers' lawsuit in controversy over the picture, "Hollywood Canteen."

Warners is suing the Guild for an injunction against the Guild rule 33 and for "declaratory relief," or interpretation of the Guild's basic agreement with studios as it pertains to that rule.

The answer contended that the Guild and its board of directors were within their rights in adopting such a rule and that the rule was legal and valid and not in violation of any of Warners' rights under the basic contract between the studios and the actors' union.

R. Beers Loos; Father Of Anita Loos, Dies

R. Beers Loos, father of Anita Loos, the screen writer, died at his home in Santa Monica, Cal., March 7. He was 83 years old.

Thirty years ago Mr. Loos managed a travelling stock company billed along the Pacific Coast as the "Coast Defenders." His daughter wrote her first screenplay, "The New York Hat," in one of her father's dressing rooms.

Mr. Loos at one time worked in the editorial department of the Famous Players-Lasky studio. He had also been a newspaper man and once published a paper in Aetna, Calif.

Walter L. Stokes

Walter L. Stokes, auditor for the Wilby-Kincey circuit of the Southeast, died in Atlanta March 10. He leaves a widow and daughter, and sister. He was 56.

Homer LeTempt

Homer LeTempt, manager of the Interstate Circuit's Aztec theatre, San Antonio, since 1936, died in that city March 8, after an illness of six weeks. He was 42. He leaves his widow, Sally.

Seymour Levine

Seymour Levine, brother of William Levine, of Loew's New York contract department, died in action during the Marshall Islands invasion.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly
in MOTION PICTURE HERALD *for mutual aid and progress*

CHESTER FRIEDMAN, Editor
GERTRUDE MERRIAM, Associate Editor

On Radio Trailers

An idea of the extent to which curtailed newspaper space has affected theatre and picture advertising may be gathered from a news announcement that several film companies have upped their yearly budget for radio promotion to over $1,000,000.

This is also an indication of the fact that the industry is rapidly coming to acknowledge the use of radio promotion in the general advertising scheme.

The advent of the screen trailer provided one of the most powerful means of promoting motion pictures that has been devised. There will be few theatremen who will not concur with this.

Centralization, to a degree, of the preparation and distribution of screen trailers was another forward step which hastened and broadened the use of trailers by exhibitors.

To one who subscribes to the theory that trailers are the greatest single influence in persuading theatre patrons to return next week, it will not seem implausible to endeavor in some way to adapt the same principle of realistic portrayal to radio.

The obvious method would be to provide transcribed scenes of the films' highlights with prefaced comment relevant to the picture title. The theatre announcement and playdate, plus any pertinent information which the local manager wished to insert, could follow the recording.

Some of the film companies have already used a similar idea to exploit certain films, the distinction being that voices of actors other than those who appeared in the picture were used in the recordings.

In introducing a Charles Boyer love scene, we don't think the prospective woman patron who is listening to the radio trailer is as likely to be impressed with a substitute in place of Mr. Boyer's deeply emotional expressions.

In discussing the idea of radio trailers with advertising men who are connected with the picture business, we have been told that there are barriers which make it impractical for the picture stars to make these recordings.

There have been barriers placed before the industry which were circumvented in the past. Others still lie ahead, which will be overcome as, and when, they arise.

And, if radio has proved itself formidable enough to warrant million-dollar budgets from the distributors for advertising promotion, and the theatres have also acknowldged its importance by increased usage, we suspect that in the future—soon, we hope—radio trailers will be as readily available to theatres as those in use on the screen.

△ △ △

When Emergency Hits

The growing menace of hoodlumism made itself apparent once more during the past week and but for the cool thinking and fast action of a young woman assistant manager, a catastrophe might havee resulted. The incident emphasizes the necessity of continual floor coverage on the part of management.

During the morning performance at the RKO Bushwick, Brooklyn, last Tuesday, rival gangs became embroiled in an argument. A police officer in civilian clothes seated nearby attempted to break up the fight but was knocked to the floor by the hoodlums and kicked about.

The officer drew his revolver and fired a shot, which started a general rush for exits.

The assistant manager, Beryl Warren, in charge of the theatre, had the house lights snapped up and put ushers at emergency posts.

The audience, on the verge of panic a moment earlier, filed out of the theatre in orderly fashion.

△ △ △

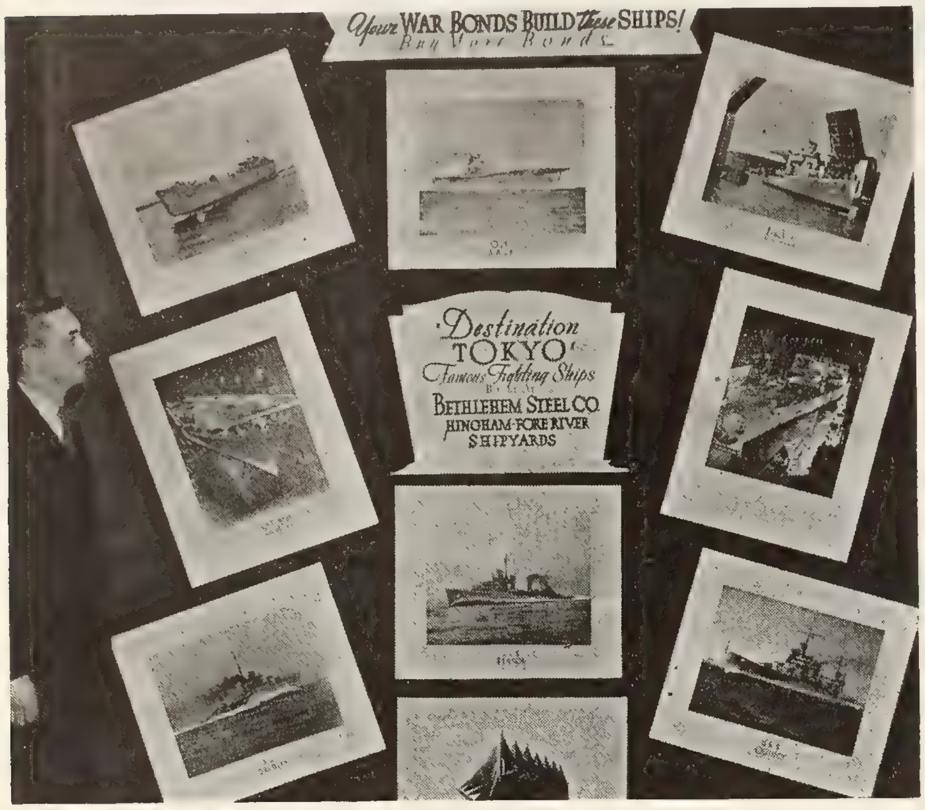
Big City vs. Small Town

Another instance proving that the Big City theatre operator will not hesitate to borrow a good idea from his small town brother manager came up in last week's news report on the opening of the Radio City theatre in Minneapolis.

The rejuvenated movie cathedral will broadcast 60 seconds of late news flashes over the public address system, following the newsreel, at every performance. The broadcast will originate from the 50,000-watt Radio Station KSTP which has studios on the theatre's mezzanine floor—a bit more ostentatious, perhaps, but no more effective.

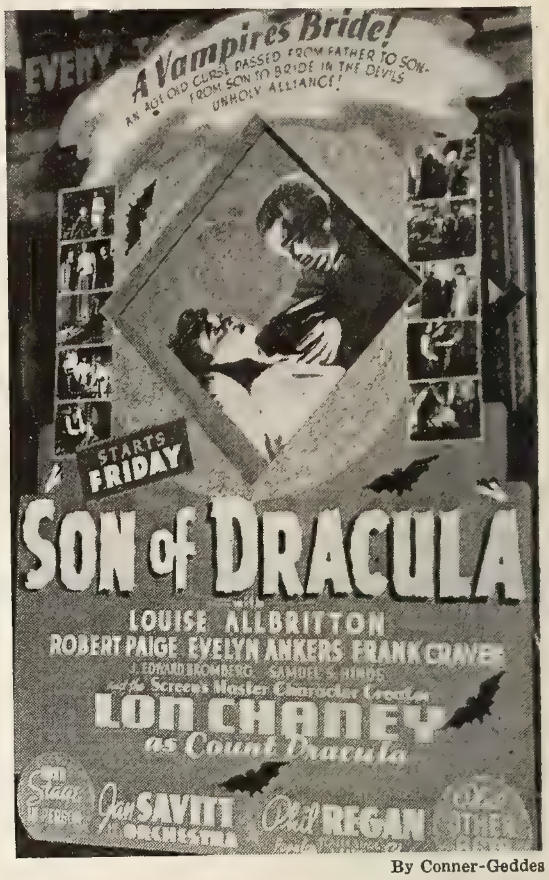
Many theatres located in smaller communities have adopted the idea since it was first innovated by a thoughtful manager in Raleigh, N. C., who sensed the competition offered by important news headlines. —CHESTER FRIEDMAN

PUNCH IN LOBBY DISPLAYS

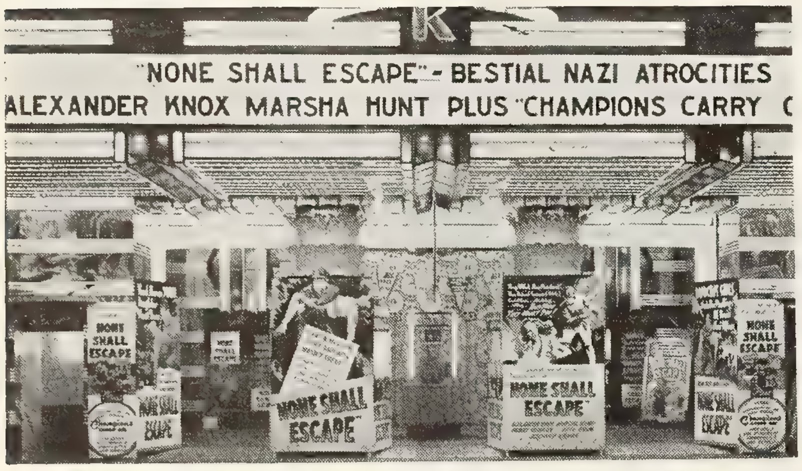

Your WAR BONDS BUILD These SHIPS!
Buy More Bonds
Destination TOKYO
Famous Fighting Ships
Built by
BETHLEHEM STEEL CO.
HINGHAM-FORE RIVER SHIPYARDS

Left, Manager Ben Rosenberg, Metropolitan, Boston, looks over a lobby display fashioned from photos of warships built at nearby shipyard, plugging the engagement of "Destination Tokio".

Right, Lou Mayer, manager of the RKO Palace, Cleveland, dramatizes all the horror of Dracula in this effective lobby setpiece.


A Vampires Bride!
AN AGE OLD CURSE PASSED FROM FATHER TO SON... FROM SON TO BRIDE IN THE DEVIL'S UNHOLY ALLIANCE!
STARTS FRIDAY
SON of DRACULA
LOUISE ALLBRITTON
ROBERT PAIGE EVELYN ANKERS FRANK CRAVEN
LON CHANEY
as Count Dracula
Jan SAVITT ORCHESTRA
Phil REGAN

By Conner-Geddes


"NONE SHALL ESCAPE" - BESTIAL NAZI ATROCITIES
ALEXANDER KNOX MARSHA HUNT PLUS "CHAMPIONS CARRY
NONE SHALL ESCAPE
NONE SHALL ESCAPE

The house staff of the Garrick theatre, Chicago, constructed this eye-catching front for "None Shall Escape".

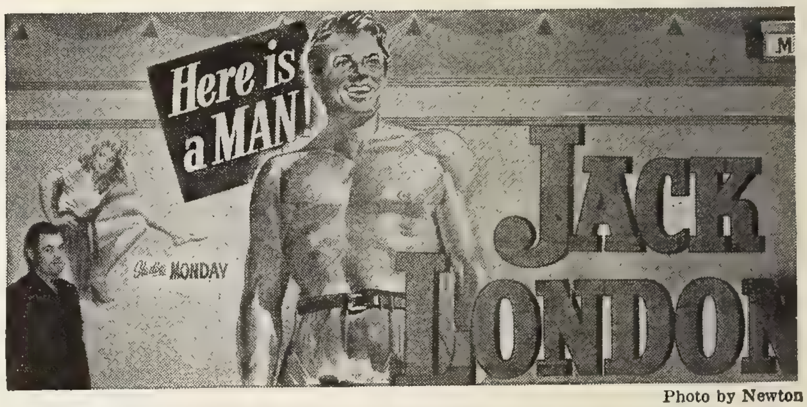
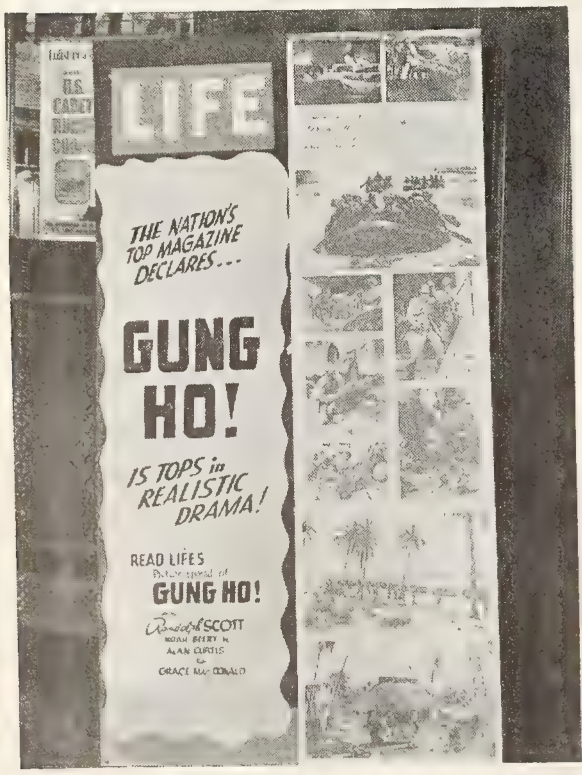

Here is a MAN!
MONDAY
JACK LONDON

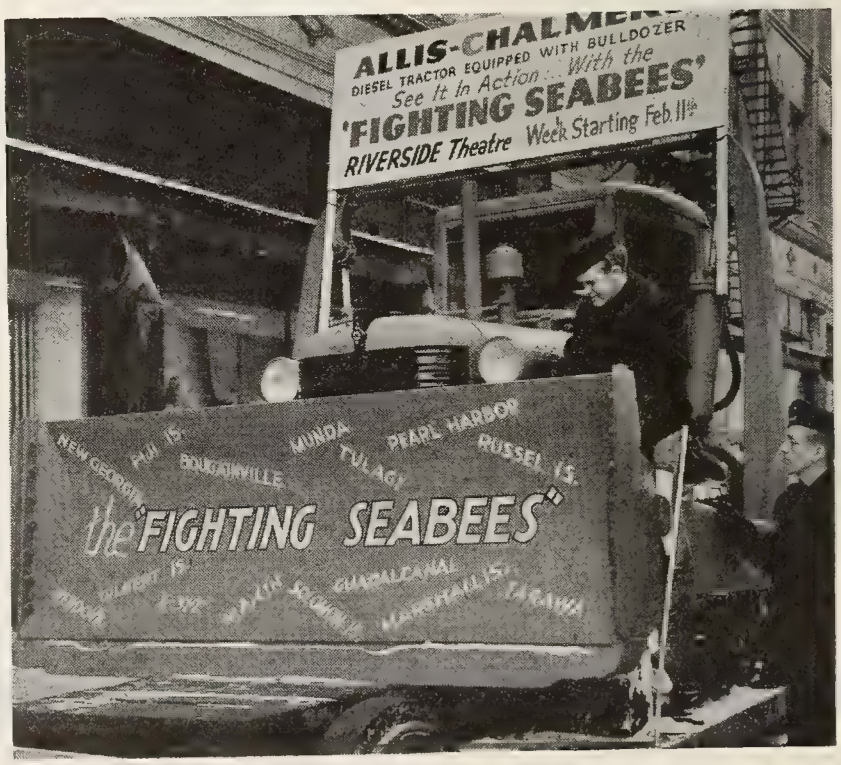
Photo by Newton

Fred Smiley, assistant to Steve McManus at the Elgin, Ottawa, Ont., built this attractive lobby cutout for "Jack London".


LIFE
THE NATION'S TOP MAGAZINE DECLARES...
GUNG HO!
IS TOPS in REALISTIC DRAMA!
READ LIFE'S
GUNG HO!
Randolph SCOTT

Right, solving the problem of a street ballyhoo for "Fighting SeaBees" was simplified at the Riverside theatre, Milwaukee, by getting local manufacturer to loan a tractor and bulldozer similar to those used in the picture.

Leo Rosen, manager of the Strand, Albany, plugged "Gung Ho" by highlighting the attention *Life Magazine* devoted to the picture.


ALLIS-CHALMERS
DIESEL TRACTOR EQUIPPED WITH BULLDOZER
See It In Action... With the
'FIGHTING SEABEES'
RIVERSIDE Theatre Week Starting Feb. 11th
NEW GEORGIA
MUNDA
PEARL HARBOR
BOUGAINVILLE
TULAGI
RUSSEL IS.
the "FIGHTING SEABEES"
GUADALCANAL
MARSHALL IS.
TARAWA

AWARDS CONTENDERS

The showmen listed below are those whose campaigns received during the last two weeks make them eligible for consideration for the First Quarter Quigley Awards.

IVAN ACKERY
Orpheum, Vancouver, B. C.

LIGE BRIEN
Enright, Pittsburgh, Pa.

HARRY BROWNING
M. & P. Theatres, Boston, Mass.

GERTRUDE BUNCHEZ
Century, Baltimore, Md.

JOHN CARROLL
Majestic, Providence, R. I.

LOUIS CHARNINSKY
Capitol, Dallas, Tex.

L. M. CONRAD
Embassy, Johnstown, Pa.

CLAYTON CORNELL
Strand, Amsterdam, N. Y.

A. C. DETWILER
Grand, Latrobe, Pa.

WILLIAM EAGEN
Princess, Sioux City, Ia.

A. EASSON
Oakwood, Toronto, Ont.

DON A. EAGLIN
Strand, Phoenix, Ariz.

SAM FITZSIMMONS
Rialto, Rochester, N. Y.

ARNOLD GATES
Stillman, Cleveland, O.

JOHN HEFLINGER
Valley, North Hollywood, Calif.

J. D. HILLHOUSE
State, Galveston, Tex.

BILL HOYLE
Lichtman, Washington, D. C.

SIDNEY J. KLEPER
Bijou, New Haven, Conn.

JAMES KING
Keith Memorial, Boston, Mass.

FRANK LA BAR
Imperial, Asheville, N. C.

JACK McLENNAN
Capitol, Brockville, Ont.

STEVE McMANUS
Elgin, Ottawa, Ont.

JACK MATLACK
Broadway, Portland, Ore.

LOUIS E. MAYER
RKO Palace, Cleveland, O.

SEYMOUR MORRIS
Schine's, Gloversville, N. Y.

RITA MORTON
RKO Albee, Providence, R. I.

ANDREW NICHOLS
Windsor, Chicago, Ill.

GEORGE PETERS
Loew's, Richmond, Va.

CHARLIE PINCUS
Utah, Salt Lake City, Utah

JESSIE PULCIPHER
Palace, Washington, D. C.

PAUL ROBINSON
Allyn, Hartford, Conn.

CARL ROGERS
Esquire, Toledo, O.

ROBERT ROSEN
Sheridan Square, New York City

GERTRUDE TRACY
Ohio, Cleveland, O.

JAY WILLIAMS
Liberty, Sharon, Pa.

Contest Plugs Reissue of "Star Is Born"

An effective contest was landed in the *Daily News* by Mollie Stickles for the reissue of "A Star Is Born" at the Strand, in Waterbury, Conn. Girls were asked to write about their screen ambitions in a 200-word letter. Cash prizes and theatre tickets were awarded in this connection. 3,000 table and counter doilies were placed about town in leading hotels and restaurants.

In conjunction with "Adventures of Tartu," Mollie promoted one of the largest department stores for the distribution of cards with each purchase made. Each card carried one of the letters from the title, and folks were invited to try to collect a complete set, which was good for a guest admission. A series of teaser cards was made up and spotted prominently throughout the theatre on lobby walls, in men's and ladies' lounges and grand stairway. In addition, the theatrical section of the library featured a still display board for eight days.

Roundtable Discussions Sell "None Shall Escape"

Acting on the suggestion made in the pressbook on "None Shall Escape" theatre managers are arranging for prominent local personalities to go on the air to discuss the post-war punishment of Axis war criminals as an advance plug for the picture. Radio round table discussions have been staged in Portland, Me., by manager Leo Young of the Strand theatre; Hartford, Conn., by manager George Landers of E. M. Loew's; New Haven, Conn., by manager Sidney Kleper of Loew's Poli; and New London, Conn., by Ed O'Sullivan of the Garden.

King Lands Window Displays On His Stage Shows

"Red" King of the RKO Keith Memorial in Boston comes through with evidence of numerous window displays which he has landed to sell his recent stage shows. One for the appearance of Helen Forrest and Shep Fields at the theatre involved a music store which prominently displayed a card calling attention to the show. The appearance of Phil Spitalny's girl band also was the occasion for an effective window tieup.

On all of his stage shows King lands stories and art in the local papers with full credits, while the rotogravure section of the *Boston Herald* recently came through with art on Anne Baxter as she appears in "North Star."

Paper Pays Tribute to "Destination Tokyo"

For the engagement of "Destination Tokyo" the Victory theatre, Dayton, O., arranged with the *Dayton Daily News* to publish a tribute to the nation's submarine heroes, under the heading of The Silent Service, with a page layout of scenes from the picture taken by the newspaper's photographer right off the screen in the theater on the opening day of the run.

The layout was designed to give "landlubbers" an insight into the fascinating technical aspects of submarine activity.

Idea for the stunt came from M. E. Scott, photo editor of the *Dayton Daily News,* who worked it out in collaboration with Man Kohnoopf, Sunday editor, and the feature appeared in the paper's Sunday magazine section.

Light Poles Advertise "Higher and Higher"

Through the cooperation of city officials, Joe Samartano at the Palace theatre, in Meriden, Conn., secured permission to tack cards on all light poles around the downtown area with copy reading: "Raise Meriden's War Bond Sales 'Higher and Higher'. Buy a Bond Today." Directional arrows carrying the picture title were used on the sidewalk effectively, since the theatre is on a hill. A boy walked the streets on stilts carrying a card reading: "I'm Going 'Higher and Higher' to see," etc.

A Frank Sinatra song contest was held in conjunction with the weekly amateur shows at the theatre; displays were landed in numerous music stores which plugged the sales of tunes sung by Sinatra and an essay contest on "What I Like About Frank Sinatra's Voice" was landed in one of the newspapers.

Groom's "Lost Angel" Cards

Through a promotion effected by Arthur Groom at Loew's State theatre, in Memphis, 1,200 window cards were distributed by the Coca-Cola people. This was a city-wide distribution, which included all agents locally. The cards featured a large cut of Margaret O'Brien and James Craig sharing a bottle of the beverage.

SeaBees Band Attends Providence Opening

Through the cooperation of the Naval Construction Training Center at Camp Endicott, Davisville, R. I., Edward Reed, manager of the Strand theatre in Providence, secured the services of the camp's sixty-piece band for the opening night of his engagement of "The Fighting SeaBees,"

The SeaBee Military Band presented a half-hour program over station WEAN, broadcast from the stage of the Strand.

Camp Endicott prepared a program for the showing which was distributed to the audience on the opening night.

Publicity for the Providence run included advance mention of the WEAN broadcast in the *Evening Bulletin's* "For the Love of Mike" radio column. The advertising campaign for the engagement included additional newspaper advertising and radio spots.

Wave Recruiting Tied to "Destination Tokyo"

Through the cooperation of the War Production Board, Bernie Hynes at the Denver theatre, in Denver, Colo., succeeded in having 5-by-8 "Destination Tokyo" stickers posted in industrial plants, schools and salvage depots. In addition, PTAs used stickers for their tin drive in the schools.

Another highlight of the campaign was a recruiting booth for Waves, which was set up in the lobby one week in advance. The Rocky Mountain Arsenal supplied 10 bomb crates for lobby display, each appropriately labeled, jumbo recruiting cards were posted on telephone poles about the city and the theatre staff spotted stickers around town.

Exploiting the New Films

How the recent pictures are being sold at the first run and pre-release date showings

SEE HERE, PRIVATE HARGROVE

Because the hero of the picture was originally identified with the *Charlotte News* before his induction into the Army, "See Here, Private Hargrove" had its world premiere in Charlotte, N. C.

The exploitation campaign for the attraction was handled by Jack Austin, manager of the Carolina theatre, assisted by Al Burks and Ken Prickett, field men for M-G-M.

The newspapers naturally gave the event tremendous publicity breaks which started off with details of a luncheon tendered to newspaper executives, civic leaders and officials of the local Service Clubs with Mayor Herbert H. Baxter representing the city.

Campaign Inaugurated with Mayor's Proclamation

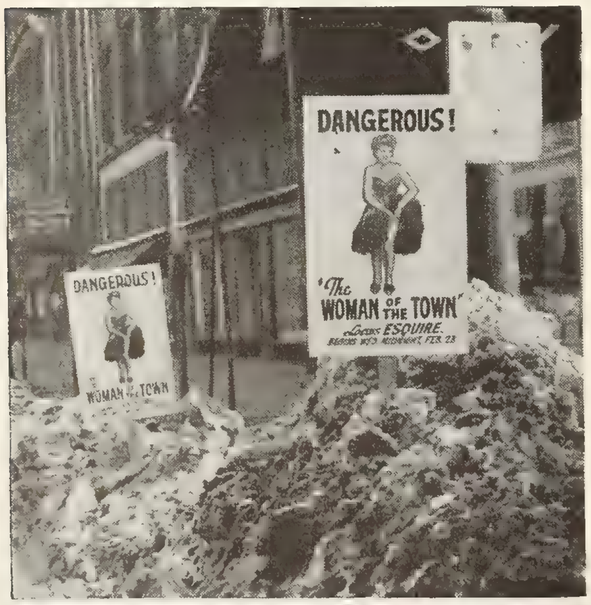
Mayor Baxtor issued a proclamation designating "Marion Hargrove Week" and approved a resolution passed by the city council naming a street in honor of Hargrove. News and photo breaks hit the dailies.

Special tieups were arranged with the Dixie News Co. and the Duke Power Co. whereby all delivery trucks of these firms were bannered for the picture's run. 75 window tieups were garnered with feature windows in the downtown area. Shields were placed on all street lamp posts with appropriate tiein copy and a huge net banner was displayed across the main street plugging the picture and the opening.

Outdoor Advertising included posting of 24-sheets, three-sheets and window cards.

Use of radio spot announcements was abundant and a tieup with Station WSOC resulted in a 30-minute "Salute" broadcast on opening night which was received and amplified to the theatre audience.

On opening day of the picture three Army jeeps with buglers obtained from nearby camp Sutton, toured the city, beginning at six o'clock in the morning. The jeeps were bannered, "Reveille Performance, War Workers, Wake Up and Buy War Bonds, See Here, Private Hargrove, at the Carolina theatre." The cars returned to the theatre a half hour before opening at eight o'clock after arousing the entire town with a rendition of reveille.



Carl Rogers' exploitation for "Woman of the Town" at Loew's Esquire, Toledo, included a ballyhoo girl shown at right. Above, a timely storm presented opportunity for him to get snowpile placards spotted at prominent points around town.

War Plants Promote Production Drive

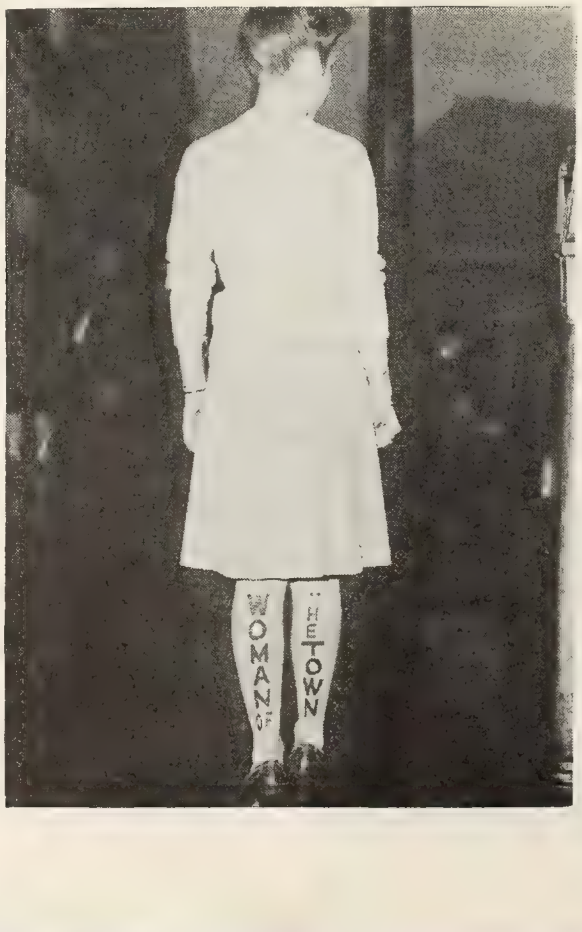
National Carbon Company and U. S. Rubber Company tied in with the picture, each offering a War Bond to the worker who turned in the best production record on opening day as a tribute to the American Soldier. The theatre also distributed 100 guest tickets to see the picture to those who led in production on the same day.

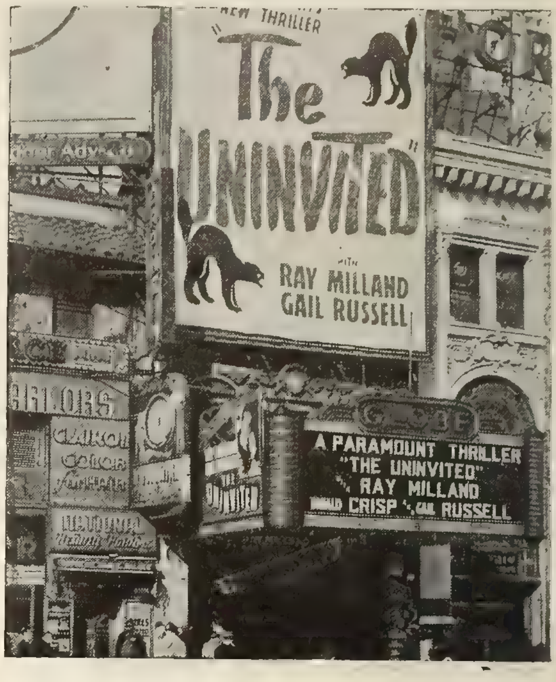
By special arrangements with transportation officials, buses returning to the city with war workers from out-of-town plants used the theatre as a terminal on opening day. Those returning from the night shift at seven a.m. were served coffee and doughnuts in the theatre lobby before attending the show.

LIFE BOAT

The campaign for the engagement of "Life Boat" at the Glove theatre, Gloversville, N. Y., had two distinct sales angles which were put over by Lou Hart.

A teaser campaign was set in motion through a series of display ads centering around the theme, "Who Goes Primitive, First . . . Man Or Woman?"





During the current showing of "The Uninvited" at the Globe theatre, New York, space above the marquee was utilized for this huge sign. Cats' eyes had flasher contraption at night, adding to the weird effect.

The other idea capitalized on the vast amount of newspaper and radio comment regarding the director's treatment of the Nazi superman and involved treatment as "The Most Discussed Picture Of 1944."

Hart also promoted a contest, offering cash awards to patrons of the theatre who after seeing the picture could identify the director, Mr. Hitchcock. Details of the contest explained that the director has made a point of producing, directing, assisting in the writing of and appearing in all of his past productions.

Since the whole story plot revolves about nine characters in a boat, Mr. Hitchcock was faced with a problem—how to manage an appearance. Hart included a description of the director and challenged the patrons to recognize him.

The stunt also received cooperation from the news editor of the *Leader Republican.*

For the picture's engagement at the Imperial theatre, in Asheville, N. C., manager F. LeBar, Jr., supplemented his usual advertising channels with radio spot announcements; 24-sheets which were spotted at prominent locations; hotel inserts and a lobby display.

SONG OF BERNADETTE

An extensive and impressive advertising campaign recently highlighted the premiere of "Song of Bernadette," at the Rivoli theatre, in New York.

Hal Horne, director of advertising and publicity for Twentieth Century-Fox, personally planned and directed the campaign

(Continued on opposite page)

"Lady in the Dark" Hits Page One in Boston

(*Continued from opposite page*)

using an approach which incorporated all the beauty and appeal of the vehicle into a powerful selling media.

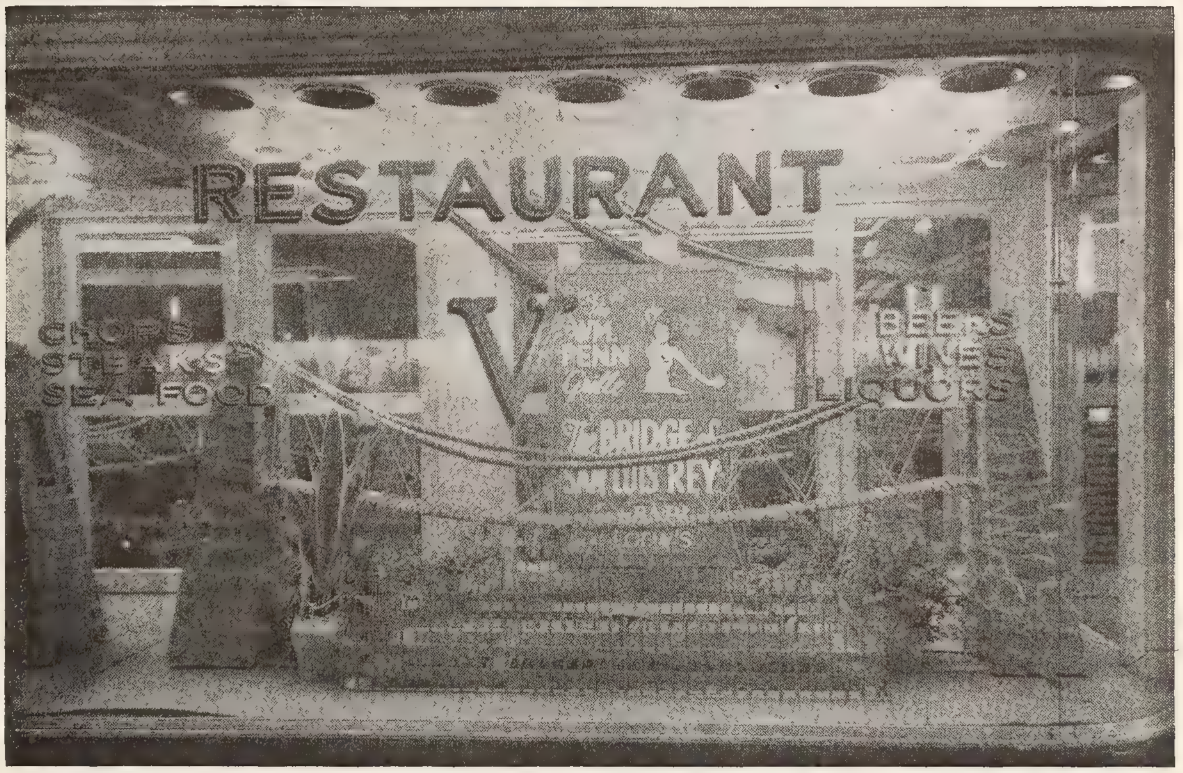
Supplementing heavy advertising well in advance of opening, book tieups were promoted with numerous bookshops. Department stores featured full window displays, while art and feature stories appeared in all New York newspapers.

Radio promotion, spot announcements and an outdoor campaign employing a novel upright 24-sheet were employed.

An invitational premiere heralded the picture's opening with society, civic, radio, stage, screen and press representatives in attendance.

Giant floodlights lit up the scene, as the throngs of spectators were held back by a cordon of mounted police, who were on hand to guide the arrival of the distinguished audience.

Newspapers and magazines accorded the picture an impressive amount of free space.



For the opening of "Bridge of San Luis Rey" at the Regent, Harrisburg, Pa., Sam Gilman placed this miniature 9-foot span, over running water, in the window of the Hotel William Penn grill where it commanded the attention of passersby.

Star Appearance Aids Tulsa Premiere

In Tulsa, Okla., the picture was accorded a twin opening at the Orpheum and Ritz theatres, preceded by an extensive advertising campaign under the supervision of Ralph Talbot, operator of the two houses. Tom Herrick, advertising manager for the theatres handled the details.

Jennifer Jones, star of the picture, made a personal appearance in conjunction with the opening and despite a 75% reduction in newspaper display space in effect locally, 1200 inches of news space were garnered as free publicity.

The *Tulsa World* put out a special edition in connection with the star's arrival with a three column art spread and story on page one.

One thousand cards were imprinted with copy, welcoming Miss Jones to the city and were distributed in department stores, hotels, etc. The downtown section was decked out with 60 foot banners carrying welcome copy which were stretched across the thoroughfares. (See photo above.)

WELCOME JENNIFER JONES

Thirty-two windows in the downtown section carried art display for the attraction and theatre credits.

A saturation campaign on the radio included frequent plugs and spot announcements starting a week before opening. Miss Jones' broadcast from the theatre stage on opening night was the climax of the radio promotion.

LADY IN THE DARK

"Lady In The Dark" made its Boston premiere engulfed in a wave of publicity that has been seldom accorded to a picture by the Hub-city newspapers.

Harry Browning, advertising and publicity director for the M & P circuit, Paul Levi, publicity head for the Metropolitan theatre and publicity director Jack Saef, of the Paramount theatre concurred on the brilliant campaign which preceded the picture's opening at the Paramount.

Phyllis Brooks, who has a featured role in the film attraction, and Powers models modeled 30 of the costumes used in the production at a fashion preview which was staged to an overflow audience at Filene's department store.

The preview was repeated on the stage of the Paramount in conjunction with a War Bond premiere and served as a "live" trailer in advance of the opening.

The newspapers unleashed a veritable barrage of publicity when a local girl was selected to be a "Cinderella Bride" and was married in the original wedding gown worn by Ginger Rogers in the picture.

The local Cinderella girl was wedded to a Serviceman with Miss Brooks and the Powers models acting as bridesmaids.

Newspapers devoted columns of art and stories to the procedure including many first page breaks.

For the New York opening of the picture, special screenings were arranged for fashion designers, buyers and department store executives, fashion editors, music critics, radio executives and band leaders.

Special Prologue Number Used by Pincus on "Gung Ho"

As part of his campaign on "Gung Ho" at the Utah theatre in Salt Lake City, Charlie Pincus used a prologue number ahead of the feature. The stage was dressed with palms, sandbags, machine guns, etc., and lit to resemble a night scene in the South Pacific jungle. A record "Call to the Colors" was played on the public address system at the close-in for the feature as the lighting came up on the stage set. Charlie then segued into the technicolor footage of the Star Spangled Banner and opened the curtains slowly as the people rose to sing the National Anthem. As the feature hit the screen at the end of the Anthem, the lights came down on the stage set.

Other highlights included a special preview for all branches of the service. Gold Star Mothers, Navy Mothers, etc., a tiein was made for the first anniversary of the Marine Women's Reserve and window cards were placed all over town tying in the picture.

Cornell Ties "Henry Aldrich" To Boy Scout Week

Ten days in advance of "Henry Aldrich, Boy Scout" at Schine's Strand, in Amsterdam, N. Y., Clayton Cornell advised Scout leaders of playdates and they in turn announced them at the next troop meetings. A special section was put aside for the Scouts attending the opening. Readers were obtained in the local daily and a two-column scene mat from the picture was run. The feature was shown in conjunction with the Scout Anniversary week, and the publicity carried the theme that the picture had been especially booked for the occasion.

SHOWMEN PERSONALS

IN NEW POSTS—J. J. Parker, Eastwood, East Hartford, Conn. Jack Katz, Century, Chicago, goes to the Roosevelt, there. Tom Ducworth of the Coronel, Evanston, Ill., to the Pantheon and Dave Chatkin from the Pantheon to the Century. Bill Gerst now at the Senate, in Pittsburgh. W. A. Steffes of the State, Minneapolis, becomes managing director of the Radio City theatre. Nicholas Bracates, Palace, Torrington, Conn., to the Commodore Hull, in Derby. Charles Craig of the Commodore Hull goes to the Rialto, in South Norwalk. John Scanlon, Jr., from the Tremont, in Ansonia, Conn., to the Palace, Torrington. James Tuffy, Capitol, Danville, Pa., to the American, Pittston, replacing Matt O'Keefe. Frank Fitz of the Columbia, in Bloomsburg, succeeds Tuffy and Charles Wiergle goes to the Columbia. Harry Klotz, Esquire, Toledo, to the Broad, Columbus, succeeding William C. Aiken, transferred to the Grand, St. Louis. Harry Nelson, Pearl, Philadelphia, Pa. Robert Salters, Royal, Detroit. Niels Nelson, Ruper, Detroit. Charles Davie, Detroit. Morry Baker, Barry, Pittsburgh. Jimmy Salmans, Northside, Pittsburgh, Pa. Henry Bergman, Aztec, San Antonio. Jack O. Mitchell, Majestic, San Antonio. Shirley Schwartz, Esquire, Des Moines, Ia.

ASSISTANT MANAGERS—Charles Levinson, Loew's 167th Street, New York City, to the Metropolitan. Margaret Robinson from the Dyckman to the Burnside. Milton Schwartz from the Premiere to the Kings. Henry Shamp from the Melba to the Premiere. Harold Zehner at the Kings leaves to join M-G-M sales force in Buffalo. Edward Goodford to the State, Minneapolis.

IN THE SERVICE—Robert Sidman, formerly Senate, Harrisburg, Pa. Nick Lavadore, Crown, New Haven, Conn. Fred Raimo, Rialto, South Norwalk, Conn. Paul Kleinman, Pearl, Philadelphia, Pa.

HAPPY BIRTHDAY— J. R. Smith, George Heeley, Jr., Thomas J. Bogan, Joe R. Wills, Karl Schmidt Joseph Liss, Max Davey, J. J. Kalix, Harold P. Midgley, Raymond L. Jones, El Perruzzi, Harry Greenman, E. E. Seibel, Eli H. Arkin, Sidney M. Blumenthal, Frank Burton, Walter W. Leach, Henry F. Lake, Fred E. Baldwick, Irving M. Ginsberg, Ray A. Holtz, Dick A. Raub, J. F. Bradshaw, S. L. Masden, Bill Headstream, Lige Brien, James D. Denny, David Weinstein, J. Noble Arnold, Peter Broadhead, Arthur R. Morton, Harry Rose, Leo A. Schuessler, Rei Terry, Leonard Kraska.

Jap Gun Used as Display On "Guadalcanal Diary"

Reported by Harry D. Stearn as an excellent attention-getter for "Guadalcanal Diary" at the Manring theatre, in Middlesbooro, Ky., was a Japanese gun promoted from a local resident who received it somewhere in the South Pacific. The gun which was on display in the lobby for two weeks in advance of the opening created plenty of excitement.

Numerous windows of Marine material were promoted; special heralds were distributed and stencils were used on street corners throughout the town. A five-column mat was promoted, newspaper stories and art landed and a special front constructed for the engagement.

USO Helps Exploit "Around the World"

Rita Morton at the RKO Albee, in Providence, effected a tiein with the local USO whereby they displayed two one-sheet cards with stills on "Around the World." The theatre also furnished the directors of the USO with three pairs of tickets, which were used as prizes at dances two nights preceding the opening of the picture. Five leading department store restaurants used menus carrying theatre imprint and copy on the picture and the entire trolley and bus system displayed cards plugging the picture.

Scout Exhibit Landed by Charninsky for "Aldrich"

Through a tieup effected by Louie Charninsky at the Capitol theatre in Dallas, Tex., for his date on "Henry Aldrich, Boy Scout," an effective lobby exhibit of Scout paraphernalia was landed, together with Scouts, who manned the displays. Special letters over Charninsky's signature were mailed to all Scoutmasters and cards tacked to all bulletin boards. And to further tie the picture into National Boy Scout Week, Louie constructed a special setpiece which was displayed in front of the theatre during the engagement.

Feldman Promotes Co-op Ad For "Gang's All Here"

One of the largest department stores in Syracuse was promoted recently by Dick Feldman at the Keith theatre for a co-op ad featuring a picture of Alice Faye as she appears in "The Gang's All Here." A beauty parlor also came through with a co-op ad on Miss Faye, with appropriate credits. A limerick contest with guest tickets awarded was also held on the opening day of the picture.

Paul Forster, the theatre organist, plugged the picture in advance and during the run by playing "Hail, Hail, the Gang's All Here" and then tied it up with a plug for the picture. Orchestras about town plugged the music and coverage was landed over station WOLF.

Basketball Auctioned Off At "Basket Wizards" Premiere

For the premiere of "Basket Wizards," a Pathe Sportoscope, starring the Rams of Rhode Island State College, Rita Morton at the RKO Albee, in Providence, arranged with the college to have the team, coach and 15 co-eds appear on the stage opening night. Jack Martin, schoolboy sports editor of the Providence Journal acted as master of ceremonies. The coach and players autographed a basketball, which was auctioned off to the highest bidder in War Bonds. The rally netted $16,300 in Bonds; the ball going for $3,100.

By Staff Photographer

Glenn Ireton of Warner Bros. exploitation staff, Toronto, was a visitor at the Round Table office, last week.

Big Campaign for "Army" In Town of 4,000

An example of the unusual selling effort being put behind "This Is the Army" in the less populous centers is that of M. D. McPhee, manager of the Strand theatre, Newmarket, Ont., with a population slightly under 4,000.

McPhee groomed his campaign with spot announcements, enlisted the assistance of the local military establishment, and then topped his job with a co-op full-page ad in *The Era* of nearby Aurora.

A feature of the promoted page consisted of reproduced photos of a quartet of Newmarket men who are prisoners of war.

APPLICATION FOR MEMBERSHIP

MANAGERS' ROUND TABLE

1270 Sixth Avenue, New York 20, N. Y.

Name ....

Position ....

Theatre ....

Address ....

City ....

State ....

Circuit ....

Absolutely No Dues or Fees

PICTURE GROSSES

A statistical compilation and comparison of Box-Office Performance in first-run theatres

Figures directly below picture title compare dollar gross with average gross and show relative percentage of all engagements tabulated.

Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending October 31, 1943.

SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.

LIFEBOAT (20th-Fox)

Final Reports:

Total Gross Tabulated	$614,800
Comparative Average Gross	562,400
Over-all Performance	109.3%

BALTIMORE—New, 1st week	101.8%
BALTIMORE—New, 2nd week	92.2%
BUFFALO—Buffalo	100.0%
CINCINNATI—RKO Palace	102.0%
CINCINNATI—Keith's, MO 1st week	125.0%
DENVER—Denver (DB) Swingtime Johnny (Univ.)	76.5%
DENVER—Esquire (DB) Swingtime Johnny (Univ.)	77.7%
DENVER—Aladdin, MO 1st week (DB) Swingtime Johnny (Univ.)	142.8%
DENVER—Rialto, MO 2nd week (DB) The Lodger (20th-Fox)	148.0%
INDIANAPOLIS—Indiana (DB) Weekend Pass (Univ.)	86.2%
KANSAS CITY—Esquire	83.3%
KANSAS CITY—Uptown	83.3%
LOS ANGELES—Chinese (DB) The Ghost That Walks Alone (Col.)	96.7%
LOS ANGELES—Loew's State (DB) The Ghost That Walks Alone (Col.)	136.9%
LOS ANGELES—Uptown (DB) The Ghost That Walks Alone (Col.)	104.7%
LOS ANGELES—Fox-Wilshire (DB) The Ghost That Walks Alone (Col.)	117.6%
NEW HAVEN—Loew's Poli (DB) O My Darling Clementine (Rep.)	94.4%
NEW HAVEN—College, MO 1st week (DB) O My Darling Clementine (Rep.)	74.2%
NEW YORK—Astor, 1st week	169.0%
NEW YORK—Astor, 2nd week	144.9%
NEW YORK—Astor, 3rd week	134.2%
NEW YORK—Astor, 4th week	130.4%
NEW YORK—Astor, 5th week	106.2%
NEW YORK—Astor, 6th week	120.7%
NEW YORK—Astor, 7th week	111.1%
NEW YORK—Astor, 8th week	83.0%
PHILADELPHIA—Fox, 1st week	129.2%
PHILADELPHIA—Fox, 2nd week	96.0%
PITTSBURGH—Harris, 1st week	123.7%
PITTSBURGH—Harris, 2nd week	54.4%
PROVIDENCE—Majestic	98.3%
PROVIDENCE—Carlton, MO 1st week	80.0%
SAN FRANCISCO—Fox, 1st week (DB) Charlie Chan in Secret Service (Mono.)	102.5%
SAN FRANCISCO—Fox, 2nd week. (DB) Charlie Chan in Secret Service (Mono.)	100.8%
SAN FRANCISCO—Fox, 3rd week (DB) Charlie Chan in Secret Service (Mono.)	63.5%
SEATTLE—Music Hall	100.0%
SEATTLE—Paramount	88.9%
ST. LOUIS—Fox (DB) My Best Gal (Rep.)	96.2%
WASHINGTON—Loew's Capitol	102.8%

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THE DESERT SONG (WB)

Final Reports:

Total Gross Tabulated	$834,750
Comparative Average Gross	790,300
Over-all Performance	105.6%

BALTIMORE—Stanley, 1st week	112.3%
BALTIMORE—Stanley, 2nd week	94.6%
BALTIMORE—Stanley, 3rd week	88.7%
BUFFALO—20th Century, 1st week (DB) Gangway for Tomorrow (RKO)	114.9%
BUFFALO—20th Century, 2nd week (DB) Gangway for Tomorrow (RKO)	77.6%
CHICAGO—Roosevelt, 1st week	151.9%
CHICAGO—Roosevelt, 2nd week	117.6%
CHICAGO—Roosevelt, 3rd week	88.2%
CINCINNATI—RKO Palace	101.3%
CINCINNATI—RKO Shubert	116.0%
DENVER—Denver (DB) Whispering Footsteps (Rep.)	128.5%
DENVER—Esquire .. (DB) Whispering Foosteps (Rep.)	100.0%
DENVER—Aladdin, MO 1st week (DB) Whispering Footsteps (Rep.)	142.8%
DENVER—Rialto, MO 2nd week (DB) Whispering Footsteps (Rep.)	184.0%
INDIANAPOLIS—Indiana (DB) Rookies in Burma (RKO)	90.5%
LOS ANGELES—Warner's Downtown, 1st week	136.3%
LOS ANGELES—Warner's Downtown, 2nd week	93.0%
LOS ANGELES—Warner's Downtown, 3rd week	74.8%
LOS ANGELES—Warner's Hollywood, 1st week	105.9%
LOS ANGELES—Warner's Hollywood, 2nd week	93.5%
LOS ANGELES—Warner's Hollywood, 3rd week	85.9%
LOS ANGELES—Warner's Wiltern, 1st week	149.6%
LOS ANGELES—Warner's Wiltern, 2nd week	84.7%
LOS ANGELES—Warners' Wiltern, 3rd week	68.2%
NEW HAVEN—Roger Sherman, 1st week (DB) Murder on the Waterfront (WB)	100.0%
NEW HAVEN—Roger Sherman, 2nd week (DB) Murder on the Waterfront (WB)	81.2%
NEW YORK—Hollywood, 1st week	104.3%
NEW YORK—Hollywood, 2nd week	145.6%
NEW YORK—Hollywood, 3rd week	120.4%
NEW YORK—Hollywood, 4th week	90.0%
NEW YORK—Hollywood, 5th week	80.4%
NEW YORK—Hollywood, 6th week	78.2%
NEW YORK—Hollywood, 7th week	73.1%
NEW YORK—Hollywood, 8th week	60.8%
PHILADELPHIA—Mastbaum, 1st week	165.9%
PHILADELPHIA—Mastbaum, 2nd week	98.0%
PHILADELPHIA—Mastbaum, 3rd week	72.0%
PITTSBURGH—Penn	87.1%
PITTSBURGH—Warner, MO 1st week	88.2%
PITTSBURGH—Ritz, MO 2nd week	111.1%
PROVIDENCE—Majestic	133.3%
SAN FRANCISCO—Fox (DB) Henry Aldrich, Boy Scout (Para.)	120.8%
SAN FRANCISCO—St. Francis, MO 1st week (DB) Henry Aldrich, Boy Scout (Para.)	94.8%
SAN FRANCISCO—St. Francis, MO 2nd week (DB) Henry Aldrich, Boy Scout (Para.)	107.7%
SEATTLE—Orpheum	167.9%
ST. LOUIS—Fox (DB) Coastal Command (RKO)	106.9%
TORONTO—Shea's, 1st week	115.6%
TORONTO—Shea's, 2nd week	88.2%
WASHINGTON—Earle (SA) Vaudeville	121.8%

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JANE EYRE (20th-Fox)

First Reports:

Total Gross Tabulated	$471,900
Comparative Average Gross	444,200
Over-all Performance	106.2%

LOS ANGELES—Chinese (DB) Man on Her Mind (PRC)	119.3%
LOS ANGELES—Loew's State (DB) Man on Her Mind (PRC)	112.0%
LOS ANGELES—Uptown (DB) Man on Her Mind (PRC)	95.2%
LOS ANGELES—Carthay Circle	71.4%
NEW YORK—Music Hall, 1st week (SA) Radio City Music Hall Stage Presentation	105.7%
NEW YORK—Music Hall, 2nd week (SA) Radio City Music Hall Stage Presentation	98.0%
NEW YORK—Music Hall, 3rd week (SA) Radio City Music Hall Stage Presentation	105.7%
PHILADELPHIA—Boyd, 1st week	152.2%
PHILADELPHIA—Boyd, 2nd week	136.1%
ST. LOUIS—Ambassador (SA) Sing a Jingle (Univ.)	91.1%
WASHINGTON—Loew's Palace	105.2%

THE SONG OF BERNADETTE (20th-Fox)

First Reports:

Total Gross Tabulated	$735,400
Comparative Average Gross	477,300
Over-all Performance	154.8%

BALTIMORE—New, 1st week AA	194.1%
BALTIMORE—New, 2nd week	194.1%
BALTIMORE—New, 3rd week	174.7%
CINCINNATI—RKO Capitol, 1st week AA	214.2%
CINCINNATI—RKO Capitol, 2nd week AA	196.4%
CINCINNATI—RKO Capitol, 3rd week	89.2%
LOS ANGELES—Carthay Circle, 1st week AA	183.1%
LOS ANGELES—Carthay Circle, 2nd week AA	163.3%
LOS ANGELES—Carthay Circle, 3rd week AA	118.8%
LOS ANGELES—Carthay Circle, 4th week AA	120.7%
LOS ANGELES—Carthay Circle, 5th week AA	104.4%
LOS ANGELES—Carthay Circle, 6th week AA	100.0%
LOS ANGELES—Carthay Circle, 7th week AA	90.0%
LOS ANGELES—United Artist, 1st week AA	171,6%
LOS ANGELES—United Artist, 2nd week AA	153.6%
LOS ANGELES—United Artist, 3rd week AA	126.5%
LOS ANGELES—United Artist, 4th week AA	128.3%
LOS ANGELES—United Artist, 5th week AA	125.3%
LOS ANGELES—United Artist, 6th week AA	119.2%
LOS ANGELES—United Artist, 7th week AA	107.2%
LOS ANGELES—United Artist, 8th week AA	119.2%
LOS ANGELES—United Artist, 9th week AA	119.2%
LOS ANGELES—United Artist, 10th week AA	93.3%
NEW YORK—Rivoli, 1st week AA	213.8%
NEW YORK—Rivoli, 2nd week AA	184.2%
NEW YORK—Rivoli, 3rd week AA	154.5%
NEW YORK—Rivoli, 4th week AA	197.3%
NEW YORK—Rivoli, 5th week AA	174.3%
PHILADELPHIA—Aldine, 1st week AA	179.4%
PHILADELPHIA—Aldine, 2nd week AA	178.0%

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TENDER COMRADE (RKO)

First Reports:

Total Gross Tabulated	$271,100
Comparative Average Gross	228,900
Over-all Performance	118.4%

BALTIMORE—Hippodrome (SA) Vaudeville	102.8%
CINCINNATI—RKO Palace	95.2%
CINCINNATI—RKO Shubert, MO 1st week	101.8%
LOS ANGELES—Hillstreet, 1st week (DB) The Falcon and the Coeds (RKO)	191.3%
LOS ANGELES—Hillstreet, 2nd week (DB) The Falcon and the Coeds (RKO)	117.2%
LOS ANGELES—Hillstreet, 3rd week (DB) The Falcon and the Coeds (RKO)	91.8%
LOS ANGELES—Pantages, 1st week (DB) The Falcon and the Coeds (RKO)	216.7%
LOS ANGELES—Pantages, 2nd week (DB) The Falcon and the Coeds (RKO)	108.3%
LOS ANGELES—Pantages, 3rd week (DB) The Falcon and the Coeds (RKO)	80.0%
OMAHA—Brandeis (DB) Swing Out the Blues (Col.)	153.6%
SAN FRANCISCO—Golden Gate, 1st week (SA) Vaudeville	122.0%
SAN FRANCISCO—Golden Gate, 2nd week (SA) Vaudeville	102.0%
SAN FRANCISCO—Golden Gate, 3rd week (SA) Vaudeville	90.0%
WASHINGTON—RKO Keith's	132.3%

CLASSIFIED ADVERTISING

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions, for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P. M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

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WANTED: BUY OR LEASE, THEATRE, WESTern Pennsylvania, West Virginia. Well experienced. BOX 1710, MOTION PICTURE HERALD.

THEATRES WANTED — NEW ENGLAND. GIVE complete information. BOX 1709, MOTION PICTURE HERALD.

WANTED: BUY OR LEASE NEIGHBORHOOD theatre, Chicago or vicinity. Give details regarding capacity, condition equipment. BOX 1711, MOTION PICTURE HERALD.

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MANAGER—AGE 44, NOW EMPLOYED, WISHES change. Experienced in buying, booking, exploiting. Honest, sober, industrious. Good references. Will go anywhere. ADDRESS BOX 1708, MOTION PICTURE HERALD.

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MOTION PICTURE SOUND ENGINEERING—547 pages; illustrated; covers every practical method and process in present-day sound engineering. Leading engineers explain every detail of apparatus and its arrangement, with diagrams, tables, charts and graphs. This manual comes straight from the workshops of the studios in Hollywood. It is indispensable to everyone working with sound equipment. Price $6.50 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

NEW 567 PAGE BOOK ON AIR CONDITIONING, by Charles A. Fuller, authority on the subject. Available for theatre owners contemplating engineering changes. Book is cloth bound with index and charts and covers every branch of the industry as well as codes and ordinances regulating installation. Order now at $4.00 a copy postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York (20).

SOUND TROUBLE SHOOTING CHARTS. A handy tool in the booth. Gives the answers to all questions regarding trouble shooting on every type of sound equipment. $1.00 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York. (20).

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THEATRE MANAGEMENT RECORD AND TAX Register. This new accounting system is the finest book of its kind ever made available to an exhibitor. In addition to being complete in every respect, it is simple—so much so that it is not necessary to have had bookkeeping experience in order to keep an accurate, complete and an up-to-minute record of the business of your theatre. The introductory price is only $2.00 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York (20).

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THEATRE EMPLOYEES: TRAIN FOR BETTER position. Learn modern theatre management and advertising. Big opportunities for trained men. Established since 1927. Write now for free catalog. THEATRE MANAGERS SCHOOL, Elmira, New York.

WANTED TO BUY

MOVIE TRADE MAGAZINES, ANNOUNCEments, stills, before 1930. 611 NORTH FAIRFAX, Los Angeles 36.

HELP WANTED

WANTED ASSISTANT HOUSE MANAGER. Permanent position with excellent future. State age, experience, references, salary expected and draft status. Reply to COLUMBIA AMUSEMENT COMPANY, Paducah, Ky.

WANTED INTELLIGENT, EXPERIENCED MOtion picture operator with personality and appearance suitable to be eventually promoted to house managership. Give full details in your letter, stating age, experience, references, salary expected and draft status. Reply to COLUMBIA AMUSEMENT COMPANY, Paducah, Ky

WANTED — MOTION PICTURE OPERATOR with 16 or 35 mm. equipment. New Jersey. One-third interest on gross. Draft exempt. BOX 1716, MOTION PICTURE HERALD.

STUDIO EQUIPMENT

TWO RCA 16MM. NEWSREEL RECORDING CAMeras, shoots picture and records sound. One complete with two microphones: spring motor; extra studio galvanometer; recording amplifier; three lenses, including telephoto; visual finder; all cables; headphones; carrying cases and batteries, $975. Other has one F3.5 lens; 4 stage amplifier with Western Electric pre-amplifier; Veeder counter; microphone; cables; headphones; cases, $625. Both excellent condition. Send for bulletin. S. O. S. CINEMA SUPPLY CORP., New York 18.

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BINGO CARDS, DIE CUT, 1 TO 100 OR 1 TO 75, $2.25 per thousand, $20.00 for 10,000. S. KLOUS, care of MOTION PICTURE HERALD.

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CRYSTAL BEADED SOUND SCREENS, 39½c. sq. ft.; Flextone washable, 30½c. chrome diffusive, 23½c.; changeable letter admission signs with 50 characters, $6.45; rear shutters for Simplex, $77.50; shelf worn boxoffice heaters, $6.95; 2½ gallon fire extinguishers, $14.95; quart pump type, $11.25; two quart, $13.50; Wollensak 4" Series I lenses, $13.95; rechargeable flashlight batteries, $2.20; rectifier bulbs, 15 ampere Gordos, $6.95; six ampere Westinghouse, $3.95; Suprex carbon savers, 98c. S. O. S. CINEMA SUPPLY CORP., New York 18.

SIGN PAINTING. EASY WAY TO PAINT signs. Use letter patterns. Avoid sloppy work, wasted time. No experience needed for expert work. Free sample. JOHN RAHN, A1329 Central Ave., Chicago, 51.

USED EQUIPMENT

200 AMERICAN SEATING CHAIRS HEAVY seven ply back, five ply seat, late model, rebuilt, $4.50; 100 American Seating veneer back, squab padded cushion, reupholstered, $3.50. Limited quantities full upholstered and panel back spring cushion chairs. Wire now. S. O. S. CINEMA SUPPLY CORP., New York 18.

CLOSING OUT PUBLIC ADDRESS EQUIPMENT (send for list); Simplex SI latest type mechanisms, $475; rebuilt Electrolux vacuum cleaner, $69.50; Simplex SP 2,000' sound projectors, $325; twin 50 ampere Suprex rectifiers, rebuilt, $297.50; single 45 ampere type, $112.50; 20/40 arc generators, $57.50. Winter bargain bulletin ready—get yours. S. O. S. CINEMA SUPPLY CORP., New York 18.

SALE TWO POPCORN MACHINES. A1 CONDItion. CECIL R. ATKINSON, Star Theatre, Star City, Ark.

OWNER FORCED TO SELL BECAUSE OF Health. Two Motiograph heads, Largen sound, Forest Suprex rectifier, Brenkert high-intensity lamps, screen, drapes, carpet, 1 Holcomb-Hoke popcorn machine, 1 Excel counter popcorn machine. BROADWAY THEATRE, Parkersburg, W. Va.

OBITUARIES

George Aarons Dies at 58; Was MPTOA Counsel

George Phineas Aarons, secretary and general counsel for the United Motion Picture Theatre Owners of Eastern Pennsylvania, died March 8 in the Presbyterian Hospital, Philadelphia, at 58. He had been ill more than a year.

Mr. Aaron was for many years associate counsel for the Motion Picture Theatre Owners of America. In 1937, he represented independent Philadelphia theatres when Bingo was attacked as illegal.

Mr. Aarons entered the industry in 1916. He was at first a film salesman. He leaves a widow, Madeline, a brother and sister.

Irvin S. Cobb Dies; Wrote And Acted for Films

Irvin S. Cobb, nationally known and prolific humorist, died Friday at the Hotel Sheraton, New York, after a long illness. He was 67.

Mr. Cobb appeared in "Steamboat Round the Bend," with the late Will Rogers, and his Judge Priest stories were made into pictures. He went to Hollywood in 1932, staying until a few years ago.

He leaves a widow, a daughter, Mrs. Elizabeth Cobb Rogers, and two grandchildren.

Bobby Connolly

William H. "Bobby" Connolly, song and dance director for motion picture studios, died February 29, of a heart attack, at his Encino, Cal., home. He was a native of Boston. He came to Hollywood in 1933. Among productions on which he worked were "Sons o' Guns," "Broadway Melody of 1940" and "Wizard of Oz."

Harry B. Spillman

Harry B. Spillman, Sr., 79, retired stage manager, died March 11 at his home in Philadelphia. A charter member of Local No. 8 IATSE, in Philadelphia, he was stage manager of the Gilmore Auditorium, Casino, Broad Street, Garrick and old Forrest theatres here. He leaves his wife, Gertrude; a son and a daughter.

Abe Frankle

Abe Frankel, owner of the Casino, Des Moines, died there March 2 of a heart attack which occurred after asthma. Born in Poland 75 years ago, he moved from Cedar Rapids to Des Moines in 1906, and entered show business 25 years ago. He is survived by his widow, two sons, Milton and Harry, and a daughter.

William Marsh

William Marsh, traveling auditor of Loew's Inc., died at his home in Montvale, N. J., Sunday, March 12. He had been with the company since 1928. Funeral services were held Wednesday at the Halsey Funeral Parlors, Westwood, N. J.

Peter Schaefer

Peter Schaefer, founder of the Jones, Linick, and Schaefer circuit of Chicago, died March 11 in that city. Many from the trade attended services Tuesday at the Lain Funeral Parlor. Interment was at Rosehill Cemetery.

Managers of Circuit Meet in Boston

Managers of 54 of the theatres in the E. M. Loew New England circuit were told by Mr. Loew of future plans, at a meeting in Boston last week. The meeting was at the Hotel Statler. Other speakers were Alex Finn and Louis Richmond.

PRODUCT DIGEST

In This Week:

SHOWMEN'S REVIEWS

SHORT SUBJECTS

SHORT SUBJECTS CHART

ADVANCE SYNOPSES

THE RELEASE CHART

Reviews

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

(Running times in all instances are the official times given by the distributors.)

Buffalo Bill

(Twentieth Century-Fox)

Western Spectacle

It is to be hoped that the youngsters have not become so much wrapped up in mechanized blitz that they have lost their taste for a rousing cowboy and Indian fight. For they, and the Western fans, have a Technicolor treat in store of elaborate and exciting proportions. The strong cast, headed by Joel McCrea, Maureen O'Hara, Thomas Mitchell and Linda Darnell, insures profitable business as well for exhibitors whose customers want drama with their action.

For the story of William F. Cody, who rose from an obscure buffalo hunter to become the idol of a generation, has an abundance of both. As "Buffalo Bill" he is part of the great American legend of the western frontier, the days of Indian wars, the buffalo and the beginning of the Wild West show which was to preserve the romantic tradition for generations.

Much of the excitement of those decades following the Civil War has been caught in this Harry A. Sherman production. If there are occasions when you expect his modern hero Hopalong to come galloping over the hill, there are also times when the issues seem clear and true, and the people live.

The story shows Cody as the Indians' friend—even while he fought them at War Bonnet Gorge—who was deceived by the easterners into wiping out the buffalo by which they lived and making way for the railroad across their land. His marriage to the senator's daughter, the tragic death of their small son and the profound disillusion which shaped his life in the east are all part of the personal drama, climaxed in the triumphant international tour of his pageant on horseback.

But it is in the earlier scenes that the picture makes its mark. The great battle at the Gorge is thrilling spectacle, a wild and brilliant melee heightened by the breadth of William A. Wellman's direction and the superb color photography of Leon Shamroy.

McCrea portrays the frontiersman with sincerity and strength. Others in the cast, including Miss O'Hara as his wife, Mitchell as the journalist who spread Cody's fame, are limited to weak roles in an uneven script.

On the whole, however, the difficult task of crowding such eventful years into a 90-minute film has been satisfactorily accomplished in the screenplay by Aeneas MacKenzie, Clemente Ripley and Cecile Kramer, based on Frank Winchs' original story. And the magnificent Technicolor presentation of the western scene should give the film a universal appeal.

Seen in the home office projection room. Reviewer's Rating: Good.—E. A. CUNNINGHAM.

Release date, April, 1944. Running time, 90 min. PCA No. 9532. General audience classification.

Buffalo Bill..........Joel McCrea
Louisa Cody..........Maureen O'Hara
Ned Buntline..........Thomas Mitchell
Linda Darnell, Edgar Buchanan, Anthony Quinn, Moroni Olsen, Frank Fenton, Matt Briggs.

Hi, Good Lookin'

(Universal)

Fun with The Voice

Poking fun at radio's Great Voice, this Universal musical starts off at modest pace, then rollicks to a finish with a full load of entertainment. Two name bands, vocalists, a dozen songs, dancing and many laughs are mixed in the package.

Harriet Hilliard and the Ozzie Nelson and Jack Teagarden bands are marquee names for the music fans. Eddie Quillan, Roscoe Karns, Betty Kean and Fuzzy Knight add laughs.

A hefty and handsome newcomer, Kirby Grant, plays the radio singer. Just out of the Army, he combines voice, musical training, an ability to act and personality in his first role. He is a Stars of Tomorrow candidate worth exploitation. Universal disclaims any resemblance in his role to any other Famous Radio Singer.

Harriet lands in Hollywood in search of her Kansas boy friend, Eddie Quillan. She finds the self-described radio executive guiding tourists. A mixup in suitcases introduces her to Grant but she will have nothing to do with the radio idol's interested attentions until "Dynamo" Quillan explains Harriet's radio ambitions and Grant agrees to sing anonymously with her over an all-night radio station.

The midnight trio is a hit and Grant's own sponsors bid for the program. Dynamo, with the help of fast talk, false whiskers and a columnist, straightens the mixup and Harriet and Grant sign a joint contract while Eddie promotes himself from usher to agent.

Edward Lilley's direction keeps comedy and action rolling and weaves a clear story pattern. Frank Gross was associate producer. Paul Gerard Smith wrote the story with help on the screenplay from Bradford Ropes and Eugene Conrad.

The Nelson and Teagarden bands and the singing stars offer several published songs, including "Paper Doll," "Deacon Jones," "For All We Know" and some W. C. Handy blues. The Delta Rhythm Boys and Tip, Tap, Toe add song and dance specialties.

There is entertainment enough here to brighten any program. The customers should like it.

Previewed at the home office. Reviewer's Rating: Good.—JOHN STUART, JR.

Release date, March 24, 1944. Running time; 62 min. PCA No. 9951. General audience classification.

Kelly Clark..........Harriet Hilliard
King Castle..........Kirby Grant
Dynamo Carson..........Eddie Quillan
Betty Kean, Roscoe Karns, Fuzzy Knight, Marjorie Gateson, Vivian Austin, Robert Keane, Milburn Stone, Frank Fenton, Ozzie Nelson and Jack Teagarden and orchestras; Delta Rhythm Boys; Tip, Tap, Toe.

The Lady and the Monster

(Republic)

Mystery Thriller

While the title suggests a drama of physical horror, "The Lady and the Monster" is principally an intellectual thriller adapted from a novel more appropriately titled "Donovan's Brain," by Curt Siodmak. The center of interest is the living brain of a dead man which dominates the lives of the scientists working to preserve it and finally prevents the death of a man convicted of murder.

The film has been cleverly conceived and well cast by George Sherman, who was associate producer as well as director. The unusual idea is built up at a careful pace and without lengthy explanation. Suspense is excellently maintained to the climax, when the brain ceases to function. Then the story is brought to an abrupt conclusion, leaving too little time to tie in all the threads. But that is a minor fault when weighed against the novelty of the story and the generally superior presentation.

The "Monster" is an inhuman scientist, played by Erich von Stroheim, obsessed by the idea that he may some day preserve the brains of great men for posterity. His young assistant, who has invented a machine to record the impulses of the brain, is impelled by fear and curiosity to join his experiments, even when the subject is the human brain of an air crash victim. The dead man had been a famous financier whose life and personality emerge as the brain gains strength and impresses its messages on the assistant's willing mind. Dominated by the will of the dead man he tries to prevent the execution of a murderer without knowing why and finally attempts murder himself before regaining his senses.

Richard Arlen gives a good performance as the assistant, and Republic's new leading lady, Vera Hruba Ralston proves herself a capable actress.

Seen in the home office projection room. Reviewer's Rating: Good.—E. A. C.

Release date, not set. Running time, 86 min. PCA No. 9401. Adult audience classification.

Prof. Mueller..........Erich von Stroheim
Patrick Cory..........Richard Arlen
Janice Farell..........Vera Hruba Ralston
Helen Vinson, Mary Nash, Sidney Blackmer, Janet Martin, Hill Henry, Charles Cane, Juanita Quigley, Josephine Dillon.

Nine Girls

(Columbia)

Mystery with Laughter

Columbia copes with the manpower shortage by presenting a mystery-comedy with a cast predominantly feminine. Ann Harding, an actress whose talents have been overlooked of late, plays the part of school-teacher and chaperone to a bevy of sorority girls, among whom are Evelyn Keyes, Jinx Falkenberg, Nina Foch and Jeff Donnell. The result is easy on the eyes, and easy on the ears as well, for the screenplay by Karen DeWolf and Connie Lee sparkles with witty dialogue and wisecracks.

Early in the story one of the girls, a disagreeable chit played with plenty of venom by Anita Louise, is found murdered. From then on the suspense mounts, as one after another of the girls is suspected of the crime. The climax, while not much of a surprise to detective story fans, is logical and satisfying. The net result is better-than-average entertainment for this type of film.

Sam Bischoff and Burt Kelly produced, and Director Leigh Jason maintained the pace of the action skillfully. The cast is satisfactory throughout, with Miss Harding, Miss Keyes and Miss Donnell turning in particularly able performances.

Seen at the Pantages theatre, Hollywood, where an audience which had come to laugh at Danny Kaye in "Up in Arms" continued to laugh at the secondary offering. Reviewer's Rating: Good.—THALIA BELL.

Release date, February 17, 1944. Running time, 75 min. PCA No. 9778. Genera audience classification.

Miss Thornton	Ann Harding
Mary	Evelyn Keyes
Jane	Jinx Falkenburg
Alice	Nina Foch
Butch	Jeff Donnell
Bert	Leslie Brooks

Lynn Merrick, Anita Louise, Marsha Mae Jones, Shirley Mills, Lester Matthews, Grady Sutton, Willard Robertson, William Demarest.

Four Jills in a Jeep

(Twentieth Century-Fox)

U.S.O. Adventures

Take a story that has been widely publicized in the newspapers, that has covered the continent as a serial in the *Saturday Evening Post*, cast it with the four talented girls who made it happen, add the names of Betty Grable, Alice Faye, Jimmy Dorsey and Carmen Miranda for the marquee and you have an attraction presold for a large and eager audience.

Producer Irving Starr and director William A. Seiter have done just that, using the adventures of Kay Francis, Carole Landis, Martha Raye and Mitzi Mayfair in Britain and Africa as the occasion for a program of song and dance numbers described in the foreword as a tribute to the spirit of U.S.O. entertainers. Betty Grable, the blonde beauty who took first place as a money-making star in the MOTION PICTURE HERALD-FAME poll, goes back to an earlier success for the tune "Cuddle Up a Little Closer." Alice Faye sings the nation's hit song, "You'll Never Know," and Jimmy Dorsey has his way with several exciting numbers by Jimmy McHugh and Harold Adamson.

Set into the story are several opportunities for performances by the principals. Carole Landis sings "Crazy Me," Martha Raye puts over "Mr. Pagannini" and Mitzi Mayfair dances with grace and spirit. Dick Haymes has a small dramatic role, which he handles competently, and sings several ballads.

With that lineup, and Phil Silvers dispensing comedy with an open hand, all that was needed was enough story to carry the audience along between musical numbers. In spite of the efforts of five writers, the narrative thread of four courageous girls and three incidental, low-keyed romances is hardly sufficient. The actors are under the handicap of representing themselves in an adaptation of their own adventures which avoids romanticising without ever achieving realism.

Reviews received too late for this Section are printed in the regular news pages of the Herald and are reprinted the following week in Product Digest for their reference value.

However, it is still highly exploitable entertainment.

Seen in the home office projection room. Reviewer's Rating: Fair.—E. A. C.

Release date, March, 1944. Running time, 89 min. PCA No. 9394. General audience classification.

Kay Francis	Kay Francis
Carole Landis	Carole Landis
Martha Raye	Martha Raye
Mitzi Mayfair	Mitzi Mayfair
Ted Warren	John Harvey

Phil Silvers, Dick Haymes, Jimmy Dorsey and his orchestra, Lester Matthews, Glen Langan, Paul Harvey, Miles Mander, Winifred Harris, Mary Servoss, B. S. Pully and Betty Grable, Alice Faye, Carmen Miranda and George Jessel.

Heaven Is Round the Corner

(British National - Anglo American)

Whimsy and Vocalizing

This piece of homespun whimsy will bring the crowds to Britain's neighborhood houses. Director MacLean Rogers has drawn on every established formula of success, disdains originality, makes a bid for the simple tear, the homely laugh.

Youthful, motherless Joan Sedley has given up a career in opera so that she may take care of father. Sedley *pere* suddenly, unaccountably, marries again. Joan goes to Paris and her music studies, develops a magical singing voice, falls in love with a young attache in the British Embassy and he with her.

In the hectic confusion of Paris going to war the young people are parted, but are brought together again at the picture's close through the sly, kindly machinations of an elderly Scot, the steward on Mr. Sedley's farm.

The naive tale is unveiled amid gargantuan rations of music, operatic and otherwise, and against some romanticized pictures of Gay Paree and the simple English countryside.

Leni Lynn, brought to this country as part of British National's declared campaign to glamorize their films, pouts prettily, vocalizes with immense energy. But it is for the rare appearances of Will Fyffe—old time, well liked vaudevillian—that the audiences will wait. Mr. Fyffe plays the old farm steward, and plays him with assured, confident ease.

Anglo-American, the picture's distributors, will have little difficulty with this one in humbler British situations. A less certain fate awaits its promised arrival in America.

Reviewed at a trade show in the Cambridge Theatre, London. Reviewer's Rating: Fair.—PETER BURNUP.

Release date, not set. Running time, 100 min. General audience classification.

Dougal	Will Fyffe
Joan Sedley	Leni Lynn
John Cardew	Austin Trevor
Donald MacKay	Peter Glenville

Magda Kun, Barbara Waring, Leslie Perrins, Barbara Couper, Toni Edgar Bruce, Paul Bonifas, Jan Van Lowen, Hugh Dempster, Rosamund Greenwood, Risa Tee, Marcel De Haes, Neville Brook, Louise Lord, Suzy Marquis, Christine Silver.

Outlaws of Santa Fe

(Republic)

Don Barry Western

The latest Western presented by the team of Eddy White, producer, and Howard Bretherton, director, may prove disappointing to the fans who like their action fast and furious, but the cast does much to compensate for lack of fast action. Don "Red" Barry is likable as the outlaw-turned-marshal, and Wally Vernon, as his pal, livens up the doings with his comedy antics.

The story concerns a cowboy, played by Barry, who has been brought up among a gang of bandits, believing their leader to be his father. When he discovers that his father actually was a U. S. Marshal, killed in line of duty, Barry decides to go straight and help bring his father's murderer to justice. This is accomplished with the help of his pal, and of an observant child, played by Twinkle Watts. Having achieved his objective, Barry surrenders to the law to pay for his previous misdeeds.

Helen Talbot adds an attractive bit of feminity to the proceedings, and Roy Barcroft and LeRoy Mason handle the villainy in thoroughgoing fashion.

Previewed at the Hitching Post theatre in Hollywood, where the audience was noncommittal. Reviewer's Rating: Fair.

Release date, March 2, 1944. Running time, 54 min. PCA No. 9228. General audience classification.

Conroy	Don "Red" Barry

Tom London, Wally Vernon, Bud Geary, Helen Talbot, Twinkle Watts, Roy Barcroft, LeRoy Mason, Keane Duncan, Nolan Leary, Walter Soderling, Edmund Cobb, Jack Kirk, Frank McCarroll, Bob Kortman.

My Best Gal

(Republic)

Minor Musical

Republic has spotlighted the obvious showmanship of Jane Withers in a weakly constructed story of stage-struck youngsters who finally get their chance by sheer exuberance. The film is fashioned for the younger generation, breaking into song and dance at every opportunity and presenting Jimmy Lydon of "Henry Aldrich" fame as the draft-age boy friend of the rapidly maturing star.

Music by Kim Gannon and Walter Kent is an entertainment asset along with three extended production numbers; one in a drug store, another after hours in a restaurant and the third on the stage at an Army camp.

The story contrasts a talented young miss from a family of show people, who has rejected the stage as a career, with a group of eager young people—led by an unbelievably youthful playwright—who are desperate for a trial on the boards. In routine fashion the girl falls in love with the playwright, helps him sell his play and sees that the youngsters get their chance when he is drafted.

The screenplay by Olive Cooper and Earl Felton from an original story by Richard Brooks includes a few tugs at the heartstrings and some mild spoofing of astrology. Harry Grey was associate producer and Anthony Mann directed.

Seen in the home office projection room. Reviewer's Rating: Fair.—E. A. C.

Release date, March 28, 1944. Running time, 67 min. PCA No. 9786. General audience classification.

Kitty O'Hara	Jane Withers
Johnny McCloud	Jimmy Lydon

Frank Craven, Fortunio Bonanova, George Cleveland, Franklin Pangborn, Mary Newton, Jack Boyle.

Sweethearts of the U.S.A.

(Monogram)

Nightmare on the Home Front

Monogram is once more trying for the proper blend of nonsense and music in this program picture of thieves and ghosts, WACs and defense workers. On the musical side, the orchestras of Jan Garber, Henry King and Phil Ohman should be marquee attractions in support of singer Donald Novis. For comedy there's Una Merkel, as a blundering defense worker, and Parkyakarkus, as an equally inept detective.

The whole is placed in a dream setting—perhaps as a sober afterthought—and proves as confusing as a nightmare. The thieves turn up eventually in a haunted house which is being used as a night club for tired defense workers and are captured with the help of some friendly spirits. Miss Merkel, who had knocked herself out by pulling the wrong lever, awakens to find herself the toast of the plant for her accidental discovery. An attractive newcomer, Lillian Cornell, joins Novis in song and occasional romantic interludes.

The film, which was produced by Lester Cutler and directed by Lew Collins, has some good tunes and clever orchestral arrangements. Arthur St. Claire, Sherman Lowe and Mary Sheldon wrote the screenplay from an original story by Mary Sheldon.

Seen in a New York neighborhood theatre. Reviewer's Rating: Mediocre.

Release date, March 7, 1944. Running time, 63 min. PCA No. 9673. General audience classification.

Patsy ....Una Merkel
Don Clark..............................Donald Novis
Helen Grant............................Lillian Cornell
Parky ....Parkyarkarkus
Joel Friend, Ralph Sanford, Cobina Wright, Sr., Judith Gibson, Vince Barnett, Marion Martin, Joseph Kirk, Jan Garber, Henry King and Phil Ohman.

Time Flies

(Gainsborough - G. F. D.)

Crooning with Good Queen Bess

This piece is redeemed from mediocrity by the expert direction given it by Walter Forde, veteran British comedy producer.

It is a screwy tale compounded of H. G. Wells' "Time Machine" and O. Henry's "Gentle Grafter." Tommy Handley, leader in British radio popularity, is the grafter. He finds a visionary professor who has invented a Time Ball capable of projecting its passengers through time and space.

In company with a pair of American vaudeville hoofers, Handley and the Professor embark on a hazardous voyage which lands them in the England of Queen Elizabeth's time. The quartet encounters the Queen and a dozen renowned persons of her day, including Shakespeare, Sir Walter Raleigh and the Princess Pocohontas. Handley gently grafts Her Majesty, contriving even to sell her the whole of the Americas in return for a bunch of her baubles. There are crazy developments leading to an accusation of high treason and sentence of death on all four of the voyagers; a sentence which is averted at the last moment by the Professor pushing the appropriate button and so whisking the passengers back to this time and space.

Evelyn Dall, well known also on the native radio, croons expertly. Handley industriously gags his way along. But the inadequacy of the general standard of the acting is made somewhat painfully apparent by the skill and proficiency of Felix Aylmer as the Professor and Olga Lindo as Good Queen Bess.

Nevertheless, the piece will have considerable appeal in all popular houses here. It has such a ripe efficiency in its production.

Seen in Gaumont-British London projection room before a press audience. Reviewer's Rating: Fair.—P. B.

Release date, not set. Running time, 88 mins. General audience classification.

Tommy ....Tommy Handley
Susie Barton..............................Evelyn Dall
Bill Barton...............................George Moon
The Professor.............................Felix Aylmer
Moore Marriott, Graham Moffatt, Olga Lindo, John Salew, Leslie Bradley, Roy Emerton, Iris Lang, Stephane Grappelly.

AT HIS SIDE (MOT-WAC)

Red Cross Appeal

In March of Time technique, and accurately done because it was made by that company, this depicts every aspect of the Red Cross war effort: its mobile feeding units, its clubhouses and entertainment facilities, its supplying of food to far outposts, its blood plasma deliveries for use on the battlefield, and so on. Westbrook Van Voorhis narrates, and the scenes and that narration are integrated effectively, forming altogether a powerful appeal for funds to maintain the service.—F. E. S.

9 minutes

SHORT SUBJECTS

reviews and synopses

(Running times are those quoted by the distributors.)

NEWS FRONT (RKO-Pathe)

This Is America (43,105)

As modern and as broad as global war is the news coverage which carries it swiftly to the people at home, sets it in a background of broader issues for their enlightenment and analyzes it in the light of coming events for their understanding. This is the picture which Frederic Ullman, Jr., presents in the latest "This Is America" release. Emphasis is chiefly on the man in the front lines, who carried most of the burden before the news forces of the United Nations combined to get his story through. But the larger elements of the press services, international radio hook-ups, government information agencies and newsreel companies are included with their tremendous intricacy. Favorite radio analysts including Dorothy Thompson, Raymond Gram Swing, Samuel Grafton, Drew Pearson and Robert St. John appear in their familiar roles.

Much interesting information has been compressed into the two reels, but not all of it sustains the pace and excitement of the early scenes.

Release date, March 10, 1944 16½ *minutes*

SAY AH, JASPER (Para.)

Madcap Models (*U*3-4)

Jasper is dozing off hopefully on a stool by the door, although his tooth is aching, when the Scarecrow appears to boast of his former prowess in dentistry. The scene shifts to his office where an overdose of laughing gas affects doctor, patient and implements alike. But Mammy's arrival breaks into the dream and incidentally pulls the tooth.

Release date, March 10, 1944 8 *minutes*

BUGS BUNNY AND THE THREE BEARS (WB)

Bugs Bunny Special (9721)

Mama, Papa and Sonny Bear view the shortage of meat with alarm until they remember the old nursery tale. Hoping for rabbit rather than Goldilocks, they set out their bowls of carrot soup and await developments. The curious rabbit is Bugs Bunny, but he knows the old story too. To make things worse, Mama is delighted with the little fellow's antics and spoils the whole show.

Release date, February 26, 1944 7 *minutes*

HIS TALE IS TOLD (Col.)

Andy Clyde (5434)

Andy Clyde takes up inventing but the usual hard luck dogs his every turn. First there's the matter of the patent attorney's wife which threatens to change a simple business matter into an alienation of affections suit. And then there's his own wife to be dealt with, backed up by an interfering and suspicious sister-in-law. The great kettle invention appears headed for the scrap drive.

Release date, March 4, 1944 18 *minutes*

I GOT PLENTY OF MUTTON (WB)

Merrie Melody (9703)

Mutton for wolves has been frozen by order of the OPA. The wolf is forced to adopt less legitimate means to acquire his favorite lamb stew. His old enemy the sheep dog is no longer tending the flock, but the ram in command is a tough customer. There's always sheep's clothing, of course, and the wolf tries a little vamping. The disguise is completely successful, but not so the mission.

Release date, March 11, 1944 7 *minutes*

BUSY BUDDIES (Col.)

Three Stooges (5406)

The Three Stooges try their hands at various trades, running a restaurant and posting bills, but find none of them either suitable or especially profitable. Less work and more money is the aim when they enter Curley in a milking contest. Even with the clumsy help of his buddies, Curley fares no better than usual.

Release date, March 18, 1944 17 *minutes*

HOW TO PLAY GOLF (RKO-Disney)

Disney Cartoons (34,115)

Goofy tries his ruinous explanatory technique on the fairways with some obstruction from a playful bull. Another slightly restraining factor is the spectre of his conscience, keeping his score up and his ball down where it fell. The bull and Goofy wind up at the 19th hole bar.

Release date, March 10, 1944 8 *minutes*

THE STRUGGLE FOR LIFE (WB)

Vitaphone Varieties (9404)

This is an importation from Russia which pictures the animals' battle with nature rather than man's war against man. Here are bears, wolves, snakes, deer, ducks, porcupine, squirrels, and birds all striving for survival and reproduction in spite of the obstacles of their environment and the uncertainties of climate. Moscow Technical Film Studios produced.

Release date, March 4, 1944 10 *minutes*

MACKINAC ISLAND (M-G-M)

Fitzpatrick Traveltalk (*T*-516)

To the tune of "A Bicycle Built for Two" and "Lilac Time on Mackinac Island," scenes of the island vacation spot on Lake Michigan where no automobiles are allowed but sports and pictorial beauty abound are portrayed on the screen. James Fitzpatrick points out the old fort, Arch Rock and other historic sites in the commentary.

Release date, March 18, 1944 9 *minutes*

FLICKER FLASHBACKS, NO. 7 (RKO)

44,207

Two early Edison films are recalled with highlights from the silent classics "Cards and Crime" and "Two Dukes and a Duchess." Marc McDermott, favorite of another day, appears in the second, a melodrama. Also included in the reel are scenes from "Mr. Fixit," with the early comedy star Charlie Murray.

Release date, February 18, 1944 10 *minutes*

MALLARD FLIGHT (RKO)

Sportscope (44,307)

Duck hunting makes an informative and highly photogenic subject. The background here is the Texas Panhandle, and the whole system of bagging ducks, from blinds and decoys to retrieving by trained dogs is climaxed in a satisfactory haul.

Release date, February 25, 1944 8 *minutes*

SAY UNCLE (RKO)

Leon Errol (43,704)

Errol has his fun for a while in this one, but the fade-out promises that he will pay for it dearly. The Missus just didn't seem to understand that sometimes a fan dancer has to be palmed off as a long-lost niece, daughter of old Uncle Horace. Especially not when the real Horace turns up out of the past without offspring. But the two parties might have been worth it at that.

Release date, February 18, 1944 18 *minutes*

SHORT SUBJECTS CHART

index to reviews, synopses

For information on short subjects turn to the Product Digest Section pages indicated by the numbers which follow the titles and release dates in the listing. Product Digest pages are numbered consecutively and are separate from Motion Picture Herald page numbers. For 1942-43 short subject releases, prior to August, 1943, see pages 1510, 1511 and 1512.

COLUMBIA

ALL STAR COMEDIES

(Average 17 Min.)

Prod. No.	Title	Rel. Date	P.D. Page
5425	Shot in the Escape (Gilbert & Nazarre)	8-6-43	1535
5401	I Can Hardly Wait (Stooges)	8-13-43	1535
5426	Farmer for a Day (Clyde)	8-20-43	1535
5427	Quack Service (Una Merkel)	9-3-43	1534
5409	Pitchin' in the Kitchen (Herbert)	9-10-43	1543
5402	Dizzy Pilots (Stooges)	9-24-43	1576
5421	A Rookie's Cookie (Brendel)	10-8-43	1598
5428	Garden of Eatin' (Summerville)	10-22-43	1637
5429	You Dear Boy (Vera Vague)	11-4-43	1637
5403	Phony Express (Stooges)	11-18-43	1637
5430	He Was Only Feudin' (Clyde)	12-3-43	1677
5410	Who's Hugh? (Herbert)	12-17-43	1697
5404	A Gem of a Jam (Stooges)	12-30-43	1697
5431	To Heir Is Human (Langdon)	1-14-44	1743
5432	Dr. Feel My Pulse (Vague)	1-21-44	1754
5405	Crash Goes the Hash (Stooges)	2-5-44	1783
5433	Bachelor Daze (Summerville)	2-17-44	1783
5434	His Tale Is Told (Clyde)	3-4-44	1803
5406	Busy Buddies (Stooges)	3-18-44	1803
5435	Defective Detectives (Langdon)	4-3-44	....

COLOR RHAPSODIES

(Average 7 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
5501	The Rocky Ruin to Ruin	10-22-43	1535
5502	Imagination	11-19-43	1659
5503	The Herring Murder Mystery	1-20-44	1743
5504	Disillusioned Bluebird	4-28-44	....

PHANTASIES CARTOONS

(Average 9 Min.)

Prod. No.	Title	Rel. Date	P.D. Page
5701	Nursery Crimes	10-8-43	1598
5702	The Cocky Bantam	11-12-43	1637
5703	The Playful Pest	12-3-43	1677
5704	Polly Wants a Doctor	1-6-44	1743
5705	Magic Strength	2-4-44	1762
5706	Lionel Lion	3-3-44	....

FOX & CROW

(8 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
5751	Room and Bored	9-30-43	1576
5752	Way Down Yonder in the Corn	11-25-43	1659
5753	The Dream Kids	2-25-44	....

FILM VODVIL

(10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
5951	No. 1 Mousie Powell	9-10-43	1597
5952	No. 2 Cootie Williams	10-8-43	1598
5953	No. 3 Featuring Zeb Carver	11-18-43	1637
5954	No. 4 This Is Ft. Dix	1-7-44	1743

COMMUNITY SING (Series 7)

(9 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
5651	No. 1 On a Wing and a Prayer	7-29-43	1472
5652	No. 2 Delta Rhythm Boys	8-27-43	1535
5653	No. 3 Patriotic Songs	9-24-43	1543
5654	No. 4 Baby Smiles at Me	10-22-43	1637
5655	No. 5 Whistlin' in Wyomin'	11-25-43	1743
5656	No. 6 Pistol Packin' Mama	12-10-43	1697
5657	No. 7 Christmas Carols	12-24-43	1697
5658	No. 8 Alouette	1-28-44	1718
5659	No. 9 Sunday, Monday, Always	2-25-44	1783

PANORAMICS

(Average 9 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
5901	Birds on the Wing	8-26-43	1535
5902	Babies by Bannister	10-1-43	1576
5903	Camera Digest	1-14-44	1743

SCREEN SNAPSHOTS (Series 22)

(10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
5851	No. 1	8-15-43	1534
5852	No. 2	9-17-43	1543
5853	No. 3	10-15-43	1597
5854	No. 4	11-19-43	1637
5855	No. 5	12-17-43	1659
5856	No. 6	1-14-44	1754
5857	No. 7	2-18-44	1762
5858	No. 8	3-24-44	....

WORLD OF SPORTS

(10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
5801	Kings of Basketball	8-27-43	1535
5802	Cue Wizards	9-30-43	1576
5803	Champ of Champions	10-29-43	1637
5804	Ten Pin Aces	11-26-43	1659
5805	Winged Targets	12-24-43	1718
5806	Follow Through with Sam Byrd	2-18-44	1783
5807	Golden Gloves	3-17-44	....

LI'L ABNER

Prod. No.	Title	Rel. Date	P.D. Page
5601	Amoozin' but Confoozin'	2-17-44	1783
5602	Sadie Hawkin's Day	3-31-44	....

M-G-M

TWO REEL SPECIALS

(Average 20 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
A-403	Shoe Shine Boy	12-25-43	1718
A-404	Main Street Today	3-25-44	....

FITZPATRICK TRAVELTALKS (Color)

(9 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
T-421	Glimpses of Mexico	8-21-43	1535
T-422	Over the Andes	9-25-43	1598
	1943-44		
T-511	Thru the Colorado Rockies	10-23-43	1637
T-512	Grand Canyon—Pride of Creation	11-27-43	1677
T-513	Salt Lake Diversions	12-25-43	1697
T-514	Day in Death Valley	1-22-44	1745
T-515	Visiting St. Louis	2-19-44	1762
T-516	Mackinac Island	3-18-44	1803

PETE SMITH SPECIALTIES

(Average 9 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
S-470	Scrap Happy	9-4-43	1535
S-471	Fixin' Tricks	9-18-43	1597
S-472	Football Thrills of 1942	9-25-43	1598
S-473	Tips on Trips	11-13-43	1659
S-474	Water Wisdom	11-27-43	1697
	1943-44		
S-551	Practical Joker	1-8-44	1743
S-552	Home Maid	2-19-44	1762

PASSING PARADE

(Average 10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
K-488	Storm	10-23-43	1598
K-489	To My Unborn Son	10-30-43	1637
K-490	This Is Tomorrow	11-27-43	1659

MINIATURES

(10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
M-581	My Tomato	12-4-43	1697
M-582	Kid in Upper Four	12-25-43	1718
M-583	No News Is Good News	12-18-43	1697

OUR GANG COMEDIES

(Average 10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
C-497	Little Miss Pinkerton	9-18-43	1596
C-498	Three Smart Guys	10-23-43	1637
C-499	Radio Bugs		1762

TECHNICOLOR CARTOONS

(Average 8 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
W-451	One Ham's Family	8-14-43	1535
W-452	War Dogs	10-9-43	1598
W-453	Stork's Holiday	10-23-43	1598
W-454	What's Buzzin' Buzzard	11-27-43	1659
W-455	Baby Puss	12-25-43	1697
W-456	Strange Innertube	1-22-44	1743
W-531	Zoot Cat	2-26-44	1783

SPECIAL RELEASE

Prod. No.	Title	Rel. Date	P.D. Page
X-460	These Are the Men	9-1-43	1496

PARAMOUNT

UNUSUAL OCCUPATIONS (Color)

(Average 10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
L2-6	No. 6	9-17-43	1576
	1943-44		
L3-1	No. 1	11-12-43	1659
L3-2	No. 2	1-7-44	1726
L3-3	No. 3	3-3-44	....

HEADLINERS

(Average 10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
A2-12	Yours Truly	9-3-43	1576
A2-13	Down with Everything	9-24-43	1617

MADCAP MODELS (Color)

(Average 7 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
U3-1	Jasper Goes Fishing	10-8-43	1543
U3-2	Goodnight Rusty	12-3-43	1659
U3-3	Package for Jasper	1-21-44	1735
U3-4	Say Ah Jasper	3-10-44	1803

POPEYE THE SAILOR

(Average 7 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
E2-12	Cartoons Ain't Human	9-3-43	1543
	1943-44		
E3-1	Her Honor the Mare	11-26-43	1658
E3-2	Marry Go Round	12-31-43	1726
E3-3	We're on Our Way to Rio	4-21-44	....

POPULAR SCIENCE (Color)

(10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
J3-1	No. 1	10-15-43	1637
J3-2	No. 2	12-10-43	1677
J3-3	No. 3	3-3-44	1783
J3-4	No. 4	4-7-44	....

SPEAKING OF ANIMALS

(Average 9 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
Y2-5	Speaking of Animals in the Garden	8-20-43	1543
Y2-6	Speaking of Animals in the Desert	9-24-43	1617
	1943-44		
Y3-1	Tails of the Border	12-17-43	1677
Y3-2	In Winter Quarters	1-28-44	1762
Y3-3	In the Newsreel	3-17-44	....

SPORTLIGHTS

(Average 10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
R2-10	All Sails Set	9-10-43	1506
	1943-44		
R3-1	Mermaids on Parade	10-22-43	1637
R3-2	Ozark Sportsmen	11-19-43	1637
R3-3	G. I. Fun	12-24-43	1677
R3-4	Swimcapades	1-14-44	1726
R3-5	Open Fire!	2-18-44	1783
R3-6	Heroes on the Mend	3-24-44	....
R3-7	Catch 'Em and Eat 'Em	4-28-44	....

MUSICAL PARADE

(20 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
FF3-1	Mardi Gras	10-1-43	1506
FF3-2	Caribbean Romance	12-17-43	1659
FF3-3	Lucky Cowboy	2-11-44	1735
FF3-4	Showboat Serenade	4-14-44	....

LITTLE LULU

Prod. No.	Title	Rel. Date	P.D. Page
D3-1	Eggs Don't Bounce	1-28-44	1726
D3-2	Hullaba-lulu	2-25-44	1783
D3-3	Lulu Gets the Birdie	3-31-44	....

NOVELTOON

Prod. No.	Title	Rel. Date	P.D. Page
P3-1	No Mutton for Nuttin'	11-26-43	1677
P3-2	Hen Pecked Rooster	2-18-44	1783
P3-3	Cilly Goose	3-24-44	....
P3-4	Suddenly It's Spring	4-28-44	....

RKO

WALT DISNEY CARTOONS (Color)

(7 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
34,107	Reason and Emotion	8-27-43	1535

Prod. No.	Title	Rel. Date	P.D. Page
34,108	Figaro and Cleo	10-15-43	1597
34,109	The Old Army Game	11-5-43	1637
34,110	Home Defense	11-26-43	1658
34,111	Chicken Little	12-17-43	1718
34,112	The Pelican and the Snipe	1-7-44	1726
34,113	How to Be a Sailor	1-28-44	1743
34,114	Trombone Trouble	2-18-44	1783
34,115	How to Play Golf	3-10-44	1803

SPORTSCOPE

(Average 9 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
44,301	Field Trial Champions	9-10-43	1598
44,302	Joe Kirkwood	10-8-43	1598
44,303	Stars and Strikes	11-5-43	1659
44,304	Mountain Anglers	12-3-43	1677
44,305	Co-ed Sports	12-31-43	1726
44,306	Basket Wizards	1-28-44	1754
44,307	Mallard Flight	2-25-44	1803

HEADLINER REVIVALS

(Average 19 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
43,201	Harris in the Spring	9-10-43	1543
43,202	Rhythm on the Rampage	10-8-43	1576
43,203	Romancing Along	11-5-43	1658
43,204	Music Will Tell	12-3-43	1677

EDGAR KENNEDY

(Average 17 Min.)

Prod. No.	Title	Rel. Date	P.D. Page
43,401	Not on My Account	9-17-43	1598
43,402	Unlucky Dog	11-12-43	1637
43,403	Prunes and Politics	1-7-44	1726

LEON ERROL

(Average 17 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
43,701	Seeing Nellie Home	9-3-43	1598
43,702	Cutie on Duty	10-29-43	1637
43,703	Wedtime Stories	12-24-43	1598
43,704	Say Uncle	2-8-44	1803

VICTORY SPECIALS

Prod. No.	Title	Rel. Date	P.D. Page
34,204	Oil Is Blood	9-23-43	1617

FLICKER FLASH BACKS

(Average 9 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
44,201	No. 1	9-3-43	1535
44,202	No. 2	10-1-43	1576
44,203	No. 3	10-29-43	1606
44,204	No. 4	11-26-43	1659
44,205	No. 5	12-24-43	1677
44,206	No. 6	1-21-44	1718
44,207	No. 7	2-18-44	1803

THIS IS AMERICA

(Average 19 Min.)

Prod. No.	Title	Rel. Date	P.D. Page
33,111	Arctic Passage	8-28-43	1522
33,112	Age of Flight	10-1-43	1576
33,113	Children of Mars	10-21-43	1606
	1943-44		
43,101	Sailors All	11-19-43	1654
43,102	Letter to a Hero	12-17-43	1677
43,103	New Prisons—New Men	1-14-44	1718
43,104	Mail Call	2-11-44	1754
43,105	News Front	3-10-44	1803

20TH CENTURY-FOX

MOVIETONE ADVENTURES (Color)

(Average 9 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
4251	Flying Gunners	9-24-43	1543
4252	Snowland Sentinels	11-19-43	1543
4253	Leathernecks on Parade	1-14-44	1718

(Black and White)

Prod. No.	Title	Rel. Date	P.D. Page
4201	Sails Aloft	3-31-44	1659
4202	Silver Wings	2-18-44	1735

MAGIC CARPET (Color)

(9 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
4151	Mormon Trails	8-20-43	1534
4152	Coast of Strategy	10-15-43	1543
4156	Kingdom of Treasure	12-3-43	1658
4154	A Volcano Is Born	12-24-43	1718
4155	Realm of Royalty	2-4-44	1718
4153	Steamboat on the River	3-10-44	1659

SPORTS REVIEWS

(Average 9 Min.)

Prod. No.	Title	Rel. Date	P.D. Page
4301	Dog Sense	9-3-43	1543
4302	Champions Carry On	12-10-43	1576
4303	Fun for All	4-14-44	....

TERRYTOONS (Technicolor)

(7 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
4501	Mighty Mouse Rides Again	8-6-43	1535
4502	Camouflage	8-27-43	1534
4503	Somewhere in Egypt	9-17-43	1543
4504	Down with Cats	10-7-43	1543
4505	Aladdin's Lamp	10-22-43	1576
4506	Lion and the Mouse	11-12-43	1637
4507	Yokel Duck Makes Good	11-26-43	1659
4508	The Hopeful Donkey	12-17-43	1658
4510	The Helicopter	1-21-44	1697
4509	The Butcher of Seville	1-7-44	1658
4511	Wreck of the Hesperus	2-11-44	1658
4512	A Day in June	3-3-44	1735
4513	The Champion of Justice	3-17-44	1762
4514	The Frog and the Princess	4-7-44	1762
4515	Mighty Mouse Meets Jekyll and Hyde Cat	4-28-44	....

MARCH OF TIME

(Average 18 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
V10-1	Airways to Peace	9-10-43	1543
V10-2	Portugal—Europe's Crossroads	10-8-43	1566
V10-3	Youth in Crisis	11-5-43	1606
V10-4	Naval Log of Victory	12-3-43	1658
V10-5	Upbeat in Music	12-31-43	1697
V10-6	Sweden's Middle Road	1-28-44	1726
V10-7	Post-war Jobs	2-25-44	1774

DRIBBLE PUSS PARADE

(9 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
4901	Fuss and Feathers	10-29-43	1617

UNITED ARTISTS

WORLD IN ACTION

(21 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
....	War for Men's Minds	8-13-43	1512
....	The Labor Front	11-19-43	1658
....	Russia's Foreign Policy		1735

(12 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
....	Raid Report	11-12-43	1718

UNIVERSAL

COLOR CARTUNE

(Average 7 Min.)

Prod. No.	Title	Rel. Date	P.D. Page
8237	Meatless Tuesday	12-20-43	1658

SWING SYMPHONIES

(Average 7 Min.)

Prod. No.	Title	Rel. Date	P.D. Page
7235	Pass the Biscuits Mirandy	8-23-43	1512
	1943-44		
8231	Boogie Woogie Man	9-27-43	1557
8232	Greatest Man in Siam	3-27-44	1718
8233	Barber of Seville		....

PERSON—ODDITIES

(Average 9 Min.)

Prod. No.	Title	Rel. Date	P.D. Page
8371	Wizard of Autos	9-20-43	1557
8372	Farmer Gene Sarazen	10-25-43	1597
8373	Fannie Hurst and Her Pets	11-22-43	1637
8374	World's Youngest Aviator	12-29-43	1754
8375	Mrs. Lowell Thomas Fur Farmer	1-31-44	1735
8376	The Barefoot Judge	2-28-44	1783
8377	Aviation Expert Donald Douglas	3-20-44	....

VARIETY VIEWS

(9 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
7363	Yukon Outpost	8-30-43	1512
	1943-44		
8351	Who's Next	9-27-43	1535
8352	I-A Dogs	10-18-43	1557
8353	Mister Chimp Raises Cain	11-29-43	1658
8354	Wings in Record Time	12-27-43	1697
8355	Amazing Metropolis	1-17-44	1726
8356	Magazine Model	1-24-44	1735
8357	Animal Tricks	2-21-44	1783
8358	Hobo News	3-27-44	....

MUSICALS

(Average 15 Min.)

Prod. No.	Title	Rel. Date	P.D. Page
7132	South Sea Rhythms	8-25-43	1472
	1943-44		
8121	Hit Tune Serenade	9-29-43	1543
8122	Sweet Jam	10-27-43	1598
8123	Choo-Choo Swing	11-24-43	1658
8124	Radio Melodies	12-29-43	1658
8125	New Orleans Blues	1-26-44	1718
8126	Sweet Swing	2-23-44	1762
8127	Fellow on a Furlough	3-29-44	....

TWO-REEL SPECIAL

Prod. No.	Title	Rel. Date	P.D. Page
8112	With the Marines at Tarawa	3-1-44	1774

VITAPHONE

TECHNICOLOR SPECIALS

(Average 19 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
9001	Women at War	10-2-43	1543
9002	Behind the Big Top	11-27-43	1658
9003	Task Force	12-11-43	1677
9004	Devil Boats	5-27-44	....
9005	Winner's Circle	4-15-44	....

FEATURETTES

(20 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
9101	Voice That Thrilled the World	10-16-43	1598
9102	Over the Wall	12-25-43	1718
9103	Grandfather's Follies	2-5-44	1743
9104	Our Frontier in Italy	3-25-44	....
9105	Night in Mexico City	4-29-44	....

SPORTS PARADE

(Average 10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
9501	Tropical Sportland	10-9-43	1597
9502	Desert Playground	11-13-43	1598
9503	Into the Clouds	1-1-44	1718
9504	Baa Baa Blacksheep	1-22-44	1735
9505	Dogie Roundup	2-26-44	1743
9506	Chinatown Champs	3-18-44	....
9507	Backyard Golf	4-22-44	....

MELODY MASTER BANDS

(10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
9601	Hit Parade of the Gay Nineties	9-18-43	1598
9602	Sweetheart Serenade	10-23-43	1598
9603	Cavalcade of the Dance	11-20-43	1598
9604	Freddie Fisher and his Band	12-18-43	1598
9605	Ted Weems and His Merchant Marine Band	1-29-44	1735
9606	Songs of the Range		....
9607	South American Sway	3-18-44	....

LOONEY TUNES CARTOONS

(Average 7 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
8611	Porky Pig's Feet	7-17-43	1460
8612	Daffy the Commando	11-20-43	1658
8613	Puss 'N Booty	12-11-43	1658

BLUE RIBBON MERRIE MELODIES

(Average 7 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
9301	A Feud There Was	9-11-43	1543
9302	Early Worm Gets the Bird	10-2-43	1576
9303	My Little Buckaroo	11-6-43	1637
9304	Fighting 69½	12-4-43	1677
9305	Cross Country Detours	1-15-44	1726
9306	Hiawatha's Rabbit Hunt	2-12-44	1754
9307	The Bear's Tale	3-11-44	....
9308	Sweet Sioux	4-8-44	....

MERRIE MELODIES CARTOONS (Color)

(Average 7 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
8720	Corny Concerto	9-25-43	1535
8721	Fin-n-Catty	10-23-43	1535
8722	Falling Hare	10-30-43	1597
8723	Inki and the Minah Bird	11-13-43	1637
8724	An Itch in Time	12-4-43	1658
8725	Little Red Riding Rabbitt	1-1-44	1659
8726	What's Cookin', Doc?	1-8-44	1659
	1943-44		
9701	Meatless Fly-Day	1-29-44	1735
9702	Tom Turk & Daffy	2-12-44	1743
9703	I Got Plenty of Mutton	3-11-44	1803
9704	The Weakly Reporter	3-25-44	....
9705	Tick Tock Tuckered	4-8-44	....

"BUGS BUNNY" SPECIALS

Prod. No.	Title	Rel. Date	P.D. Page
9721	Bugs Bunny and the Three Bears 6	2-26-44	1803
9722	Bugs Bunny Nips the Nips	4-22-44	....

SANTE FE TRAIL WESTERNS

(Average 20 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
9107	Oklahoma Outlaws	9-4-43	1543
9108	Wagon Wheels West	10-30-43	1596
9109	Gun to Gun	1-8-44	1726
9110	Roaring Gems	2-19-44	1754
9111	Wells Fargo Days	4-1-44	....

VITAPHONE VARIETIES

(Average 9 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
9401	Our Alaskan Frontier	11-13-43	1637
9402	Bees A'Buzzin'	9-18-43	1598
9403	Hunting the Devil Cat	1-22-44	1718
9404	Struggle for Life	3-4-44	1803

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OFFICIAL U. S. VICTORY FILMS

(Distributed by Various Major Exchanges)

Title	P.D. Page
Wings Up	1315
Mission Accomplished	1329
Message from Malta	1387
War Town	1387
Black Marketing	1535
Glamour Girls of 1943	1557
Last Will and Testament of Tom Smith	1576
Day of Battle	1617
Suggestion Box	1617
Chief Neily Reports to the Nation	1659
Brothers in Blood	1659
Family Fued	1659
Food and Magic	1659
Destination: Island X	1697
No Exceptions	1728
This Is Worth Fighting For	1743
At This Side	1803

BRITISH MINISTRY OF INFORMATION

Title	P.D. Page
Silent Village	1415
In the Drink	1496
These Are the Men	1496
The Last Hazard	1496
Common Cause	1534
Women of Britain	1534
I Was a Fireman	1677
Before the Raid	1697
Danger Area	1718

MISCELLANEOUS

Title	P.D. Page
War in the Mediterranean (English Films)	1415
Trade Horizons (Scheftel)	1677
Avengers Over Europe.. (Telenews)	1697

SERIALS

COLUMBIA

1943-44

Prod. No.	Title	Rel. Date	P.D. Page
5120	The Batman (15 episodes)	7-16-43	1415
5160	The Phantom (15 episodes)	12-24-43	1697
5140	The Desert Hawk (15 episodes)	5-12-44	....

REPUBLIC

1943-44

Prod. No.	Title	Rel. Date	P.D. Page
381	The Masked Marvel (12 episodes)	11-6-43	1576
382	Captain America (15 episodes)	1-29-44	1718
383	Tiger Woman of the Amazon (12 episodes)		....

UNIVERSAL

1943-44

Prod. No.	Title	Rel. Date	P.D. Page
8681-93	Don Winslow of the Coast Guard (13 episodes)	7-6-43	1227
8781-93	Adventures of the Flying Cadets (13 episodes)	9-7-43	1557
8881	Great Alaskan Mystery	4-25-44	....

ADVANCE SYNOPSES
and information

KEYS OF THE KINGDOM
(20th Century-Fox)

PRODUCER: Joseph Mankiewicz. DIRECTOR: John M. Stahl. PLAYERS: Gregory Peck, Sir Cedric Hardwicke, Vincent Price, Roddy McDowall, Rose Stradner, Mary Anderson, Ruth Nelson, Helen Craig, Edith Barrett.

DRAMA. A Scottish priest, serving out the twilight of his life in a small parish, faces the prospects of being sent to a home for aged priests. An emissary of the Bishop comes to make arrangements for taking over the elder man's parish. When he is given a chance to read the memoirs of the older priest and learns of his sacrifices he leaves him in charge of the parish, to the elder man's delight.

THE GIRL IN THE CASE
(Columbia)

PRODUCER: Sam White. DIRECTOR: William Berke. PLAYERS: Edmund Lowe, Janis Carter, Robert Scott, Eddie Laughton, John Tyrell, Robert Williams, Stanley Clements.

COMEDY. Edmund Lowe and Janis Carter play an attorney and his wife always prying into mysterious cases. His hobby is locksmith work and he's often called in by Federal officials and police to open vaults. In one such case he is mistaken for a thief, thrown in jail, escapes without clothes, and garbs himself in a zoot suit stolen from a tailor's dummy. His efforts to explain his escapes to his jealious wife provide comedy situations.

TROCADERO
(Republic)

PRODUCER: Walter Colmes. DIRECTOR: William Nigh. PLAYERS: Rosemary Lane, Johnny Downs, Ralph Morgan, Dick Purcell, Sheldon Leonard, Cliff Nazarro, Marjorie Manners, Erskine Johnson, Dave Fleischer, Emmett Vogan, Charles Calvert, Dewey Robinson, Ruth Hilliard, Eddie Bartell, Bob Chester, Matty Malneck, Gus Arnheim, Eddie LeBaron and their orchestras.

DRAMA WITH MUSIC. This is presumably the story of Hollywood's famous nightclub, the Trocadero. It was built on Tony Rocadero's hopes for his two step-children, a boy and a girl. The boy is given an excellent education but falls in love with a society girl who looks down on his beginnings. The girl works at making her father's dream come to life in spite of personal disappointments. When it seems that the main object, the happiness of the two young people, has been lost, both find their romances intact.

MARRIAGE IS A PRIVATE AFFAIR
(M-G-M)

PRODUCER: Pandro S. Berman. DIRECTOR: Robert Z. Leonard. PLAYERS: Lana Turner, John Hodiak, James Craig, Frances Gifford, Natalie Shafer, Moris Ankrum, Hugh Marlowe.

ROMANTIC DRAMA. This is the story of a girl who enters upon a war marriage with frivolous notions of what lies ahead. When her husband is released from his squadron to do important war work at home, she finds marriage a humdrum affair. Thinking to relieve the tedium she takes up with an old boy friend. After her husband discovers her apparent infidelity and she's about to get a divorce, she discovers her real love is her husband, who by now is with his old squadron in Australia. By telephone and radio she gets in touch with him and a brighter future looms ahead.

CASANOVA BROWN
(RKO International)

PRODUCER: Nunnally Johnson. DIRECTOR: Sam Wood. PLAYERS: Gary Cooper, Teresa Wright, Frank Morgan, Anita Louise, Patricia Collinge, Edmond Breon, Larry Joe Olson, Mary Young.

COMEDY. Cooper plays a small town Lothario who, on the eve of his engagement, finds out he's to become the father of a baby by a girl he married but from whom he thinks he has been freed. The girl is a wealthy socialite, still in love with her baby's father. When her interfering family appear to have obtained an annulment, Cooper kidnaps the baby in the belief the girl was going to let it be adopted. The girl, in love with him, finally convinces Cooper she really wanted the baby but also the father and framed the adoption plan to halt his pending wedding to another.

PRACTICALLY YOURS
(Paramount)

ASSOCIATE PRODUCER: Harry Tugend. DIRECTOR: Mitchell Leisen. PLAYERS: Claudette Colbert, Fred MacMurray, Cecil Kellaway, Isabel Randolph, Robert Watson, Gil Lamb, Betty Rhodes, Hillary Brooke.

COMEDY. Crash-bombing a Jap vessel, MacMurray's last words heard over inter-plane radio by his comrades were about Piggy, his dog. The name is mistaken as Peggy, a girl with whom he formerly worked. The story of his heroic deed sweeps the nation and the girl is singled out as his sweetheart. When he surprisingly returns, he and Peggy (Claudette Colbert) are forced to carry on the pretense. She realizes that he was not in love with her and tells him she's engaged to another man. When she is to christen a ship named in his honor, she decides to force his hand because she now knows he loves her. A judge standing by is pressed into service and they are wed just before the launching.

JAM SESSION
(Columbia)

PRODUCER: Irving Briskin. DIRECTOR: Charles Barton. PLAYERS: Ann Miller, Jess Barker, Rene Riano, Charles Brown, Eddie Kane, Clarence Muse, Bands of Jan Garber, Louis Armstrong, Alvino Rey, Glen Gray, Charlie Barnett and Teddy Powell.

COMEDY WITH MUSIC. Ann Miller wins a dance contest with the prize of a round-trip to Hollywood. She tries every sort of trick to break into the studios and get a movie test. Finally she meets a young writer at one of the studios, poses as a stenographer, and goes to work for him. He's stymied for a plot for his new picture, "Jam Session," and she tells him the story of her life with bits of embroidery. He uses it, the picture makes a hit, she gets a chance in it, and romance blossoms.

GUNS OF THE LAW
(PRC Pictures)

PRODUCER: Arthur Alexander. DIRECTOR: Elmer Clifton. PLAYERS: Dave O'Brien, Jim Newill, Guy Wilkerson, Jennifer Holt, Budd Buster, Charles King, Jr., Jack Ingram, Robert Kortman, Robert Barron, Frank McCarroll.

WESTERN DRAMA. This is another drama of the discovery of oil and the avarice it aroused. An old man and his niece own property through which the pipeline will pass, but this information is known only to the scheming outlaws and their legal front. When title to the land is questioned they go to the lawyer for his advice, not knowing him to be part of the scheme. Two Rangers, Jim Newill and later "Tex" O'Brien, come to their rescue, unmask the lawyer and his gunmen, stopping runaway horses and proving themselves handy in the gunplay that ensues.

ARSENIC AND OLD LACE
(Warners)

PRODUCER-DIRECTOR: Frank Capra. PLAYERS: Cary Grant, Raymond Massey, Jack Carson, Priscilla Lane, Edward Everett Horton, John Alexander, Jean Adair, Josephine Hull, Grant Mitchell, Peter Lorre, Vaughan Gaspar.

COMEDY-DRAMA. Based on the stage play of the same title, the story revolves around the didoes and murders committed by two gentle maiden ladies, slightly unbalanced. Mortimer Brewster, who thinks he is their nephew, discovers one murder and attempts to save the elderly women by placing the blame on another nephew, harmlessly insane. At the same time he nearly loses his bride, when a murderously insane nephew thinks she knows too much and therefore must be killed. When police finally capture the dangerous nephew the two old ladies slip the asylum head a poisoned drink, tell Mortimer he is not their nephew, and leave for the asylum.

MISSION THIRTY-SIX
(Columbia)

PRODUCER: Jack Fier. DIRECTOR: Lew Landers. PLAYERS: John Carradine, Larry Parks, Jeanne Bates, Osa Massen, Jonathan Hale, Ivan Triessault, Trevor Bardette.

DRAMA. Larry Parks plays an American newspaperman who, enroute home from the European war, permits himself to be persuaded to attempt the rescue of the king of a small European nation. The Nazis are holding the king a prisoner and using a voice double on the radio to work their own ends with the people of the kingdom. Disguised as a Gestapo officer, Parks effects the king's rescue and, with the aid of guerrilla fighters, flees the country. In one of the United Nations, presumably England, the king sets up a government in exile and nullifies the Nazis' efforts to use his people for their own ends.

HIDDEN VALLEY OUTLAWS
(Republic)

ASSOCIATE PRODUCER: Lou Gray. DIRECTOR: Howard Bretherton. PLAYERS: Wild Bill Elliott, George (Gabby) Hayes, Anne Jeffreys, Roy Barcroft, John James, LeRoy Mason, Ken Duncan, Charles Miller, Tom London, Yakima Canutt.

WESTERN DRAMA. Wild Bill Elliott rides into the Southwest where he finds a gang of organized squatters are terrorizing the region and illegally using "head rights" granted by the government for the settlement of unoccupied lands only. Plotting to wrest fertile and improved land, they are stopped by Elliott and Hayes.

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

(•) before the title indicates 1942-43 product.

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Consult Service Data in the PRODUCT DIGEST SECTION for Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation.

Short Subjects Chart with Synopsis Index can be found on pages 1804-1805.

Feature Product Including Coming Attractions, listed by Company, in order of release, on pages 1784-1785.

						REVIEWED			
Title	*Company*	*Prod. Number*	*Stars*	*Release Date*	*Running Time*	*M. P. Herald Issue*	*Product Digest Page*	*Advance Synopsis Page*	*Service Data Page*
ABOVE Suspicion	MGM	402	Joan Crawford-Fred MacMurray	Sept.,'43	90m	May 1,'43	1546	1081	1575
Action in Arabia	RKO	420	George Sanders-Virginia Bruce	Block 4	75m	Feb. 19,'44	1762	1746	....
Address Unknown	Col.	....	Paul Lukas-Mady Christians	Not Set	....	....	....	1695	....
Adventure in Iraq	WB	304	John Loder-Ruth Ford	Oct. 9,'43	64m	Sept. 25,'43	1553	1530	....
Adventures of a Rookie	RKO	402	Wally Brown-Alan Carney	Block 1	64m	Aug. 21,'43	1547	1471	1617
Adventures of Mark Twain	WB	....	Fredric March-Alexis Smith	Not Set	....	....	....	936	....
Adventures of Tartu (British)	MGM	406	Robert Donat-Valerie Hobson	Oct.,'43	103m	Aug. 7,'43	1546	....	1655
Ali Baba and 40 Thieves (color)	Univ.	8003	Jon Hall-Maria Montez	Jan. 14,'44	87m	Jan. 15,'44	1713	1457	....
Always a Bridesmaid	Univ.	8023	Andrews Sisters-Patric Knowles	Sept. 24,'43	61m	Oct. 2,'43	1566	1192	....
Amazing Mr. Forrest, The	PRC	413	Edward E. Horton-Jack Buchanan	Mar. 29,'44	....	....	....	1747	....
American Miracle (color) (formerly America)	MGM	....	Brian Donlevy-Ann Richards	Not Set	....	....	....	1457	....
And Now Tomorrow	Para.	....	Loretta Young-Alan Ladd	Not Set	....	....	....	1715	....
And the Angels Sing	Para.	....	Fred MacMurray-Dorothy Lamour	Not Set	....	....	....	1555	....
Andy Hardy's Blonde Trouble	MGM	....	Mickey Rooney-Lewis Stone	Block 7	....	....	....	1456	....
Animal Kingdom, The	WB	....	Ann Sheridan-Olivia de Havilland	Not Set	....	....	....	1431	....
Are These Our Children?	RKO	....	Kent Smith-Jean Brooks	Not Set	....	....	....	1786	....
Arizona Trail	Univ.	8081	Tex Ritter-Fuzzy Knight	Sept. 24,'43	57m	....	....	1545	....
Arizona Whirlwind	Mono.	....	Ken Maynard-Hoot Gibson	Mar. 7,'44	....	....	....	1746	....
Around the World	RKO	411	Kay Kyser-Joan Davis-Mischa Auer	Block 3	81m	Nov. 27,'43	1645	1457	1766
Arsenic and Old Lace	WB	....	Cary Grant-Raymond Massey	Not Set	....	....	....	1806	....
At Night We Dream (color)	Col.	....	Merle Oberon-Paul Muni	Not Set	....	....	....	1718	....
BANJO on My Knee (Reissue)	20th-Fox	407	Barbara Stanwyck-Joel McCrea	Oct. 29,'43	95m	Dec. 5,'36	1585	....	....
Bar 20	UA	....	William Boyd-Andy Clyde	Oct. 1,'43	54m	July 24,'43	1559	....	....
Battle of Russia	20th-Fox	414	Documentary	Nov. 5,'43	80m	Nov. 6,'43	1615	....	1766
Beautiful But Broke	Col.	5022	Joan Davis-Jane Frazee	Jan. 28,'44	72m	Feb. 5,'44	1742	1696	....
Bell Bottom George (British)	Col.	....	George Formby	Not Set	97m	Jan. 29,'44	1734	....	....
Beneath Western Skies	Rep.	354	Bob Livingston-Smiley Burnette	Mar. 3,'44	....	....	....	1746	....
Best Foot Forward (color)	MGM	405	Lucille Ball-William Gaxton	Oct.,'43	94m	July 3,'43	1532	1191	1617
Between Two Worlds (formerly Outward Bound)	WB	....	John Garfield-Paul Henreid	Not Set	....	....	....	1646	....
Beyond the Last Frontier	Rep.	351	Eddie Dew-Smiley Burnette	Sept. 18,'43	55m	Sept. 11,'43	1529	....	....
Big Show, The (Reissue)	Rep.	3302	Gene Autry	Mar. 1,'44	71m	....	....	....	....
Black Hills Express	Rep.	362	Don Barry-Wally Vernon	Aug. 15,'43	55m	Aug. 7,'43	1546	1457	....
Blazing Frontier	PRC	459	Buster Crabbe-Al St. John	Sept. 1,'43	59m	....	....	1531	....
•Blazing Guns	Mono.	....	Hoot Gibson-Ken Maynard	Oct. 8,'43	55m	Sept. 18,'43	1542	1509	....
Bombers Moon	20th-Fox	401	George Montgomery-Annabella	Aug. 6,'43	70m	July 10,'43	1532	1305	....
Boss of Rawhide	PRC	452	Dave O'Brien-Jim Newill	Nov. 20,'43	59m	....	....	1599	....
Bridge of San Luis Rey, The	UA	....	Lynn Bari-Akim Tamiroff	Feb. 11,'44	107m	Feb. 5,'44	1742	1636	....
Bring On the Girls	Para.	....	Veronica Lake-Sonny Tufts	Not Set	....	....	....	1763	....
Broadway Rhythm (color)	MGM	419	George Murphy-Ginny Simms	Mar.,'44	115m	Jan. 22,'44	1725	1616	....
Buffalo Bill (color)	20th-Fox	424	Maureen O'Hara-Joel McCrea	Apr.,'44	90m	Mar. 18,'44	1801	1531	....
•Bullets and Saddles	Mono.	....	Range Busters	Oct. 29,'43	54m	Oct. 9,'43	1573	1531	....
CALIFORNIA Joe	Rep.	365	Don Barry-Helen Talbot	Dec. 29,'43	55m	Jan. 8,'44	1706	1675	....
Calling Dr. Death	Univ.	8026	Lon Chaney-Patricia Morison	Dec. 17,'43	63m	Dec. 18,'43	1673	1635	....
•Campus Rhythm	Mono.	....	Gale Storm-Robert Lowery	Nov. 19,'43	63m	Oct. 9,'43	1574	1545	....
Candlelight in Algeria (Br.)	Br. Lion	....	James Mason-Carla Lehmann	Not Set	85m	Jan. 1,'44	1694	....	....
Canterville Ghost, The	MGM	....	Charles Laughton-Margaret O'Brien	Not Set	....	....	....	1635	....
Canyon City	Rep.	364	Don Barry-Helen Talbot	Nov. 29,'43	55m	Nov. 13,'43	1626	1599	....
Casanova Brown	RKO	....	Gary Cooper-Teresa Wright	Not Set	....	....	....	1806	....
Casanova in Burlesque	Rep.	333	Joe E. Brown-June Havoc	Feb. 19,'44	72m	Jan. 29,'44	1733	1676	....
Career Girl	PRC	403	Frances Langford-Craig Wood	Jan. 11,'44	66m	Dec. 18,'43	1674	1634	....
Chance of a Lifetime, The	Col.	5034	Chester Morris-Jeanne Bates	Oct. 26,'43	66m	Oct. 16,'43	1586	1545	....
Charlie Chan in Secret Service	Mono.	....	Sidney Toler-Gwen Kenyon	Feb. 14,'44	65m	Jan. 15,'44	1714	1599	....
Cherokee Strip (Reissue)	WB	333	Dick Foran	Oct. 2,'43	56m	....	....	....	....
Chip Off the Old Block	Univ.	8011	Donald O'Connor-Peggy Ryan	Feb. 25,'44	81m	Feb. 19,'44	1761	1715	....
Christmas Holiday	Univ.	....	Deanna Durbin-Gene Kelly	Not Set	....	....	....	1695	....
Cinderella Jones	WB	....	Joan Leslie-Robert Alda	Not Set	....	....	....	1746	....
City That Stopped Hitler	Para.	4331	Russian Documentary	Special	57m	Sept. 4,'43	1521	....	1655

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED		Advance Synopsis Page	Service Data Page
						M. P. Herald Issue	Product Digest Page		
Claudia	20th-Fox	404	Dorothy McGuire-Robert Young	Sept. 3,'43	91m	Aug. 21,'43	1558	....	1655
Climax, The (color)	Univ.	....	Susanna Foster-Boris Karloff	Not Set	....	....	....	1786	....
Coastal Command (British)	RKO	....	Documentary	Not Set	60m	Nov. 14,'42	1005	....	....
Cobra Woman (color)	Univ.	....	Jon Hall-Maria Montez	May 12,'44	....	....	....	1457	1655
Conflict	WB	....	Humphrey Bogart-Alexis Smith	Not Set	....	....	....	1456	....
Corvette K-225	Univ.	8007	Randolph Scott-James Brown	Oct. 1,'43	99m	Oct. 2,'43	1565	1240	1719
Courageous Mr. Penn (Br.)	Hoffberg	....	Clifford Evans-Deborah Kerr	Dec. 22,'43	78m	Jan. 1,'44	1694	....	....
Cover Girl, The (color)	Col.	....	Rita Hayworth-Gene Kelly	Apr. 6,'44	110m	Mar. 11,'44	1793	1416	....
Cowboy Canteen	Col.	5220	Charles Starrett-Jane Frazee	Feb. 8,'44	72m	Feb. 26,'44	1774	1763	....
Cowboy in the Clouds	Col.	5203	Charles Starrett-Julie Duncan	Dec. 23,'43	55m	Jan. 8,'44	1706	1636	....
Cowboy and the Senorita, The	Rep.	....	Roy Rogers-Dale Evans	Not Set	....	....	....	1747	....
Crazy House	Univ.	8005	Olsen and Johnson	Oct. 8,'43	80m	Oct. 23,'43	1595	1531	1719
Crime by Night	WB	....	Jane Wyman-Jerome Cowan	Not Set	....	....	....	1091	....
Crime Doctor's Strangest Case	Col.	5021	Warner Baxter-Lynn Merrick	Dec. 9,'43	68m	Jan. 22,'44	1725	1654	....
Crime School (Reissue)	WB	327	Humphrey Bogart-Dead End Kids	Dec. 4,'43	86m	May 7,'38	1626	....	....
Cross of Lorraine, The	MGM	414	Pierre Aumont-Gene Kelly	Jan.,'44	90m	Nov. 13,'43	1625	1457	1719
Cry "Havoc"	MGM	417	Margaret Sullavan-Ann Sothern	Feb.,'44	97m	Nov. 6,'43	1614	1555	....
Curse of the Cat People	RKO	418	Simone Simon-Kent Smith	Block 4	70m	Feb. 19,'44	1762	1715	....
DANCING Masters, The	20th-Fox	413	Laurel and Hardy	Nov. 19,'43	63m	Oct. 30,'43	1605	1555	....
• Dangerous Blondes	Col.	4016	Evelyn Keyes-Edmund Lowe	Sept.23,'43	80m	Oct. 23,'43	1594	1509	....
Danger! Women at Work	PRC	411	Patsy Kelly-Mary Brian	Aug. 23,'43	59m	July 17,'43	1426	....	....
Day After Day (Russian)	Artkino	....	Documentary	Nov. 15,'43	62m	Nov. 20,'43	1634	....	....
Days of Glory	RKO	....	Tamara Toumanova-Gregory Peck	Not Set	....	....	....	1636	....
Dear Octopus (British)	Gains.-Gen'l	....	Margaret Lockwood-Michael Wilding	Not Set	86m	Sept. 18,'43	1542	....	....
Death Valley Manhunt	Rep.	375	Bill Elliott-Gabby Hayes	Sept. 25,'43	55m	Aug. 28,'43	1558	1402	....
Death Valley Rangers	Mono.	....	Hoot Gibson-Ken Maynard	Dec. 3,43	59m	Dec. 18,'43	1674	1555	....
Demi Paradise (Br.)	Two Cities-GFD	....	Laurence Olivier-Penelope Ward	Not Set	115m	Dec. 18,'43	1673	....	....
Deerslayer, The	Rep.	306	Bruce Kellogg-Jean Parker	Nov. 22,'43	67m	Nov. 6,'43	1615	1599	....
Desert Song, The (color)	WB	310	Dennis Morgan-Irene Manning	Jan. 29,'44	96m	Dec. 18,'43	1673	872	1719
Destination, Tokyo	WB	309	Cary Grant-John Garfield	Jan. 1,'44	135m	Dec. 25,'43	1685	1530	1766
Devil Riders, The	PRC	460	Buster Crabbe-Al St. John	Nov. 5,'43	58m	Feb. 12,'44	1754	1566	....
Double Indemnity	Para.	....	Barbara Stanwyck-Fred MacMurray	Not Set	....	....	....	1646	....
Doughboys in Ireland	Col.	5031	Kenny Baker-Jeff Donnell	Oct. 7,'43	61m	Oct. 9,'43	1574	1545	....
Dragon Seed	MGM	....	Katharine Hepburn-Walter Huston	Not Set	....	....	....	1675	....
Drifter, The	PRC	461	Buster Crabbe-Al St. John	Dec. 20,'43	60m	....	....	1606	....
Dr. Gillespie's Criminal Case	MGM	407	Lionel Barrymore-Van Johnson	Nov.,'43	89m	May 8,'43	1546	1192	
Dr. Paul Joseph Goebbels	Frank	....	Paul Andor-Claudia Drake-Donald Woods	Not Set	....	....	....	1599	....
Drums of Fu Manchu	Rep.	305	Henry Brandon-William Royle	Nov. 27,'43	68m	Nov. 13,'43	1626	1606	....
EMPTY Holsters (Reissue)	WB	334	Dick Foran	Oct. 2,'43	62m	....	....	....	....
Escape to Danger (British)	RKO	419	Eric Portman-Ann Dvorak	Block 4	83m	Feb. 5,'44	1742	....	....
Eve of St. Mark	20th-Fox	....	Michael O'Shea-Anne Baxter	Not Set	....	....	....	1636	.....
FALCON and the Coeds, The	RKO	410	Tom Conway-Jean Brooks	Block 2	68m	Nov. 6,'43	1615	1599	....
Falcon Out West, The	RKO	....	Tom Conway-Barbara Hale	Not Set	64m	Mar. 4,'44	1782	....	....
Fallen Sparrow, The	RKO	401	Maureen O'Hara-John Garfield	Block 1	93m	Aug. 21,'43	1547	1182	1719
False Colors	UA	....	William Boyd	Nov. 5,'43	65m	Nov. 6,'43	1614	1431	....
Fighting Seabees, The	Rep.	311	John Wayne-Susan Hayward	Mar. 10,'44	100m	Jan. 22,'44	1725	1616	1766
Find the Blackmailer	WB	306	Faye Emerson-Jerome Cowan	Nov. 6,'43	55m	Oct. 23,'43	1594	....	....
Fired Wife	Univ.	8017	Robert Paige-Louise Allbritton	Sept. 3,'43	73m	Sept. 4,'43	1521	....	....
Flesh and Fantasy	Univ.	8062	Charles Boyer-Barbara Stanwyck	Oct. 29,'43	94m	Sept. 18,'43	1541	1058	1766
Follow the Boys (formerly Three Cheers for the Boys)	Univ.	....	Stage and Screen Entertainers	Not Set	....	....	....	1635	....
Follow the Leader	Mono.	....	East Side Kids	Not Set	....	....	....	1606	....
• Footlight Glamour	Col.	4020	Penny Singleton-Arthur Lake	Sept. 30,'43	68m	Oct. 9,'43	1573	1531	....
For Whom the Bell Tolls (color)	Para.	4338	Gary Cooper-Ingrid Bergman	Special	168m	July 17,'43	1546	855	1719
Four Jills in a Jeep	20th-Fox	423	Kay Francis-Carole Landis	Mar.,'44	89m	Mar. 18,'44	1802	1676	....
Frenchman's Creek (color)	Para.	....	Joan Fontaine-Arturo de Cordova	Not Set	....	....	....	1416	....
Frisco Kid (Reissue)	WB	325	James Cagney-Margaret Lindsay	Mar. 4,'44	77m	Nov. 2,'35	1726	....	....
Frontier Law	Univ.	8082	Russell Hayden-Jennifer Holt	Nov. 5,'43	55m	....	....	1606	....
Frontier Outlaws	PRC	462	Buster Crabbe-Al St. John	Mar. 4,'44	....	....	....	1746	....
Fugitive from Sonora	Rep.	361	Don Barry-Lynn Merrick	July 1,'43	55m	July 10,'43	1414	1375	....
GANG'S All Here (color)	20th-Fox	416	Alice Faye-Carmen Miranda	Dec. 24,'43	103m	Dec. 4,'43	1653	1530	1766
Gangway for Tomorrow	RKO	407	Margo-Robert Ryan-John Carradine	Block 2	69m	Nov 6,'43	1614	1566	....
Gaslight	MGM	....	Charles Boyer-Ingrid Bergman	Block 7	....	....	....	1786	....
Ghost Ship, The	RKO	412	Richard Dix-Edith Barrett	Block 3	69m	Dec. 11,'43	1666	1646	....
Ghost That Walks Alone, The	Col.	5042	Arthur Lake-Lynn Roberts	Feb. 10,'44	64m	Feb. 19,'44	1762	1696	....
Gildersleeve on Broadway	RKO	409	Harold Peary-Billie Burke	Block 2	65m	Oct. 23,'43	1595	1566	....
Gildersleeve's Ghost	RKO	....	Harold Peary-Marion Martin	Not Set	....	....	....	1786	....
Girl Crazy	MGM	409	Mickey Rooney-Judy Garland	Nov.,'43	99m	Aug. 7,'43	1558	1191	1766
Girl from Monterrey, The	PRC	412	Armida-Edgar Kennedy	Oct. 4,'43	61m	Sept. 25,'43	1554	1509	....
Girl in the Case, The	Col.	....	Edmund Lowe-Janis Carter	Apr. 20,'44	....	....	....	1806	....
Girls on Probation (Reissue)	WB	328	Jane Bryan-Ronald Reagan	Dec. 4,'43	63m	Oct. 29,'38	1626	....	....
Going My Way	Para.	4319	Bing Crosby-Rise Stevens	Block 4	130m	Feb. 26,'44	1773	1763	....
Good-bye, My Love (formerly Strange Confession)	UA	....	George Sanders-Linda Darnell	Apr. 21,'44	....	....	....	1747	....
Good Fellows, The	Para.	4302	Cecil Kellaway-Helen Walker	Block 1	70m	Aug. 14,'43	1559	1191	....
Government Girl	RKO	408	Olivia de Havilland-Sonny Tuffs	Block 2	93m	Nov. 6,'43	1614	1416	1766
Great Moment, The (formerly Great Without Glory)	Para.	....	Joel McCrea-Betty Field	Not Set	....	....	....	912	....
Great Mr. Handel, The (color) (British)	Midfilm	....	Wilfred Lawson-Elizabeth Allan	Sept., 9,'43	89m	Sept. 18,'43	1542	....	....

						REVIEWED			
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Greenwich Village (color)	20th-Fox	....	Don Ameche-Carmen Miranda	Not Set	....	....	....	1676	....
Guadalcanal Diary	20th-Fox	412	Preston Foster-Lloyd Nolan	Nov. 5,'43	93m	Oct. 30,'43	1605	1457	1766
Gung Ho	Univ.	8064	Randolph Scott-Grace McDonald	Dec. 31,'43	88m	Dec. 25,'43	1686	1599	1766
Gunsmoke Mesa	PRC	453	Dave O'Brien-Jim Newill	Jan. 3,'44	59m	....	....	1635	....
Guns of the Law	PRC	455	Dave O'Brien-Jim Newill	Apr. 10,'44	....	....	....	1806	....
Guns of the Pecos (Reissue)	WB	335	Dick Foran	Oct. 2,'43	56m	....	....	....	....
Guy Named Joe, A	MGM	416	Spencer Tracy-Irene Dunne	Mar.,'44	120m	Dec. 25,'43	1686	1431	....
Gypsy Wildcat (color)	Univ.	....	Maria Montez-Jon Hall	Not Set	....	....	....	1675	....
HAIL the Conquering Hero	Para.	....	Eddie Bracken-Ella Raines	Not Set	....	....	....	1696	....
Hail to the Rangers	Col.	5201	Charles Starrett	Sept. 16,'43	57m	Nov. 27,'43	1646	1055	....
Hairy Ape, The	UA	....	William Bendix-Susan Hayward	May 9,'44	....	....	....	1763	....
Halfway House, The (British)	Ealing	....	Francoise Rosay-Mervyn Johns	Not Set	95m	Mar. 4,'44	1781	....	....
Hands Across the Border	Rep.	341	Roy Rogers-Ruth Terry	Jan. 5,'44	73m	Dec. 11,'43	1665	1545	....
Happy Land	20th-Fox	415	Don Ameche-Frances Dee	Dec. 3,'43	75m	Nov. 13,'43	1625	1555	1766
Harvest Melody	PRC	402	Rosemary Lane-Johnny Downs	Nov. 22,'43	71m	Oct. 9,'43	1574	1545	....
Hat-Check Honey	Univ.	8031	Grace McDonald-Leon Errol	Mar. 10,'44	69m	Mar. 11,'44	1794	1746	....
Heat's On, The	Col.	5009	Mae West-Victor Moore	Dec. 2,'43	79m	Dec. 4,'43	1653	1555	1719
Heaven Can Wait (color)	20th-Fox	402	Don Ameche-Gene Tierney	Aug. 13,'43	112m	July 24,'43	1578	1240	1617
Heaven Is Around the Corner (British)	Nat'l-Anglo	....	Will Fyffe-Leni Lynn	Not Set	100m	Mar. 18,'44	1802	....	....
Heavenly Body, The	MGM	421	William Powell-Hedy Lamarr	Apr.,'44	94m	Jan. 1,'44	1693	1555	1766
Henry Aldrich, Boy Scout	Para.	4311	Jimmy Lydon-Charlie Smith	Block 3	66m	Jan. 8,'44	1706	1696	....
Henry Aldrich Haunts a House	Para.	4306	Jimmy Lydon-Charlie Smith	Block 2	73m	Nov. 6,'43	1614	1566	1766
Henry Aldrich's Little Secret	Para.	....	Jimmy Lydon-Charlie Smith	Not Set	...	....	....	1747	....
Henry Aldrich Plays Cupid	Para.	....	Jimmy Lydon-Charlie Smith	Not Set	....	....	....	1431	....
Her Bachelor Husband	Mono.	....	Johnny Downs-Wanda McKay	Not Set	....	....	....	1747	....
Here Comes Elmer	Rep.	303	Al Pearce-Dale Evans	Nov. 15,'43	74m	Oct. 16,'43	1585	....	....
Her Primitive Man	Univ.	....	Louise Allbritton-Robert Paige	Apr. 21,'44	....	....	....	1675	....
Hey, Rookie	Col.	5013	Ann Miller-Larry Parks	Mar. 9,'44	...	....	....	1654	....
Hidden Valley Outlaws	Rep.	....	Bill Elliott-Gabby Hayes	Apr. 2,'44	....	....	....	1806	....
Hi Diddle Diddle	UA	....	Martha Scott-Adolphe Menjou	Aug. 20,'43	73m	July 31,'43	1559	1375	1617
Hi Good-Lookin' (formerly Kelly Takes Over)	Univ.	8044	Eddie Quillan-Harriet Hilliard	Mar. 24,'44	62m	Mar. 18,'44	1801	1763	....
Higher and Higher	RKO	415	Michele Morgan-Frank Sinatra	Block 3	90m	Dec. 11,'43	1665	1616	1766
His Butler's Sister	Univ.	8004	Deanna Durbin-Franchot Tone	Nov. 26,'43	93m	Nov. 13,'43	1625	1555	1766
Hitler Gang, The	Para.	4320	Robert Watson-Victor Varconi	Not Set	...	....	....	1675	....
Hi Ya Sailor	Univ.	8035	Donald Woods-Elyse Knox	Oct. 15'43	63m	Oct. 9,'43	1574	1531	....
Holy Matrimony	20th-Fox	403	Monty Woolley-Gracie Fields	Aug. 27,'43	87m	Aug. 28,'43	1547	1431	1655
Home in Indiana (color)	20th-Fox	....	Walter Brennan-Lon McAllister	Not Set	....	....	....	1634	....
Hoosier Holiday	Rep.	302	Dale Evans-George Byron	Sept. 13'43	72m	Aug. 28,'43	1547	....	....
Horn Blows at Midnight, The	WB	....	Jack Benny-Alexis Smith	Not Set	....	....	....	1715	....
Hostages	Para.	4305	Luise Rainer-William Bendix	Block 1	87m	Aug. 14,'43	1579	1277	1766
Hot Rhythm	Mono.	....	Dona Drake-Robert Lowery	Apr. 22,'44	79m	Mar. 4,'44	1783	1763	....
Hour Before the Dawn, The	Para.	4317	Veronica Lake-Franchot Tone	Block 4	75m	Mar. 4,'44	1781	1555	....
I DOOD It	MGM	403	Red Skelton-Eleanor Powell	Sept.,'43	102m	July 31,'43	1579	1192	1719
I Love a Soldier	Para.	....	Paulette Goddard-Sonny Tufts	Not Set	....	....	....	1675	....
Impostor, The	Univ.	8066	Jean Gabin-Allyn Joslyn	Feb. 11,'44	94m	Feb. 12,'44	1754	1616	....
Incendiary Blonde (color)	Para.	....	Betty Hutton-Arturo de Cordova	Not Set	....	....	....	1675	....
In Old Chicago (Reissue)	20th-Fox	406	Alice Faye-Tyrone Power-Don Ameche	Oct. 29,'43	94m	Jan. 8,'38	1542	....	....
In Old Oklahoma	Rep.	307	John Wayne-Martha Scott	Dec. 6,'43	102m	Oct. 23,'43	1593	....	1719
In Our Time	WB	311	Ida Lupino-Paul Henreid	Feb. 19,'44	110m	Feb. 5,'44	1741	1416	1766
Iron Major, The	RKO	406	Pat O'Brien-Ruth Warrick	Block 2	85m	Oct. 23,'43	1593	1555	1719
Is Everybody Happy?	Col.	5016	Ted Lewis-Nan Wynn	Oct. 28,'43	73m	Nov. 27,'43	1646	1545	1655
Isle of Forgotten Sins	PRC	401	John Carradine-Gale Sondergaard	Aug. 15, '43	82m	July 3,'43	1532	1339	1617
It Happened in Gibraltar (Fr.)	Vigor	....	Erich von Stroheim-Viviane Romance	Nov. 15,'43	93m	Nov. 27,'43	1646	....	....
It Happened Tomorrow	UA	....	Dick Powell-Linda Darnell	Feb. 25,'44	....	....	....	1675	....
JACK London	UA	....	Michael O'Shea-Susan Hayward	Dec. 24,'43	93m	Nov. 27,'43	1645	1554	1766
Jam Session	Col.	....	Ann Miller-Jess Barker	Apr. 13,'44	....	....	....	1806	....
Jane Eyre	20th-Fox	420	Orson Welles-Joan Fontaine	Feb.,'44	96m	Feb. 5,'44	1741	1240	1655
Janie	WB	....	Joyce Reynolds-Robert Hutton	Not Set	....	....	....	1747	....
Jeannie (British)	English	....	Barbara Mullen-Michael Redgrave	Oct. 1,'43	85m	Aug. 23,'41	1594	....	....
Jive Junction	PRC	407	Dickie Moore-Tina Thayer	Dec. 20,'43	64m	Nov. 20,'43	1633	1606	....
Johnny Come Lately	UA	....	James Cagney-Grace George	Sept. 3,'43	97m	Aug. 28,'43	1559	1375	1719
KANSAN, The	UA	....	Richard Dix-Jane Wyatt	Sept. 10,'43	79m	June 19,'43	1547	1182	....
Keys of the Kingdom	20th-Fox	....	Sir Cedric Hardwicke-Roddy McDowall	Not Set	....	....	....	1806	....
Kings of the Ring	Lewis-Lesser	....	Fight Film Feature	Jan. 22,'44	95m	Jan. 29,'44	1735	....	....
Kismet (color)	MGM	....	Ronald Colman-Marlene Dietrich	Not Set	....	....	....	1635	....
Klondike Kate	Col.	5029	Ann Savage-Tom Neal	Dec. 16,'43	62m	Feb. 5,'44	1742	1636	....
Knickerbocker Holiday	UA	....	Nelson Eddy-Charles Coburn	Not Set	85m	Mar. 4,'44	1781	1635	...
LAD from Our Town	Artkino		Russian Feature	Oct. 6,'43	65m	Oct. 16,'43	1586	....	...
Ladies Courageous (formerly When Ladies Fly)	Univ.	8065	Loretta Young-Geraldine Fitzgerald	Mar. 17,'44	....	....	....	1616	....
Lady and the Monster, The	Rep.	315	Vera Ralston-Richard Arlen	Not Set	86m	Mar. 18,'44	1801	....	....
Lady in the Dark (color)	Para.	4336	Ginger Rogers-Ray Milland	Special	100m	Feb. 12,'44	1753	1091	..
Lady in the Death House (formerly Her Last Mile)	PRC	414	Lionel Atwill-Jean Parker	Mar. 15,'44	....	....	....	1746	....
Lady, Let's Dance	Mono.	....	Belita-James Ellison	Apr. 11,'44	88m	Jan. 29,'44	1735	1599	...
Lady Takes a Chance, A	RKO	405	Jean Arthur-John Wayne	Block 1	86m	Aug. 21,'43	1547	1240	1655

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Lamp Still Burns, The (British)	Two Cities-Gen'l	....	Rosamund John-Stewart Granger	Not Set	90m	Nov. 20,'43	1633	....	....
Land Beyond the Law (Reissue)	WB	336	Dick Foran	Oct. 2,'43	55m	....	....	....	....
Laramie Trail, The	Rep.	....	Bob Livingston-Smiley Burnette	Apr. 3,'44	....	....	....	1786	....
Larceny with Music	Univ.	8028	Allan Jones-Kitty Carlisle	Sept. 10,'43	64m	Sept. 11,'43	1530	1351	....
Lassie Come Home (color)	MGM	410	Roddy McDowall-Edmund Gwenn	Dec.,'43	90m	Aug. 21,'43	1546	1240	1766
Last Ride, The	WB	....	Richard Travis-Eleanor Parker	Not Set	....	....	....	1115	....
Let's Face It	Para.	4301	Bob Hope-Betty Hutton	Block 1	76m	Aug. 7,'43	1559	1277	1766
Lifeboat	20th-Fox	419	Tallulah Bankhead-William Bendix	Jan. 28,'44	96m	Jan. 15,'44	1713	1616	....
Life and Death of Colonel Blimp (British)	Archers-Gen'l	....	Anton Walbrook-Roger Livesey	Not Set	163m	July 10,'43	1413	....	....
Life of Simon Bolivar, The (Mexican)	Grovas-Mohme	....	Historical Feature	June 17,'43	152m	June 26,'43	1386	....	....
Lodger, The	20th-Fox	417	Laird Cregar-Merle Oberon	Jan. 7,'44	84m	Jan. 8,'44	1705	1636	1766
●Lone Rider in Raiders Red Gap	PRC	368	Bob Livingston-Al St. John	Sept. 30,'43	54m	....	....	....	....
Lost Angel	MGM	415	Margaret O'Brien-James Craig	Jan.,'44	91m	Nov. 6,'43	1613	1555	1766
Love in Jalisco (Mex.)	Clasa-Mohme	....	Jorge Negrete-Maria Elena Marques	Aug. 6,'43	128m	Aug. 21,'43	1496	....	....
Lumber Jack	UA	....	William Boyd-Andy Clyde	Not Set	....	....	....	1763	....
MADAME Curie	MGM	490	Greer Garson-Walter Pidgeon	Feb.,'44	124m	Nov. 20,'43	1633	1416	1766
Mad Ghoul, The	Univ.	8038	Evelyn Ankers-David Bruce	Nov. 12,'43	65m	Oct. 23,'43	1594	1586	....
Make Your Own Bed	WB	....	Jack Carson-Jane Wyman	Not Set	....	....	....	1715	....
Man from Down Under, The	MGM	411	Charles Laughton-Binnie Barnes	Dec.,'43	103m	Aug. 7,'43	1547	....	....
●Man from Music Mountain	Rep.	257	Roy Rogers	Oct. 30,'43	71m	Sept. 25,'43	1554	1402	....
Man from the Rio Grande, The	Rep.	363	Don Barry-Twinkle Watts	Oct. 18,'43	55m	Oct. 2,'43	1566	....	....
Manhattan Serenade	RKO	....	Frank Sinatra-George Murphy	Not Set	....	....	....	1785	....
Man in Half Moon Street, The	Para.	....	Nils Asther-Helen Walker	Not Set	....	....	....	1747	....
Marine Raiders	RKO	....	Pat O'Brien-Ruth Hussey	Not Set	....	....	....	1696	....
Marriage Is a Private Affair	MGM	....	Lana Turner-John Hodiak	Not Set	....	....	....	1806	....
Marshal of Gunsmoke	Univ.	8083	Tex Ritter-Russell Hayden	Jan. 21,'44	....	....	....	1676	....
Mask of Dimitrios, The	WB	....	Sydney Greenstreet-Peter Lorre	Not Set	....	....	....	1746	....
Meet Me in St. Louis (color)	MGM	....	Judy Garland-Margaret O'Brien	Not Set	....	....	....	1715	....
Meet the People	MGM	....	Dick Powell-Lucille Ball	Block 7	....	....	....	1456	....
Melody Parade	Mono.	....	Mary Beth Hughes-Eddie Quillan	Aug. 27,'43	73m	Aug. 7,'43	1559	1339	....
Men on Her Mind	PRC	409	Mary Beth Hughes-Edward Norris	Feb. 12,'44	67m	Feb. 5,'44	1743	1715	....
Merry Monahans, The	Univ.	....	Donald O'Connor-Peggy Ryan	Not Set	....	....	....	1786	....
Million Dollar Kid, The	Mono.	....	East Side Kids	Feb. 28,'44	65m	Feb. 26,'44	1774	1676	....
Millions Like Us (British)	Gains.-Gen'l	....	Eric Portman-Patricia Roc	Not Set	103m	Oct. 23'43	1595	....	....
Minesweeper	Para.	4308	Richard Arlen-Jean Parker	Block 2	66m	Nov. 6,'43	1615	1606	....
Ministry of Fear	Para.	....	Ray Milland-Marjorie Reynolds	Not Set	....	....	....	1616	....
Miracle of Morgan's Creek, The	Para.	4312	Eddie Bracken-Betty Hutton	Block 3	99m	Jan. 8,'44	1705	1079	...
Mission Thirty-six	Col.	....	John Carradine-Larry Parks	Not Set	....	....	....	1806	....
Mojave Firebrand	Rep.	377	Bill Elliott-Gabby Hayes	Mar. 19,'44	55m	Jan. 29,'44	1734	....	...
Monster Maker, The	PRC	419	J. Carrol Naish-Ralph Morgan	Apr. 15,'44	62m	Mar. 11,'44	1794	....	....
Moonlight and Cactus	Univ.	....	Andrews Sisters-Leo Carillo	Not Set	....	....	....	1746	....
Moonlight in Vermont	Univ.	8025	Gloria Jean-Fay Helm	Dec. 24,'43	62m	Dec. 25,'43	1686	1635	...
Moon Over Las Vegas	Univ.	....	Anne Gwynne-David Bruce	Apr. 28,'44	....	....	....	1785	....
Mr. Co-ed (color)	MGM	....	Red Skelton-Esther Williams	Not Set	....	....	....	1635	....
Mr. Muggs Steps Out	Mono.	....	East Side Kids	Dec. 10,'43	63m	Dec. 25,'43	1686	1555	....
Mr. Skeffington	WB	....	Bette Davis-Claude Rains	Not Set	....	....	....	1654	....
Mummy's Ghost, The	Univ.	....	John Carradine-Lon Chaney	Not Set	....	....	....	1763	....
Murder on the Waterfront	WB	302	John Loder-Ruth Ford	Sept. 18,'43	49m	July 31,'43	1579	....	....
My Best Gal	Rep.	....	Jane Withers-Jimmy Lydon	Mar. 28,'44	67m	Mar. 18,'44	1802	1696	....
My Reputation	WB	....	Barbara Stanwyck-George Brent	Not Set	....	....	....	1695	....
Mystery Broadcast	Rep.	304	Nils Asther-Ruth Terry	Nov. 23,'43	63m	Oct. 23,'43	1594	1586	....
●Mystery of the 13th Guest	Mono.	....	Dick Purcell-Helen Parrish	Nov. 5,'43	60m	Oct. 16,'43	1586	....	....
NABONGA	PRC	408	Buster Crabbe-Fifi Dorsey	Jan. 25,'44	73m	Mar. 4,'44	1783	1634	....
National Velvet	MGM	....	Mickey Rooney-Jackie Jenkins	Not Set	....	....	....	1763	....
Navy Way, The	Para.	4316	Robert Lowery-Jean Parker	Block 4	75m	Feb. 26,'44	1774	1747	....
●Nearly Eighteen	Mono.	....	Gale Storm-Bill Henry	Nov. 12'43	61m	Oct. 30,'43	1605	1545	....
Never a Dull Moment	Univ.	8030	Ritz Bros.-Frances Langford	Nov. 19,'43	60m	Nov. 6,'43	1615	1351	....
Nine Girls	Col.	5018	Ann Harding-Evelyn Keyes	Feb. 17,'44	75m	Mar. 18,'44	1802	1676	....
No Greater Love (Russian)	Artkino	....	Russian feature	Mar. 3,'44	71m	Mar. 4,'44	1782	....	....
None Shall Escape	Col.	5006	Marsha Hunt-Alexander Knox	Feb. 3,'44	85m	Jan. 15,'44	1713	1695	1766
Northern Pursuit	WB	307	Errol Flynn-Julie Bishop	Nov. 13,'43	94m	Oct. 23,'43	1593	1471	1719
North Star, The	RKO-Goldwyn	451	Walter Huston-Anne Baxter	Special	105m	Oct. 16,'43	1585	1305	1766
Norway Replies	Hoffberg	....	Documentary on Norway	Feb. 25,'44	61m	Mar. 4,'44	1782	....	....
No Time for Love	Para.	4309	Claudette Colbert-Fred MacMurray	Block 2	83m	Nov. 13,'43	1625	855	1766
OKLAHOMA Kid (Reissue)	WB	330	James Cagney-Humphrey Bogart	Sept. 11,'43	80m	Mar. 18'39	1482	....	....
Oklahoma Raiders	Univ.	....	Tex Ritter-Fuzzy Knight	Mar. 17,'44	....	....	....	1785	....
Old Acquaintance	WB	308	Bette Davis-Miriam Hopkins	Nov. 27,'43	110m	Nov. 6,'43	1613	1192	1719
●Old Barn Dance, The (Reissue)	Rep.	2307	Gene Autry	Oct. 15,'43	60m	Jan. 15,'38	1574	....	....
O My Darling Clementine	Rep.	308	Frank Albertson-Lorna Grey	Dec. 31,'43	68m	Dec. 4,'43	1653	1636	....
Once Upon a Time (formerly Curly)	Col.	....	Cary Grant-Janet Blair	Not Set	....	....	....	1616	....
Our Hearts Were Young and Gay	Para.	....	Diana Lynn-Gail Russell	Not Set	....	....	....	1746	....
●Outlaws of Stampede Pass	Mono.	....	Johnny Mack Brown-Raymond Hatton	Oct. 15,43	55m	Oct. 2,'43	1566	1402	....
Outlaw Roundup	PRC	454	Dave O'Brien-Jim Newill	Feb. 10,'44	....	....	....	1715	....
Outlaw Trail, The	Mono.	....	Hoot Gibson-Bob Steele	Apr. 29,'44	....	....	....	1786	....
Outlaws of Santa Fe	Rep.	....	Don Barry-Wally Vernon	Apr. 4,'44	54m	Mar. 18,'44	1802	....	....
Overland Mail Robbery	Rep.	376	Bill Elliott-Anne Jeffreys	Nov. 20,'43	55m	Oct. 23,'43	1594	....	....
PARDON My Rhythm	Univ.	....	Gloria Jean-Patric Knowles	May 19,'44	....	....	....	1785	....
Paris After Dark	20th-Fox	409	George Sanders-Brenda Marshall	Oct. 15,'43	85m	Oct. 9,'43	1573	1545	....
Partners of the Trail	Mono.	....	Johnny Mack Brown-Raymond Hatton	Apr. 1,'44	54m	Mar. 4,'44	1782	1747	....

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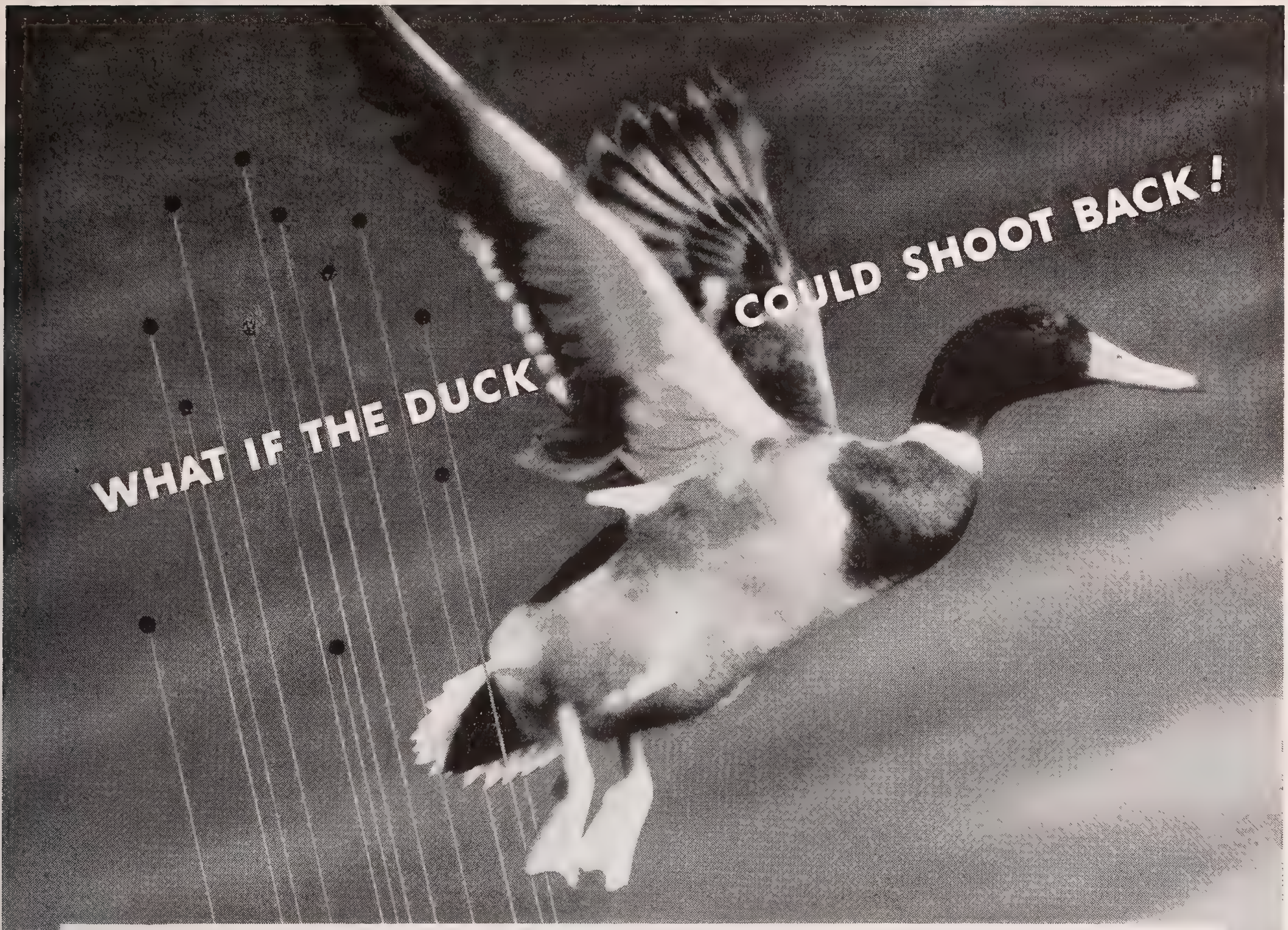
Passage to Marseille	WB	312	Humphrey Bogart-Michele Morgan	Mar. 11,'44	109m	Feb. 19,'44	1761	1616	....
Passport to Destiny (formerly Passport to Adventure)	RKO	417	Elsa Lanchester-Gordon Oliver	Block 4	64m	Jan. 29,'44	1734	1636	....
Patrick the Great	Univ.	....	Donald O'Connor-Peggy Ryan	Not Set	....	....	....	1675	....
Phantom Lady	Univ.	....	Ella Raines-Franchot Tone	Jan. 28,'44	87m	Jan. 29,'44	1733	1675	....
Pilebuck	Col.	....	Pat O'Brien-Ruth Warrick	Not Set	....	....	....	1786	....
Pin Up Girl (color)	20th-Fox	....	Betty Grable-Joe E. Brown	Not Set	....	....	....	1531	....
Pistol Packin' Mama	Rep.	310	Ruth Terry-Bob Livingston	Dec. 15,'43	64m	Dec. 11,'43	1666	1654	....
Practically Yours	Para.	....	Claudette Colbert-Fred MacMurray	Not Set	....	....	....	1806	....
Prairie Thunder (Reissue)	WB	332	Dick Foran	Oct. 2,'43	55m	....	....	....	....
Pride of the Plains	Rep.	353	Robert Livingston-Smiley Burnette	Jan. 5,'44	56m	Dec. 4,'43	1653	....	....
Princess O'Rourke	WB	305	Olivia de Havilland-Robert Cummings	Oct. 23,'43	94m	Sept. 25,'43	1553	962	1655
Purple Heart, The	20th-Fox	422	Dana Andrews-Richard Conte	Mar.,'44	99m	Feb. 26,'44	1773	1654	....
RACKET Man, The	Col.	5036	Tom Neal-Jeanne Bates	Jan. 18,'44	65m	Jan. 8,'44	1706	1676	....
Raiders of the Border	Mono.	....	Johnny Mack Brown	Jan. 31,'44	53m	Jan. 15,'44	1714	....	....
Raiders of Sunset Pass	Rep.	352	Eddie Dew-Smiley Burnette	Dec. 20,'43	56m	Dec. 25,'43	1686	1457	....
Rainbow Island (color)	Para.	....	Dorothy Lamour-Eddie Bracken	Not Set	....	....	....	1654	....
Rains Came, The (Reissue)	20th-Fox	410	Myrna Loy-Tyrone Power	Nov. 26,'43	95m	Sept. 9,'39	1574	....	....
Rationing	MGM	418	Wallace Beery-Marjorie Main	Mar.,'44	93m	Jan. 29,'44	1734	1616	....
Return of the Ape Man	Mono.	....	Bela Lugosi-John Carradine	Not Set	....	....	....	1606	....
Return of the Rangers	PRC	451	Dave O'Brien-Jim Newill	Oct. 26,'43	60m	Oct. 16,'43	1585	1545	....
Return of the Vampire	Col.	5024	Bela Lugosi-Frieda Inescourt	Nov. 11,'43	69m	Feb. 5,'44	1742	1599	....
•Revenge of the Zombies	Mono.	....	John Carradine-Veda Ann Borg	Sept. 17,'43	61m	Aug. 7,'43	1471	1391	....
Rhapsody in Blue	WB	....	Joan Leslie-Robert Alda	Not Set	....	....	....	1530	....
Riders of the Deadline	UA	....	William Boyd	Dec. 3,'43	70m	Jan. 15,'44	1714	1696	....
Riding High (color)	Para.	4307	Dorothy Lamour-Dick Powell	Block 2	88m	Nov. 6,'43	1613	1431	1766
Road to Utopia	Para.	....	Bing Crosby-Bob Hope-D. Lamour	Not Set	....	....	....	1715	....
Roger Touhy, Gangster	20th-Fox	....	Preston Foster-Lois Andrews	Not Set	....	....	....	1362	....
Rookies in Burma	RKO	414	Alan Carney-Wally Brown	Block 3	62m	Dec. 11,'43	1666	1646	....
Rootin', Tootin' Rhythm (Reissue)	Rep.	3301	Gene Autry	Jan. 15,'44	61m	....	....	....	....
Rosie the Riveter	Rep.	....	Jane Frazee-Frank Albertson	Apr. 9,'44	....	....	....	1785	....
SAHARA	Col.	5003	Humphrey Bogart-Bruce Bennett	Oct. 14,'43	97m	Oct. 2,'43	1565	1305	1719
Saint Meets the Tiger, The	Rep.	301	Hugh Sinclair-Jean Gillis	July 29,'43	70m	Aug. 7,'43	1471	....	....
Sailor's Holiday	Col.	....	Arthur Lake-Jane Lawrence	Feb. 24,'44	....	....	....	1696	....
Salute to the Marines (color)	MGM	401	Wallace Beery-Fay Bainter	Sept.,'43	101m	July 31,'43	1579	1057	1655
San Demetrio, London (British)	Ealing	....	Walter Fitzgerald-Ralph Michael	Not Set	105m	Jan. 29,'44	1734	....	....
Saratoga Trunk	WB	....	Gary Cooper-Ingrid Bergman	Not Set	....	....	....	1431	....
•Scream in the Dark, A	Rep.	229	Robert Lowery-Marie McDonald	Oct. 15,'43	55m	Oct. 30,'43	1605	1531	....
See Here, Private Hargrove	MGM	420	Robert Walker-Donna Reed	Mar.,'44	100m	Feb. 19,'44	1761	1616	....
Sensations of 1944 (color)	UA-Stone	....	W. C. Fields-Eleanor Powell	May 5,'44	....	....	....	1746	....
Seventh Cross, The	MGM	....	Spencer Tracy-Signe Hasso	Not Set	....	....	....	1715	....
Seventh Victim, The	RKO	403	Tom Conway-Kim Hunter	Block 1	71m	Aug. 21,'43	1558	1471	....
Sherlock Holmes Faces Death	Univ.	8024	Basil Rathbone-Nigel Bruce	Sept. 17,'43	68m	Sept. 11,'43	1529	....	....
She's for Me	Univ.	8041	David Bruce-Grace McDonald	Dec. 10,'43	60m	Dec. 11,'43	1665	1635	....
Shine On, Harvest Moon	WB	....	Ann Sheridan-Dennis Morgan	Apr. 8,'44	112m	Mar. 11,'44	1794	1457	....
Shipbuilders, The (Br.)	Br. Nat'l-Anglo	....	Clive Brook-Morland Graham	Not Set	90m	Jan. 29,'44	1733	....	....
Show Business	RKO	....	Eddie Cantor-George Murphy	Not Set	....	....	....	1675	....
Silver City Raiders	Col.	5202	Russell Hayden-Bob Wills	Nov. 4,'43	55m	Nov. 27,'43	1646	....	....
Since You Went Away	UA	....	Colbert-Temple-Woolley-Cotten	Not Set	....	....	....	1635	....
Sing a Jingle	Univ.	8034	Allan Jones-June Vincent	Jan. 7,'44	62m	Jan. 1,'44	1694	1654	....
Slightly Terrific	Univ.	....	Leon Errol-Anne Rooney	May 5,'44	....	....	....	1785	....
•Smart Guy	Mono.	....	Rick Vallin-Wanda McKay	Dec. 17,'43	63m	Jan. 1,'44	1695	1599	....
Snow White and the Seven Dwarfs (color)	RKO-Disney	....	Disney Cartoon Feature	Reissue	83m	Dec. 25,'37	1782	....	....
So This Is Washington	RKO	404	Lum 'n' Abner-Mildred Coles	Block 1	64m	Aug. 21,'43	1558	1471	....
Son of Dracula	Univ.	8013	Louise Allbritton-Lon Chaney	Nov. 5,'43	80m	Nov. 13,'43	1626	1241	....
Song of Bernadette, The	20th-Fox	....	Jennifer Jones-Charles Bickford	Not Set	157m	Dec. 25,'43	1685	1416	....
Song of Russia	MGM	422	Robert Taylor-Susan Peters	Feb.,'44	107m	Jan. 1,'44	1693	1416	....
Song of the Marimba	Clasa-Mohme	....	Mexican Feature	Aug. 20,'43	131m	Sept. 11,'43	1530	....	....
Song of the Open Road	UA	....	Edgar Bergen-"Charlie"-Bonita Granville	Mar. 24,'44	....	....	....	1695	....
Song of the Saddle (Reissue)	WB	331	Dick Foran	Oct. 2,'43	59m	Apr. 11,'36	1482	....	....
So's Your Uncle	Univ.	8042	Donald Woods-Elyse Knox	Dec. 3,'43	64m	Dec. 4,'43	1654	1635	....
Spider Woman	Univ.	8021	Basil Rathbone-Nigel Bruce	Jan. 21,'44	63m	Jan. 15,44	1714	1675	....
Spotlight Scandals	Mono.	....	Billy Gilbert-Frank Fay	Sept. 24,'43	73m	July 24,'43	1579	1351	....
Standing Room Only	Para.	4314	Paulette Goddard-Fred MacMurray	Block 3	83m	Jan. 8,'44	1706	1616	....
Story of Dr. Wassell (color)	Para.	....	Gary Cooper-Laraine Day	Not Set	....	....	....	1530	....
Strange Death of Adolf Hitler	Univ.	8022	Ludwig Donath-Gale Sondergaard	Sept. 10,'43	72m	Sept. 4,'43	1522	....	....
Submarine Base	PRC	405	John Litel-Alan Baxter	July 20,'43	65m	July 10,'43	1414	1305	....
Sullivans, The	20th-Fox	421	Anne Baxter-Thomas Mitchell	Feb.,'44	111m	Feb. 5,'44	1741	1636	....
Sultan's Daughter, The	Mono.	....	Ann Corio-Charles Butterworth	Jan. 24,'44	64m	Dec. 18,'43	1674	1555	....
Sundown Valley	Col.	....	Charles Starrett-Jeanne Bates	Mar. 23,'44	....	....	....	1763	....
•Suspected Person (British)	PRC	315	Clifford Evans-Patricia Roc	Nov. 29,'43	78m	Jan. 1,'44	1694	....	....
Sweet and Lowdown	20th-Fox	....	Lynn Bari-Benny Goodman	Not Set	....	....	....	1786	....
Sweet Rosie O'Grady (color)	20th-Fox	408	Betty Grable-Robert Young	Oct. 1,'43	76m	Sept. 25,'43	1553	1305	1719
Sweethearts of the U. S. A.	Mono.	....	Una Merkel-Donald Novis	Mar. 7,'44	63m	Mar. 18,'44	1802	1586	....
Swing Fever	MGM	423	Kay Kyser-Marilyn Maxwell	Apr.,'44	81m	Nov. 13,'43	1626	1241	....
Swing Out the Blues	Col.	5020	Bob Haymes-Lynn Merrick	Jan. 20,'44	70m	Jan. 22,'44	1726	1636	....
Swing Shift Maisie	MGM	404	Ann Sothern-James Craig	Oct.,'43	86m	May 8,'43	1546	1191	1617
Swingtime Johnny	Univ.	8020	Andrews Sister-Harriet Hilliard	Feb. 4,'44	60m	Jan. 1,'44	1695	1676	....
TAKE It Big	Para.	....	Jack Haley-Harriet Hilliard	Not Set	....	....	....	1786	....
Tampico	20th-Fox	425	Lynn Bari-Edward G. Robinson	Apr.,'44	....	....	....	1636	....
Tarzan's Desert Mystery	RKO	413	Johnny Weissmuller-Nancy Kelly	Block 3	70m	Dec. 11,'43	1666	1362	....
Tender Comrade	RKO	416	Ginger Rogers-Robert Ryan	Block 4	101m	Jan. 1,'44	1693	1635	....

						REVIEWED			
Title	*Company*	*Prod. Number*	*Stars*	*Release Date*	*Running Time*	*M. P. Herald Issue*	*Product Digest Page*	*Advance Synopsis Page*	*Service Data Page*
Texas Kid, The	Mono.	....	Johnny Mack Brown	Nov. 26,'43	57m	Nov. 27,'43	1645	1545	....
Texas Masquerade	UA	....	William Boyd	Not Set	59m	Jan. 29,'44	1733	....	....
Thank Your Lucky Stars	WB	303	Warner Stars Revue	Sept. 25,43	127m	Aug. 21,'43	1559	1058	1719
That Nazty Nuisance	UA	....	Bobby Watson-Joe Devlin	Aug. 6,'43	42m	June 12,'43	1546	1019	....
There's Something About a Soldier	Col.	5017	Evelyn Keyes-Tom Neal	Nov. 30,'43	81m	Dec. 18,'43	1674	1545	....
They Met in the Dark (British)	Hellman-Gen'l	....	James Mason-Joyce Howard	Not Set	104m	Sept. 4,'43	1522	....	....
•This Is the Army (color)	WB	224	Joan Leslie-George Murphy-Stage Cast	Feb. 15,'44	115m	July 31,'43	1453	1276	1575
This Is the Life (formerly Angela)	Univ.	....	Susanna Foster-Donald O'Connor	Not Set	....	....	....	1416	....
Thousands Cheer (color)	MGM	413	Kathryn Grayson-Gene Kelly	Jan.,'44	126m	Sept. 18,'43	1541	1079	1766
Three Men in White	MGM	....	Lionel Barrymore-Van Johnson	Block 7	....	....	....	1786	....
Three Russian Girls	UA	....	Anna Sten-Kent Smith	Jan. 14,'44	80m	Jan. 1,'44	1694	1457	....
Thundering Gun Slingers	PRC	463	Buster Crabbe-Al St. John	Mar. 25,'44	....	....	....	1786	....
Thundering Hoofs	UA	....	William Boyd	Not Set	....	....	....	1747	....
Tiger Fangs	PRC	406	Frank Buck-Duncan Renaldo	Sept. 10,'43	59m	Sept. 25,'43	1554	1531	....
Till We Meet Again	Para.	....	Ray Milland-Maureen O'Hara	Not Set	....	....	....	1676	....
Timber Queen	Para.	4313	Dick Arlen-Mary Beth Hughes	Block 3	66m	Jan. 8,'44	1706	1696	....
Time Flies (British)	Gains.	....	Tommy Handley-Evelyn Dall	Not Set	88m	Mar. 18,'44	1803	....	....
Top Man	Univ.	8009	Donald O'Connor-Peggy Ryan	Sept. 17,'43	82m	Sept. 18,'43	1541	1456	....
Tornado	Para.	4304	Chester Morris-Nancy Kelly	Block 1	80m	Aug. 14,'43	1579	1457	....
•Trail of Terror	PRC	356	Dave O'Brien-Jim Newill	Sept. 14,'43	59m	Mar. 11,'44	1794	....	....
Trocadero	Rep.	314	Rosemary Lane-Johnny Downs	Apr. 24,'44	....	....	....	1806	....
True to Life	Para.	4303	Mary Martin-Franchot Tone	Block 1	93m	Aug. 14,'43	1578	1079	1719
•Tumbling Tumbleweed (Reissue)	Rep.	2308	Gene Autry-Lucile Browne	Dec. 1,'43	58m	....	....	....	....
Tunisian Victory	MGM-MOI	....	Documentary	Not Set	80m	Mar. 11,'44	1794	....	....
Two-Man Submarine	Col.	....	Tom Neal-Ann Savage	Mar. 16,'44	....	....	....	1746	....
Two Sisters and a Sailor	MGM	....	Jimmy Durante-Van Johnson	Block 7	....	....	....	1696	....
UNCENSORED (British)	20th-Fox	418	Eric Portman-Phyllis Calvert	Jan. 21,44	83m	Aug. 1,'42	1714	....	....
Uncertain Glory	WB	....	Errol Flynn-Paul Lukas	Apr. 22,'44	....	....	....	1636	....
•Underdog, The	PRC	316	Barton MacLane-Charlotte Wynters	Oct. 10,'43	67m	Oct. 9,'43	1574	1509	....
Under Two Flags (Reissue)	20th-Fox	411	Ronald Colman-Claudette Colbert	Nov. 26,'43	99m	May 9,'36	1574	....	....
Uninvited, The	Para.	4315	Ray Milland-Ruth Hussey	Block 3	98m	Jan. 8,'44	1705	1416	....
Unknown Guest	Mono.	....	Victor Jory-Pamela Blake	Oct. 22,'43	64m	Aug. 28,'43	1559	....	....
Unpublished Story (British)	Col.	....	Richard Greene-Miles Malleson	Not Set	91m	Apr. 11,'42	598	....	....
Up in Arms (color)	RKO-Goldwyn	....	Danny Kaye-Dinah Shore	Not Set	105m	Feb. 12,'44	1753	1457	....
Up in Mabel's Room	UA	....	Marjorie Reynolds-Dennis O'Keefe	Apr. 7,'44	....	....	....	1695	....
VICTORY Through Air Power (color)	UA-Disney	....	Disney Aviation Feature	Aug. 13,'43	65m	July 10,'43	1532	1375	1617
Vigilantes Ride, The	Col.	5204	Russell Hayden-Shirley Patterson	Feb. 3,'44	55m	Feb. 12,'44	1754	1081	....
Virgin of Guadalupe (Mex.)	Maya	....	Jose Luis Jiminez	May 14,'43	95m	May 22,'43	1325	....	....
Voice in the Wind	UA	....	Francis Lederer-Sigrid Gurie	Mar. 10,'44	85m	Mar. 4,'44	1782	....	....
Voodoo Man, The	Mono.	....	Bela Lugosi-John Carradine	Feb. 21,'44	62m	Feb. 26,'44	1774	1676	....
WATCH on the Rhine	WB	301	Bette Davis-Paul Lukas	Sept. 4,'43	113m	July 31,'43	1579	986	1719
We Dive at Dawn (British)	Gains.	....	John Mills-Eric Portman	Not Set	98m	May 22,'43	1326	....	....
Weekend Pass	Univ.	8029	Martha O'Driscoll-Noah Beery, Jr.	Feb. 18,'44	63m	Feb. 5,'44	1742	1676	....
Weird Woman	Univ.	....	Lon Chaney-Anne Gwynne	Apr. 14,'44	....	....	....	1747	....
Westward Bound	Mono.	....	Ken Maynard-Hoot Gibson	Jan. 17,'44	59m	Jan. 15,'44	1714	1599	....
•What a Man	Mono.	....	Johnny Downs-Wanda McKay	Jan. 31,'44	73m	Dec. 11,'43	1666	....	....
What a Woman!	Col.	5005	Rosalind Russell-Brian Aherne	Dec. 28,'43	93m	Dec. 11,'43	1665	1635	1766
Where Are Your Children?	Mono.	....	Jackie Cooper-Patricia Morison	Jan. 17,'44	72m	Nov. 27,'43	1645	1606	1766
Whispering Footsteps	Rep.	309	John Hubbard-Rita Quigley	Dec. 30,'43	55m	Feb. 26,'44	1774	1636	....
Whistler, The	Col.	....	Richard Dix-Gloria Stuart	Mar. 30,'44	....	....	....	1785	....
Whistling in Brooklyn	MGM	412	Red Skelton-Ann Rutherford	Dec.,'43	87m	Oct. 2,'43	1565	1431	1766
White Cliffs, The	MGM	....	Irene Dunne-Roddy McDowall	Not Set	126m	Mar. 11,'44	1793	1586	....
Wilson (color)	20th-Fox	....	Alexander Knox-Charles Coburn	Not Set	....	....	....	1676	....
Wintertime	20th-Fox	405	Sonja Henie-Jack Oakie	Sept. 17,'43	82m	Sept. 11,'43	1529	1431	1655
Woman of the Town, The	UA	....	Albert Dekker-Claire Trevor	Dec. 31,'43	88m	Dec. 18,'43	1673	1531	....
Women in Bondage	Mono.	....	Gail Patrick-Nancy Kelly	Jan. 10,'44	72m	Nov. 20,'43	1634	1554	1766
Women in War (Reissue)	Rep.	9002	Elsie Janis-Wendy Barrie	Jan. 25,'44	69m	May 25,'40	1726	....	....
World of Plenty (British)	Rotha	....	Documentary on Food	Not Set	60m	June 19,'43	1373	....	....
Wyoming Hurricane	Col.	....	Russell Hayden-Bob Wills	Apr. 20,'44	....	....	....	1079	....
YANKS Ahoy	UA-Roach	....	Joe Sawyer-William Tracy	July 1,'43	58m	Mar. 13,'43	1532	1019	....
Yellow Canary (British)	Wilcox-RKO	....	Anna Neagle-Richard Greene	Not Set	98m	Nov. 20,'43	1634	....	....
Young Ideas	MGM	408	Mary Astor-Herbert Marshall	Nov.,'43	77m	July 31,'43	1578	1240	1766
You Can't Ration Love	Para.	4318	Betty Jane Rhodes-Johnnie Johnston	Block 4	79m	Mar. 4,'44	1781	1763	....
You're a Lucky Fellow, Mr. Smith	Univ.	8033	Allan Jones-Evelyn Ankers	Oct. 22,'43	64m	Oct. 9,'43	1573	1531	....

Feature Product, including Coming Attractions, listed Company by Company, in Order of Release on page 1784.

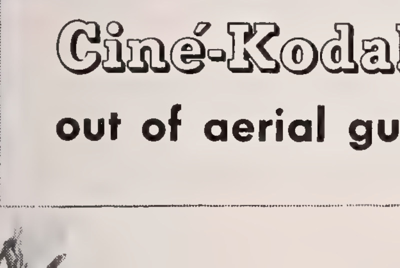


Ciné-Kodak Film and Magazine help take the "guess" out of aerial gunnery and bring our flyers back alive

FROM THE ARMY AIR FORCES CATALOG ON AIRCRAFT CAMERAS:

"The gun camera, for recording results obtained in aerial gunnery training or for producing visual records of actual air combat, is actually a ruggedly constructed motion-picture camera wired into the fire control circuit of the aircraft.

"*The percentage of improvement noted in actual combat gunnery due to the use of these gun cameras is amazingly high.* That this training produces superior results in combat is a tribute to those responsible for the perfection of both the training program and the training equipment."



IF the hunter doesn't get his duck what's the difference? But if the duck could shoot back . . .

In the life of every one of our young flyers comes that first terrific moment. And in that first fight, our flyer overcomes his greatest hazard. If he gets his "duck" . . .

When Ciné-Kodak Magazine, with its 3-second loading, was invented, nobody ever expected it to help teach our pilots to shoot.

Kodak assisted in adapting it. The gun camera, which employs it, uses the same Ciné-Kodak Film in the familiar magazines that you use. It shows our fighter pilot in training how he's shooting . . . why he missed. His training continues until he doesn't miss any more. He goes into that first fight with some of the cool, calculating skill that means "veteran."

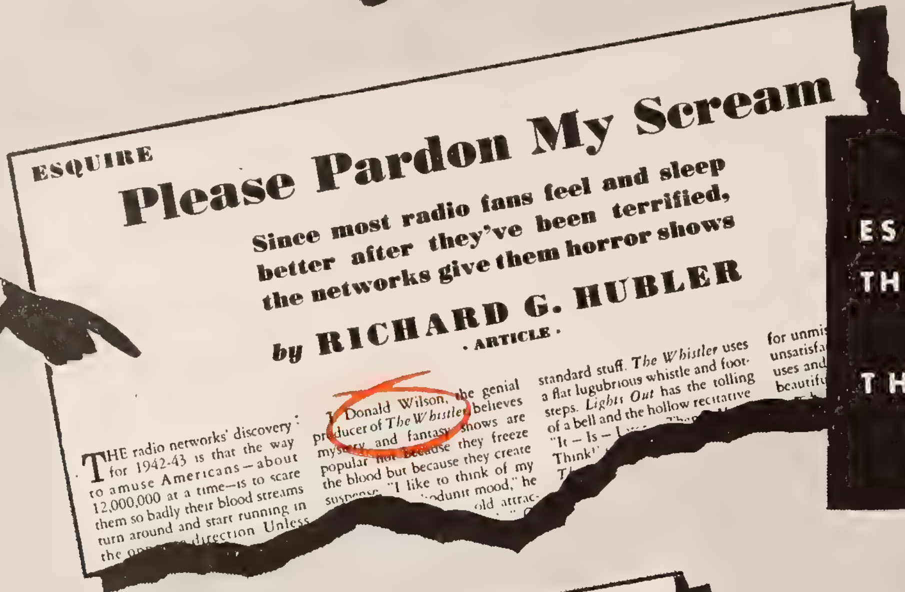
When equipped with the gun camera, he comes back to his home field or flight deck with the visual record of actual air combat—evidence that he is on his way toward being an ace.

REMEMBER THE "FLYING TIGERS"?—how that single squadron of crack Army, Navy, and Marine volunteers in China, desperately short of spare parts and fuel for their patched-up, obsolete planes, piled up the incredible total of 497 Jap planes—a ratio of 34 to 1? Theirs was a stern example for us at home. BUY MORE WAR BONDS.

Serving human progress through photography

EASTMAN KODAK COMPANY, ROCHESTER, N. Y.

Everything points to a *Great* new mystery screen hit!



ESQUIRE

Please Pardon My Scream

Since most radio fans feel and sleep better after they've been terrified, the networks give them horror shows

by RICHARD G. HUBLER

· ARTICLE ·

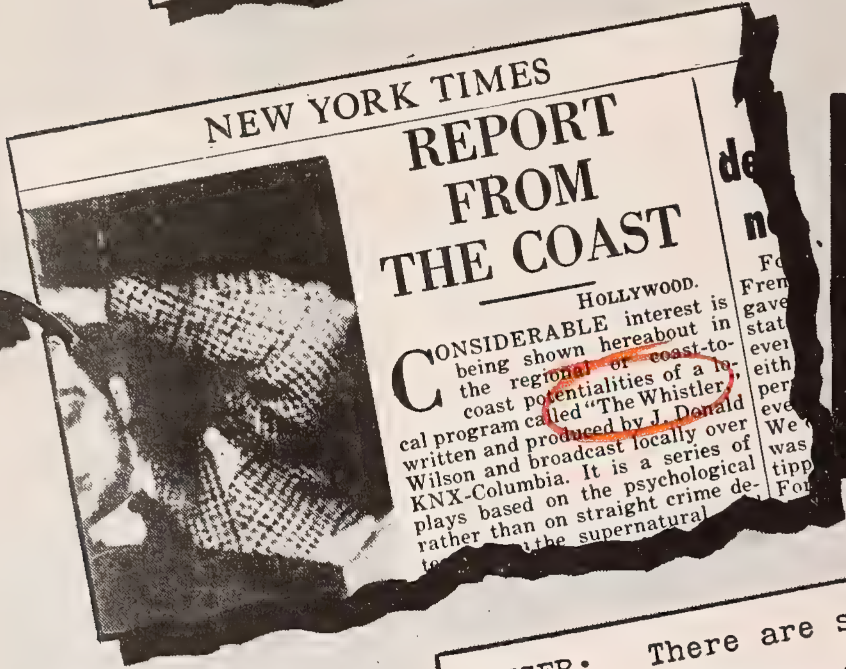
THE radio networks' discovery for 1942-43 is that the way to amuse Americans—about 12,000,000 at a time—is to scare them so badly their blood streams turn around and start running in the op direction Unless

J. Donald Wilson, the genial producer of *The Whistler*, believes mystery and fantasy shows are popular not because they freeze the blood but because they create suspense. "I like to think of my odunit mood," he old attrac-

standard stuff. *The Whistler* uses a flat lugubrious whistle and footsteps. *Lights Out* has the tolling of a bell and the hollow recitative "It — Is — L Think!"

for unmis unsatisfa uses and beautifu

ESQUIRE RATES THE RADIO SHOW AMONG THE LEADERS



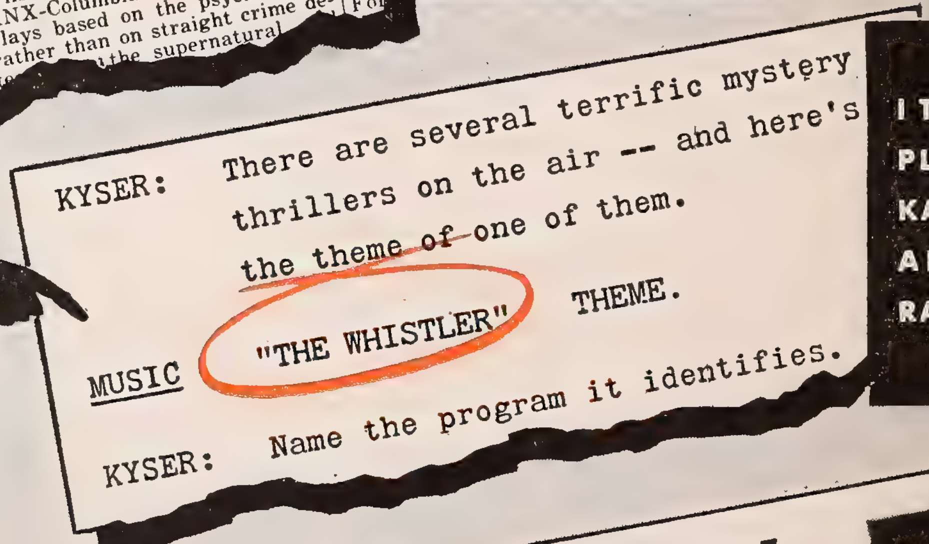
NEW YORK TIMES

REPORT FROM THE COAST

HOLLYWOOD.

CONSIDERABLE interest is being shown hereabout in the regional or coast-to-coast potentialities of a local program called "The Whistler," written and produced by J. Donald Wilson and broadcast locally over KNX-Columbia. It is a series of psychological plays based on the straight crime derather than on the supernatural

THE NEW YORK TIMES GIVES "THE WHISTLER" RADIO SHOW TOP BILLING



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KYSER:   There are several terrific mystery
         thrillers on the air -- and here's
         the theme of one of them.

MUSIC        "THE WHISTLER"     THEME.

KYSER:   Name the program it identifies.
```

IT HAS BEEN PLUGGED ON THE KAY KYSER SHOW AND OTHER BIG RADIO PROGRAMS

CBS' famous MASTER OF MYSTERY *NOW* more THRILLING than ever ON THE SCREEN!

RICHARD DIX

the Whistler

with J. CARROL NAISH · GLORIA STUART
ALAN DINEHART · JOAN WOODBURY
Suggested by the CBS Radio Program entitled "The Whistler",
Screen Play by Eric Taylor · Produced by RUDOLPH C. FLOTHOW
Directed by WILLIAM CASTLE

COLUMBIA PICTURES

"Calling All Patriotic Showmen!

FILE CO
NOT R

MOTION PICTURE HERALD

REVIEWS

(In Product Digest)

- It Happened Tomorrow
- The Memphis Belle
- Up in Mabel's Room
- Heroes Are Made
- Adventure in Music
- Lady in the Death House
- The Laramie Trail
- Ladies Courageous

OVER THERE

Rank leads British preparations for post-war invasion of Europe

U. S. Companies ready with product to follow Second Front armies

OVER HERE

Advertising cuts bring wider and more effective use of radio by distributors in spot exploitation

New Manpower and Selective Service orders cutting deferments threaten Exhibition and raw stock production

VOL. 154, NO. 13

MARCH 25, 1944

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In the groove with
"A GUY NAMED JO

Out of this world with
"THE HEAVENLY
BODY"!

M-G-M!
LIFE
OF THE
PARTY!

Stepping out with

"SEE HERE, PRIVATE HARGROVE"!

Flying right with

BROADWAY RHYTHM"!

Riding high
with uproarious

"RATIONING"!

And NON-STOP *with*

LEO, THE LION!

"Red Cross Drive! Collect Every Performance Every Day. March 23rd Through March 29th."

PASSAGE TO MARSEILLE
DESERT SONG
IN OUR TIME
DESTINATION TOKYO

Red Cross Drive! Collect Every Performance March 23-29!

Jack L. Warner, *Executive Producer*

WARNER BROS.

"Shine on Harvest Moon"!

THIS WEEK IN THE NEWS

RANK draws blueprint of planned distribution in Europe Page 14
U. S. majors will invade European Continent behind armies Page 15
THEATRES generally set round figure scales with new tax Page 16
COMPANIES are expanding use of radio for film promotion Page 17
TAKE major companies to court, MPTOA tells Tom Clark Page 19
ON THE MARCH — Red Kann discusses Film Alliance in Hollywood Page 20
DEFERMENT cuts in draft threatening theatres and production Page 27
MEXICAN producers force rise in film rentals for theatres Page 28
ANNUAL report of CEA in Great Britain stresses war work Page 30
14,560 theatres are pledged to participate in Red Cross drive Page 35
AMERICAN product still holds dominant place in Finland Page 38
GENERAL Osborn cites value of films for men in combat Page 40

SERVICE DEPARTMENTS

Hollywood Scene Page 41
In the Newsreels Page 48
Late Review Page 44
Managers' Round Table Page 65
Obituaries Page 50
Picture Grosses Page 73
Shorts on Broadway Page 50
What the Picture Did for Me Page 62

IN PRODUCT DIGEST SECTION

Showmen's Reviews Page 1813
Short Subjects Page 1815
Release Chart by Companies Page 1816
Advance Synopses Page 1817
Service Data Page 1818
The Release Chart Page 1819

Bioff Bogey

BIOFF bobbed up again in Hollywood union affairs this week. Willie is in the Federal House of Detention, in New York, but his name raised a bitter issue in Los Angeles at a jurisdictional hearing before the National Labor Relations Board. The new Screen Players Union, formed by some extras in dissatisfaction with representation by the Screen Actors Guild, is seeking certification as bargaining agent for bit players.

Mike Jeffers, treasurer of the SPU, testified to Charles Ryan, examiner, that Walter Abel had told him that in 1939 Kenneth Thomson and Frank Morgan, then SAG officers, visited Bioff's ranch. They took along a little black bag, Mr. Jeffers said, and a settlement was made whereby Bioff agreed not to invade the SAG.

Indignant denial issued forthwith from the Screen Actors Guild. It claimed that Bioff was in fact sent to jail ultimately as a result of the investigation into his background and associates by Robert Montgomery, actor, and the SAG officials promised to testify before the NLRB.

The SPU meanwhile asked for publication of the Atherton report on extra hiring conditions in 1939, and hinted it was not through rattling the Bioff closets.

Patron Exodus

CANADIAN exhibitors who have been experiencing a bonanza as result of being in the neighborhood of some 30 training camps of the Royal Canadian Air Force, are not a little concerned over a recent Dominion Government order closing the camps during the coming months. One of the training centers is located in Toronto and another in Edmonton, but most of the camps on the published list are adjacent to small towns supporting one or two theatres. Also, in Ontario, Alberta and the Maritime Provinces a number of war projects have been closed down, the influx of workers turning into an exodus. In one territory large construction projects were halted, and others scheduled to be halted before the end of March, which means that soon a great number of workers from the States will be crossing back over the border.

Fans Report

SHOWMEN of the industry can hear from the boys themselves on Sunday how much they appreciate the 16mm films donated for distribution by the Army Overseas Motion Picture Service. The Army Hour, broadcast on March 26 over the National Broadcasting Company network, 3:30 to 4:30 P.M., will tell the story of films on the fighting fronts.

Pickups from five points around the globe will feature interviews with soldiers who have just seen some of Hollywood's newest productions. They will broadcast from England, Italy, North Africa, the South Pacific and Central Pacific combat zones. Major John Hubbell, chief of the Overseas Motion Picture Service, will introduce the program.

Urging members of the industry everywhere to tune in to the Army show, the War Activities Committee promises that it will be a stirring recital of the facts.

3,000-Mile Circuit

THE longest circuit in the world is now being operated by the U. S. Army from Seattle. It stretches almost 3,000 miles through Alaska to the tip of the Aleutians. And undoubtedly there are plans to include some Tokio bookings soon.

On one February night, 212 different showings were booked through the circuit.

Film-hungry soldiers nightly pack mess halls, chapels, hangars and tents along the circuit to see the 16mm pictures shipped by the Army Motion Picture Service. Chaplains and teams of special service officers regularly mush through the Alaskan winter to get pictures to the isolated outposts. One two-man team makes frequent 200-mile, 14-hour truck drives to reach a few soldiers at an isolated interior post.

Complaints are rare. But the Special Services got one from a certain gale-bound island. The soldiers complained that they had to screen "Stormy Weather" for four shows in a row.

Nelson Looks

REPORTING the progress of Nelson Rockefeller's current tour of Latin American nations, the New York *Times* this week in a dispatch from San Jose, Costa Rica, said that President Rafael Angei Calderon Guardia told the Coordinator of Inter-American affairs that the "name of Rockefeller is the symbol of fraternity and spiritual generosity in everything that concerns inter-American welfare." Mr. Rockefeller is looking over the field operations of his agency, including the work of the film division.

Not Just Tweeds

WHAT British films need is a little more high fashion toggery, asserts the Incorporated Society of London Fashion Designers. The group, which includes such socialite British and ex-patriate Parisian milliners and dressmakers as Molyneux, Hartnell and Stiebell, aims to have a part in British film production. Pointing to the pace which Hollywood has been setting in the fashion world, they declare it to be high time that England's producers pay more attention to clothes. The Society is seeking an interview with J. Arthur Rank to enlist his backing for Beau Brummel. They may succeed, considering the fullsome attention Mr. Rank is giving all phrases of production designed for the world markets.

Better Than 1943

FEBRUARY revenue from the Federal admission tax failed to maintain the record high level reached in January with $16,744,936, dropping to $12,094,185 where, however, it was still $900,000 above the $11,317,101 recorded in February 1943, it was reported Friday by the Internal Revenue Bureau.

Bureau figures showed that for the first eight months of the Government's fiscal year admission tax collections aggregated $120,630,825, compared with $103,557,840 for the corresponding period a year ago.

The loss in business throughout the country indicated by the drop in collections from January to February was less severe than shown by the figures, the special report on the Third New York (Broadway) District showing that revenue lost in that area accounted for approximately 45 per cent of the total.

In the New York district, collections dropped from $3,290,906 in January to $1,113,539 last month, where they were $880,000 under the $2,093,948 received in February, 1943.

Losses were shown in every category, receipts from box office sales dropping from $3,033,552 to $906,493; on tickets sold by brokers from $22,897 to $21,116; on tickets sold by proprietors in excess of the established price from $1,795 to nothing; on permanent use or lease of boxes and seats from $511 to nothing, and on admissions to roof gardens and cabarets from $232,151 to $185,930.

More Stamps

MAIL postmarked after midnight, Saturday, March 25, will be subject to the increased rates in the new revenue act. Airmail jumps from six to eight cents an ounce. The two-cent local rate is eliminated and all first class mail becomes three cents an ounce. Parcel post rates also will be raised and COD, money order and registry fees are doubled. A penny, however, will still pay for a postcard.

One Mazuma

GLOBAL currency which would eliminate international exchange problems and simplify foreign commerce is among the proposals leaking out of recent Washington conferences between U. S. and British financial experts. Advocates of this international monetary unit claim it would peg relationships between various national currencies, stabilize trade, and eliminate dual values. The last trick was a popular pre-war device for encouraging exports and limiting imports.

The current fiscal conferences are reported delving into the whole range of international money problems, current and anticipated. Frozen funds and withdrawal quotas, which before the war kept American film companies from taking their earnings out of many countries, are among the conference topics.

Film industry foreign managers are watching developments with interest. They could have important bearing on film affairs, although rentals and percentages remain rentals and percentages in any language, or any currency.

Won't Talk

THE *Times,* of London, interviewing Jimmy Cagney, there to entertain American troops, reported that he would not talk about picture business, or Hollywood, or the gripes and morale of soldiers, or himself. "I'm here to dance a few jigs, sing songs, and say a few things to the boys at British and American camps. I've got a broken-down grey suit, an equally broken-down pair of tap shoes and an old shirt, and that's how I'll appear," Jimmy said. That was all.

Jap Atrocities

THE JAPANESE themselves are getting a taste of Jap atrocities. According to a wireless dispatch quoting the Domei News Agency, the Japanese government has banned all long pictures and plays, all-girl light operas and all productions of frivolous and gaudy nature. Such types of entertainment have been labelled unwholesome and not conducive to public welfare. The move, said the dispatch, was made to increase war production.

Stand-Out Stand-Ins

MINUS an audience, glaring searchlights and plush ankle-deep carpets, two stand-out Hollywood stand-ins last weekend were awarded "Elmers," the stand-in counterpart of Oscars. The winners of the award were Sally Wood, stand-in for Susanna Foster in "This Is the Life," and Jack Parker, stand-in for Randolph Scott in "Gung Ho." The selections were made by Associated Stand-Ins of Hollywood, who this year took into consideration activities in the war effort.

Damage Report

London Bureau

THE GAUMONT-BRITISH newsreel laboratories at Lime Grove, Shepards Bush, London, was destroyed and the Gaumont studios there were severely damaged in one of the recent Nazi air raids. Bombs dropped in the same raid also damaged the Sound City studios at Shepperton, Middlesex.

At the Front

DISPATCHES from the battle fronts of two different theatres of war this week featured two names well known to motion picture goers the world over.

American Liberator bombers raided Brunswick, Germany, and in command was Major James Stewart, late of the screen. Following his tenth raid as captain in charge of smaller groups of bombers that led to his being promoted to major, Major Stewart was asked about his tenth mission and replied, "It was all right."

On the other side of the globe, in Burma, Jackie Coogan, Charlie Chaplin's "Kid" of 1920, now an American Army glider pilot, was among the first to land behind Japanese lines when British forces started an offensive. The "Kid" was flying the leading glider, and upon landing fired a signal light for other approaching gliders. He directed landing operations until a ranking officer arrived to take charge. A dozen Indian troops were Coogan's passengers.

Out of all this and other direct screen participation in the war came an editorial in the New York *World-Telegram* saying, "Hollywood has much to be proud of in this war," reminding its readers that numerous individuals of the film capital have contributed to the armed forces on the battle fronts.

Population Decline

CIVILIAN population of the United States had declined over three per cent since April 1, 1940, the U. S. Census Bureau reported in Washington Wednesday in a review of population shifts in the past four years. In actual figures, there are some 4,000,000 fewer civilians in the country today than there were in 1940, due to the excess of inductions into the armed forces over the national increase. It is estimated that the loss in theatre audiences is more than double that figure, since induction and deaths are largely in the mature groups, offset in part only by births, so that there is, today, a larger percentage of very young children than ever before in the history of the country.

Because of the migration to war centers, no recent computation of population by ages has been possible, but Census officials estimate that the loss in theatre audiences is the total of deaths and inductions less the number of persons reaching theatre-going age.

DAVID A. SARNOFF, president of the Radio Corporation of America, has been recalled to active duty as a colonel in the Signal Corps of the U. S. Army. He had been in service earlier in the war and was a Signal Corps adviser in the last war. James G. Harbord, chairman of the RCA board of directors, will manage the company during Colonel Sarnoff's absence.

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THIS WEEK the Camera reports:

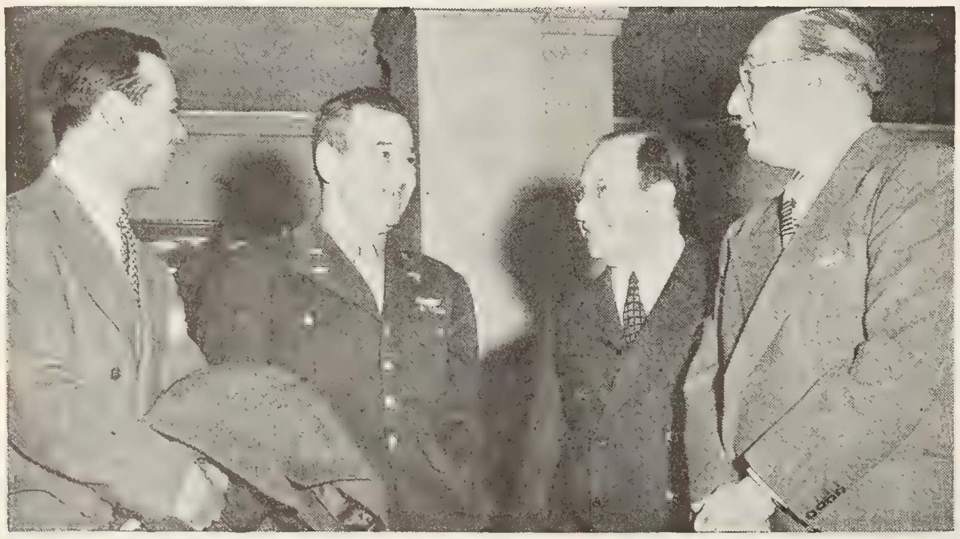
WITH JIMMY DURANTE as doorman, Paul V. McNutt, WMC head, sells tickets to Luise Rainer and Brig. Gen. William Rose at the Palace, Meriden, Conn., Monday, when MGM's short, "Main Street Today", opened.

By Staff Photographer

FROM MEXICO. Esther Fernandez, Mexican producer and actress, was in New York recently, seeking re-make rights to American pictures. She reported several tentative deals arranged with the aid of the Coordinator of Inter-American Affairs.

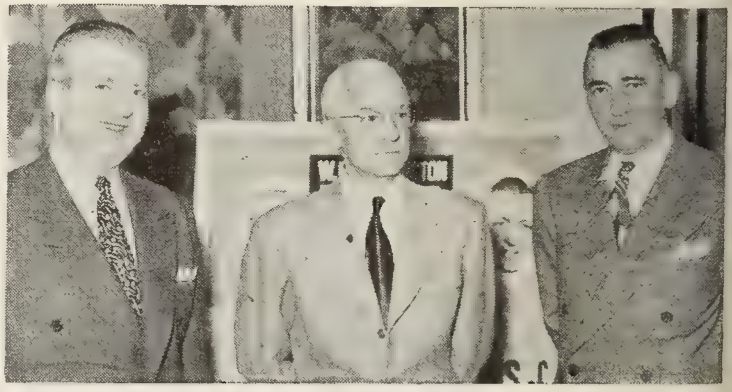
LONDON PREMIERE of "Corvette K-225". Among the guests were Admiral W. Wake-Walker; S. F. Ditcham, General Film Distributors, and Captain L. B. Houghton.

JAMES DAVIS, Universal western player, and a songwriter, has won the Democratic nomination for Louisiana governor.

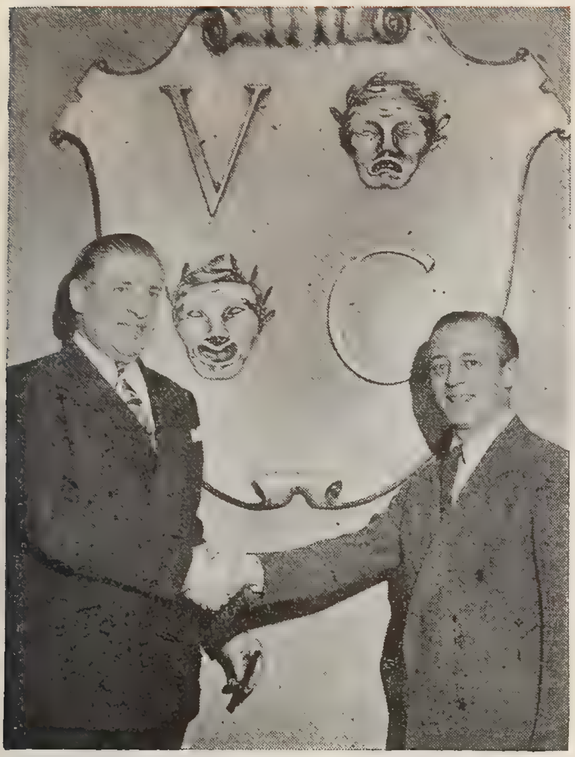


By Staff Photographer

AS "THE MEMPHIS BELLE", Army Air Force short, was shown in New York last week: Fred Schwartz, Century Circuit; Col. William Wyler, producer; Milton Kusell and Henry Randel.



AT MONOGRAM'S sales meeting, in Los Angeles: Samuel Broidy, vice-president; Trem Carr, executive director; Howard Stubbins, local exchange manager.



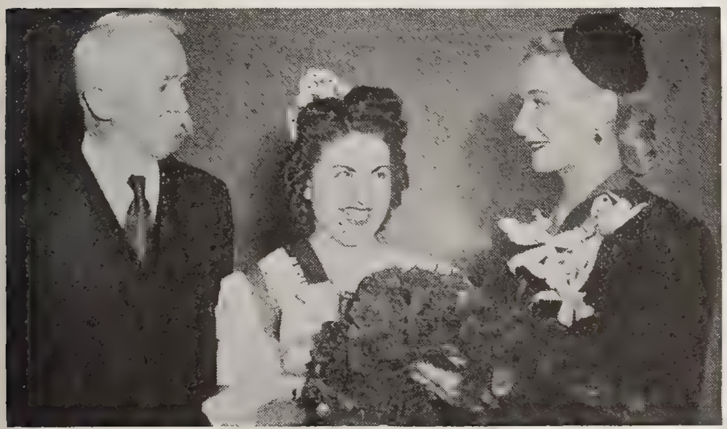
PLAQUE. Marmaduke Clark, former Columbus, Ohio, Variety Club barker, shakes hands with chief barker Bobby Jones in front of club's new decorative plaque.

HONOR. Charles Skouras, Fox West Coast circuit head, and recent director of the film industry's Fourth War Loan drive, was guest recently at a Los Angeles Chamber of Commerce luncheon. Above, Asa Call; Mr. Skouras; W. C. Mullendore, C. of C. president; Y. Frank Freeman, president of the Association of Motion Picture Producers; Neil Petree and LeRoy Edwards.

By Staff Photographer

AT SUPPER which preceded a preview Monday night in New York of Edward Small's "Up in Mabel's Room": William Schneider, Donahue & Coe; Paul Lazarus, Jr., U. A., and Harry Kosiner.

PRESENTATION. Hollywood Councilman Lloyd Davies, center, presents emblems of the Eight Ball Club to John McManus, left, Warners' Hollywood theatre manager, and Robert Corwin, Pantages circuit Hollywood manager.



VERA HRUBA RALSTON, Republic star, was honored guest, last week in Chicago, of the Czechoslovakian Society. Above, she is shown, at right, with Edward Benes and Evelyn Mladek.

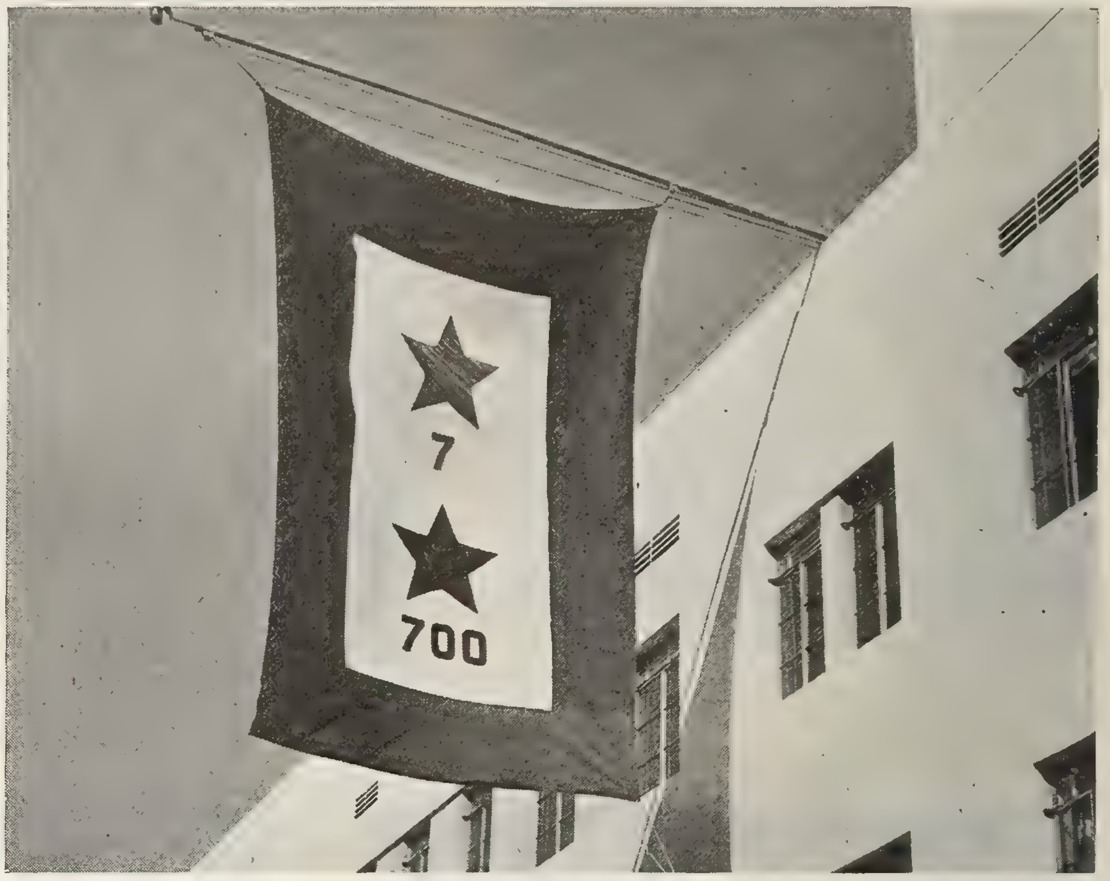
By Staff Photographer

COVER GIRLS. At a fashion show at the Waldorf-Astoria, New York, last week, were girls from Columbia's film of that name: Anita Colby, Cheryl Archer, Rose Mae Robson, Jean Colleran, Betty Jane Hess, Francine Counihan.

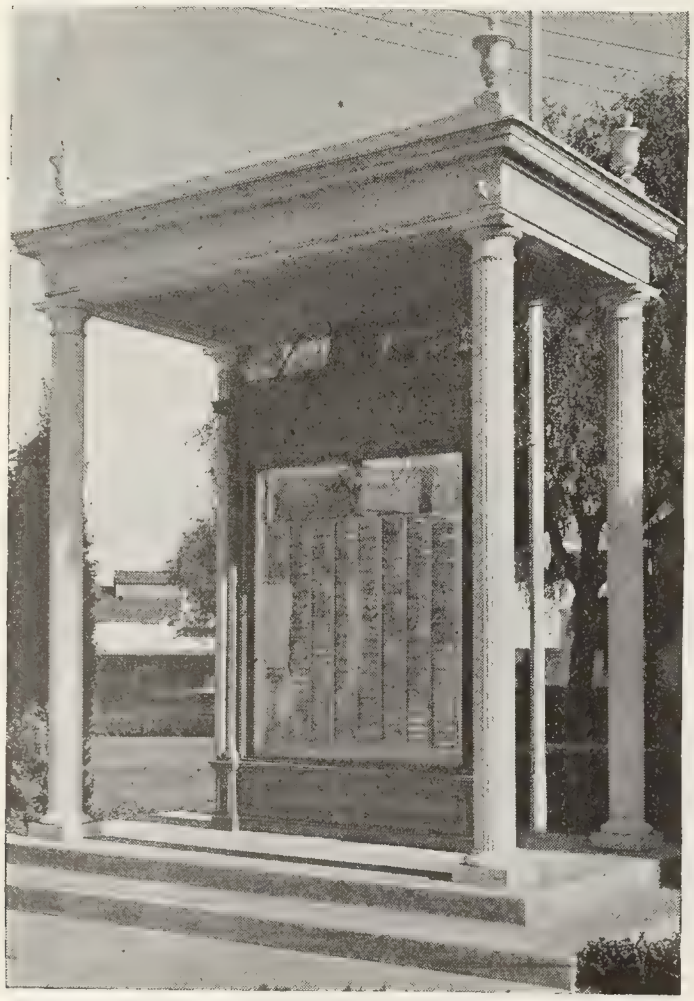
THE STUDIOS OF HOLLYWOOD

AFTER THREE YEARS, more than one-third of Hollywood has gone off to war. The industry in the production capital employs a daily mean average of 19,600, including casual workers. A survey discloses that approximately 6,500 from Hollywood are now in the armed service. On these pages are pictured the permanent record by which the newcomers are reminded on arriving, on daily rounds, and on leaving, of the men and women whom they have replaced, and by which those who remain after three years are strengthened in their tasks.

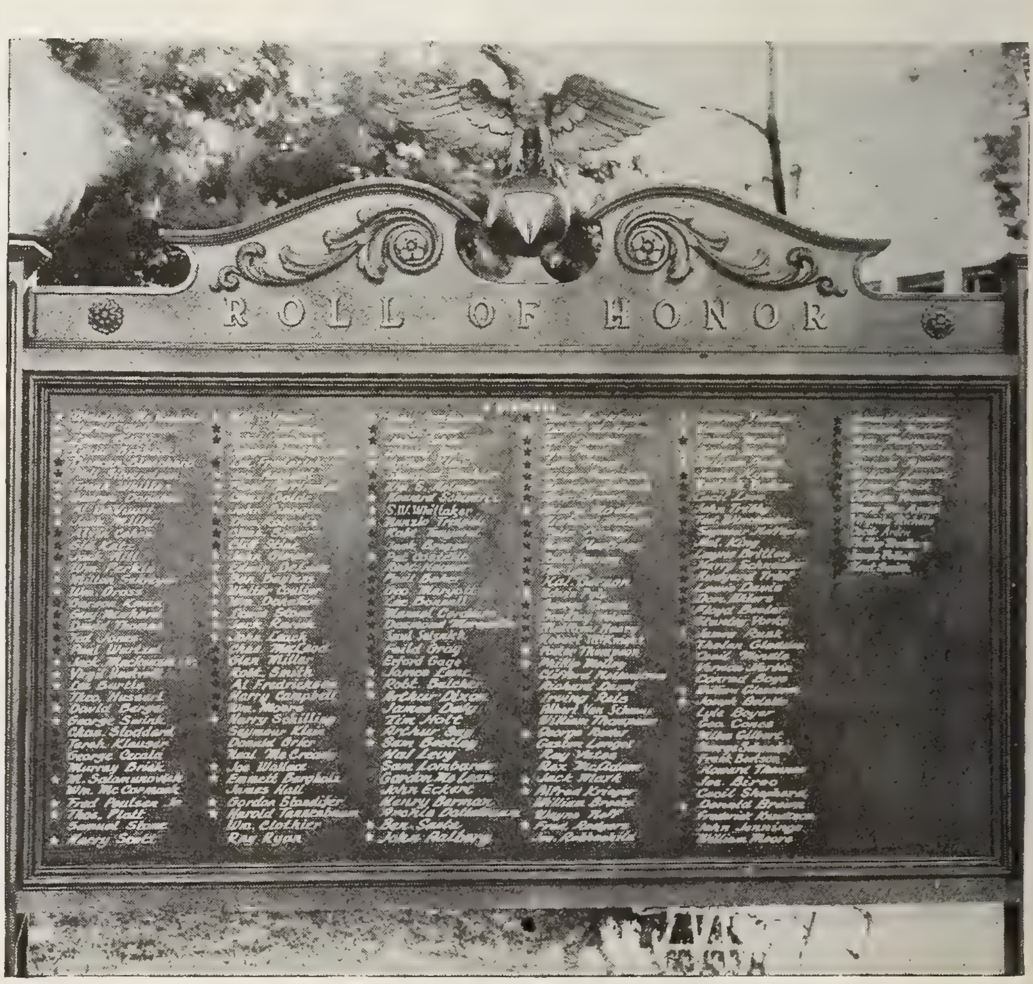
Including many stars, actors who joined the services totaled 1,324 in January. Some have returned, but others are being called, and many will go before the year's end. Of directors and assistants, 121 have gone; of screen writers, 233; studio executives, approximately 100; photographers, 169. Additionally contributing to the war effort, several thousand members of guilds and unions have transferred to war production, wholly or on part time. On these pages, one studio not represented is the Goldwyn Studio, which now has 61 in service, and no casualties.



TWENTIETH CENTURY-FOX has 700 in service; seven were killed.

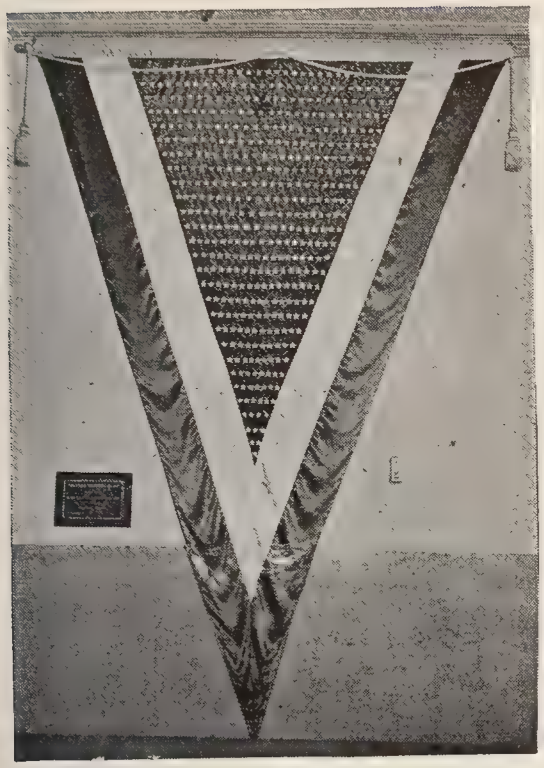


UNIVERSAL's record: 346 serving; no casualties.

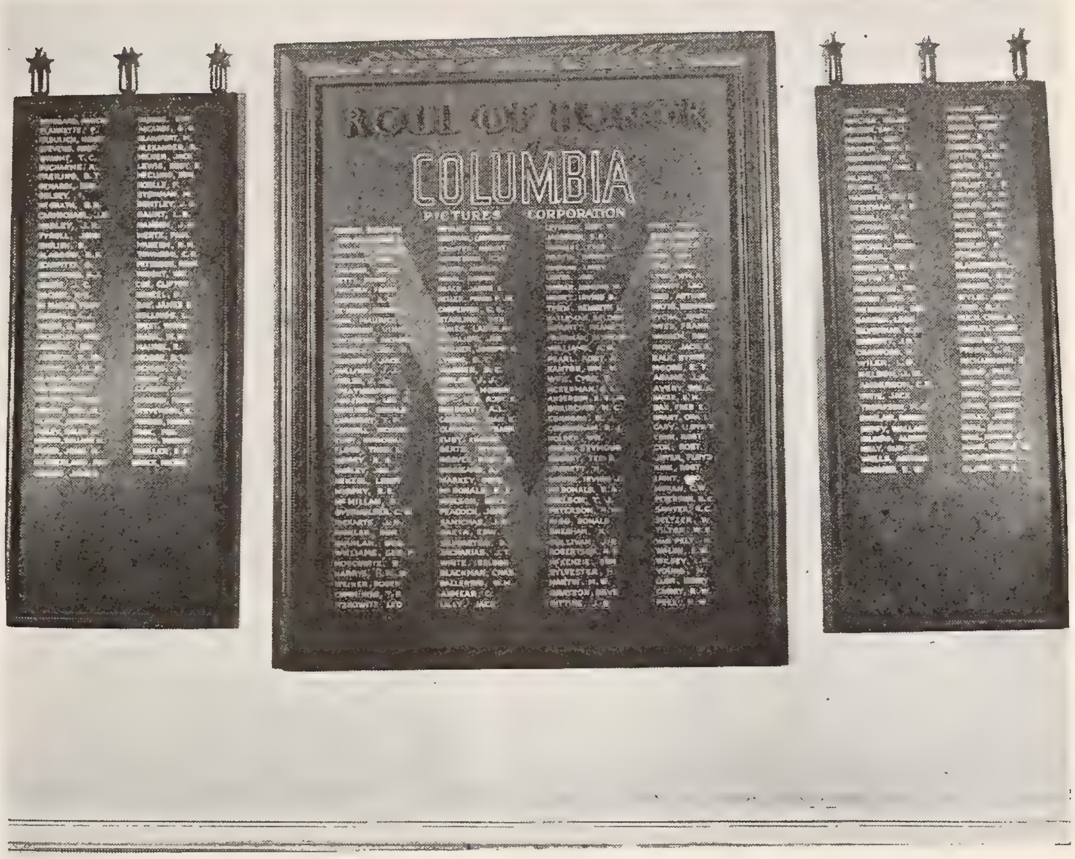


RKO RADIO PICTURES records four dead, one captured, of 195 in service.

CALL THE ROLL OF HONOR



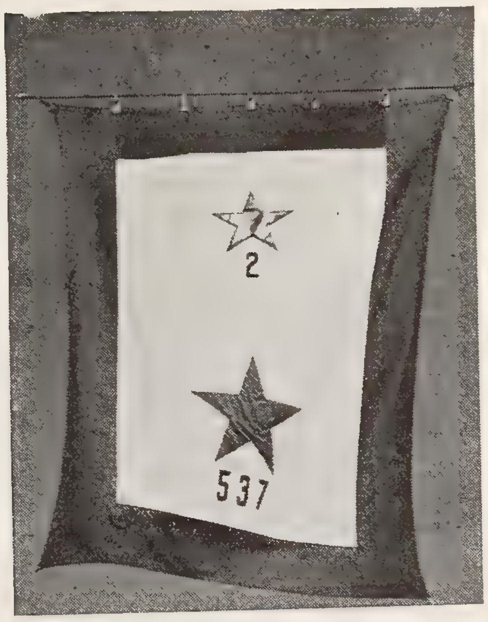
MGM sent 908. Four have been killed, one captured.


ROLL OF HONOR
COLUMBIA
PICTURES CORPORATION

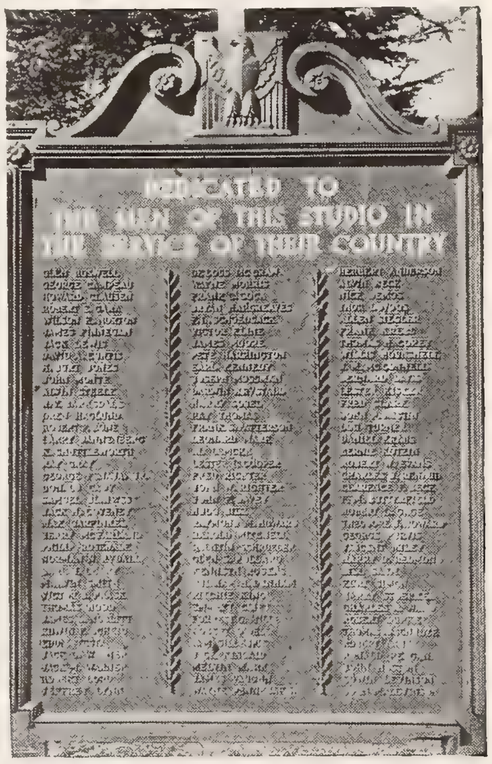
COLUMBIA: 284 serving; one killed.

PROUDLY WE PAY TRIBUTE TO THE MEMBERS
OF OUR ORGANIZATION WHO ANSWERED
THE CALL TO THE COLORS
CHARLES CONE
JOHN LEE
EDMOND KELSO
AL DREHNER
MILTON SERROTT
ROY LOCKING, JR.
KARL ZINT
GEORGE VOYEN
JACK OGILVIE
ELLIS P. CARTER
MAURICE DAVIDSON
PAUL PHILLEY
GEORGE KATZMAN
ARTHUR GARDENER

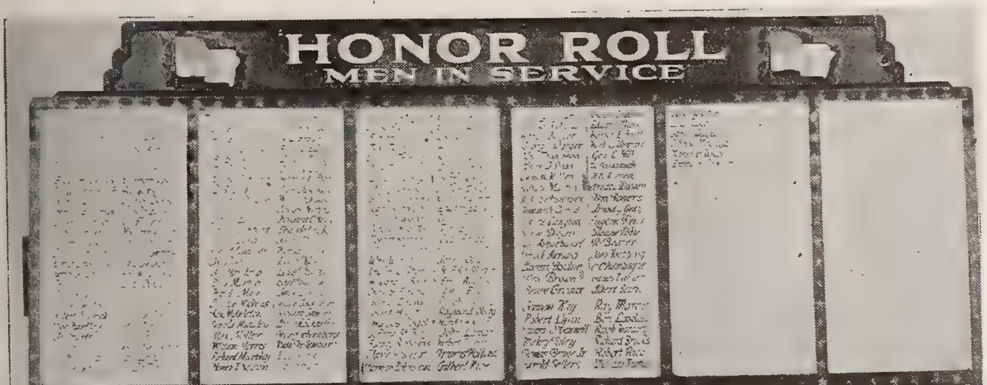
MONOGRAM has 99 serving.



PARAMOUNT: two killed, of 537 serving.


DEDICATED TO
THE MEN OF THIS STUDIO IN
THE SERVICE OF THEIR COUNTRY

WARNERS, above, records 675 in service, of whom five have been killed.


HONOR ROLL
MEN IN SERVICE

★ ★ ★ ★

REPUBLIC Productions' board, at the left, records the names of 203 in the service.

RANK DRAWS BLUEPRINT OF EUROPEAN DISTRIBUTION

Also Is Preparing to Buy Theatres in Key Cities on the Continent

Blueprints for the distribution of British films in Europe immediately following the Allied invasion are being drafted by the J. Arthur Rank forces in England with other industry executives eagerly waiting "to follow the leader," and with British Government officials primed for all-out cooperation with England's largest motion picture producer, distributor and exhibitor.

Coincidental with Mr. Rank's distribution plans for his British product is his reported study of existing European theatres, preliminary to arranging deals for the purchase of key city theatres in France and other countries.

Made Offers to Purchase Siritsky's Theatres

In connection with this project, it was said in New York this week that Arthur W. Kelly, president of Eagle-Lion Films, American branch of the newly formed Rank worldwide distribution company, had made offers of purchase to Leon Siritsky, owner of one of the largest French circuits before he came to the U. S. in 1942, for Mr. Siritsky's key city houses in France. The purchase offer was said to have been made by Mr. Kelly prior to his visit to England as an official of United Artists, which visit culminated in his present association with Mr. Rank.

According to a report from London last week, Mr. Rank is contemplating the acquisition of key city houses in France on the basis of a detailed study made before the war by E. S. Luke, manager of London's Leicester Square theatre, who is said to be one of Mr. Rank's most valued theatre operators.

Skouras and Rank Expected To Sign Agreement

The pattern of Eagle-Lion Films is taking shape. Eagle-Lion will serve Europe, the Near East, North and South America and the Far East, according to present plans.

The cooperative agreement between Mr. Rank and Spyros Skouras, president of Twentieth Ceutyry-Fox, who has been in England the past several weeks, was expected to be signed by the two executives this week, it was learned Monday in London. One of the terms of the deal provides for 20th Century-Fox to aid Eagle-Lion in the matter of otherwise unobtainable sales forces for key city exchanges in America and England.

It is understood that Mr. Rank anticipates considerable resistance on the part of certain British executives for putting British films into liberated Europe's theatres. He is not alone in thinking that an intense nationalism will be the foremost characteristic in the political and social setup on the freed Continent, it is said.

Nevertheless, his plans are going ahead. Experiments are being made in dubbing existing British pictures into French, Dutch and Norwegian. An interesting example is the treatment of "The Gentle Sex," the late Leslie Howard's picture of the British Army's Women's Corps, produced by Two Cities Films. In the original film, the actor-producer spoke a commentary throughout, expounding his own views and explaining the picture's action. This has now been done into French and spoken by Claude Dauphin, well known French actor, who escaped to England at the time of France's capitulation and who since has broadcast daily to his countrymen under Nazi dominance over the British Broadcasting Company.

COWARD NOW APPROVES EAGLE-LION RELEASE

Noel Coward reversed his decision on distribution in the U. S. of his film, "This Happy Breed," by Eagle-Lion Films, Inc., it was learned in London Tuesday. Mr. Coward had refused to allow the new Rank company to distribute the picture in the U. S. and was supported by Filippo Del Giudice, head of Two Cities Films, Ltd., which produced it. They feared the large overhead of Eagle-Lion would cut into the film's profit during its American exhibition, it was said.

Mr. Rank's plan to employ the services of Hollywood's French actors in making English and French pictures, depends largely on the availability of the players. Dr. Alexander Galperson, managing director of Two Cities, who was in the U. S. during January and February, primarily to arrange a distribution deal for his company, went to Hollywood to sign Charles Boyer, Michele Morgan, Jean Gabin, Pierre Aumont and others. Prior to Dr. Galperson's approaches, William Sassoon, British producer, who had visited Hollywood for the same purpose, had made overtures to these French actors, now resident in Hollywood.

See Eagle Replacing Commonwealth Unit

At the time, Dr. Galperson explained that Two Cities planned to make a screen version of Josef Kissel's book, "Army of Shadows," starring the French actors. The film is to be produced with the full cooperation of the French National Committee of Liberation.

It was learned in London this week that with the formation of Eagle-Lion, several industry executives expressed the opinion that British Commonwealth Film Corporation automatically becomes a dead letter.

British Commonwealth was organized last autumn. Directors were appointed to its board as nominees of the British Producers' Association, under the leadership of Mr. Rank, for the express purpose of shipping films into European theatres immediately following the Allied invasion.

Recently, Michael Balcon of Ealing Studios announced his resignation from the Commonwealth board. This move gave further rise to the report that Commonwealth, since the formation of Eagle-Lion, would be disbanded. On the contrary, however, the organization is far from being moribund and is very much alive. It has the blessing behind the scenes of the highest Governmental circles. Mr. Balcon's own production, "Return of the Vikings," now nearing completion, is one of the films destined to receive Commonwealth assistance for distribution to the freed Continent. The picture is bi-lingual, in English and Norwegian, with a Norwegian background.

Meanwhile, Alfred Hitchcok, working in accustomed seclusion at Welwyn studios, is well on the way with his program of French propaganda short subjects, made to the order of the British Ministry of Information. Special arrangements are afoot for the release of these shorts as soon as the Allied troops invade the French coast.

Korda Returns, But No Sale

Sir Alexander Korda, MGM production chief in England, returned to London last weekend following a three-week visit here without culminating a deal for the sale of his 25 per cent stock holdings in United Artists. During his visit he had had conversations with Edward Raftery, UA president, and Gradwell L. Sears, vice-president, and with MGM executives Nicholas M. Schenck, Louis B. Mayer, J. Robert Rubin and Howard Dietz.

In his suite at the Hotel St. Regis in New York last Thursday, Sir Alexander said that contrary to reports, he had made no sale offer to UA producer-owners and that no such offer could be made until the company's annual financial statement had been completed. His purchase price would be predicated, he said, on the company's earnings. Recently, it had been reported that Sir Alexander had asked $1,000,000 for his quarter interest in UA.

Reluctant to discuss his conversations with UA officials concerning the sale, the British producer indicated, however, that if UA partners Mary Pickford, David O. Selznick and Charles Chaplin did not take up the offer when he made it, he would then be permitted to negotiate a deal with an outside party, according to the by-laws of the corporation.

Following his conferences with MGM executives, Sir Alexander said the meetings were devoted largely to discussion of post-war plans in addition to immediate production problems in England. He indicated that after the war, MGM would construct its own studios outside of London and that a shuttle service would be established between Hollywood and London for MGM stars, writers, directors and others.

The greatest production problem facing British producers today, he said, aside from the serious lack of studio space, was the shortage of technical personnel.

For that reason, MGM must limit its wartime production in England to two or perhaps three films a year. Sir Alexander explained, rather than go into its recently announced schedule of 10 or 12 pictures annually. After the war, MGM will follow the latter program.

U. S. MAJORS WILL INVADE EUROPE BEHIND ARMIES

100 Films To Be Prepared with Foreign Titles for Use as Spearhead

American major companies are proceeding cautiously in mapping their distribution plans for the flow of Hollywood product to the screens of Europe despite the accelerated plans of British distributors who are motivated partly by unofficial calculations of the Allied invasion.

According to home office foreign department executives, careful study and selection of current and past seasons' product is being made by the individual companies with a view to offering the most suitable screen material no matter when the invasion comes nor what the market conditions or the distribution difficulties are immediately after the Allied armies land in Europe.

In addition to the 40 films for which the majors prepared super-imposed titles in 14 different foreign languages last year, at the request of the overseas film division of the Office of War Information, at least 50 more are being considered by the eight companies, following approval of the OWI, as worthy screen fare for liberated Europe.

Recent discussions have been held concerning the possible post-war establishment by the U. S. Department of State of official film representatives to be stationed in American embassies abroad who would work closely with industry representatives in the various countries. These would not interfere with the current plans of the majors in earmarking their product for Europe or in their tentative lineup of foreign sales distribution forces, it was indicated. No matter what the eventual outcome of the State Department project, the major companies are going ahead with their own plans, based on their own experience in marketing motion pictures throughout the world, a home office executive said this week.

Although the selection of films for European theatres is purely an individual company matter, based primarily on company policy and arrived at after long deliberation, it is understood that the greater proportion of the pictures now under consideration are entertainment features, principally musical comedies and Technicolor spectacles. War propaganda films, which fictionally record the war effort of the American people and that of the resisting Europeans under the Nazi regime, and which constituted about one-fourth of the 40 films earmarked last year, will represent about the same percentage of the new group, it is understood.

Expect Any Product To Be Welcome in Europe

Universal is preparing about 20 features, United Artists eight, MGM, Twentieth Century-Fox, Paramount, Warner Bros., Rko and Columbia have not yet completed their selections, but it is indicated that at least 10 more from each company are expected.

On the basis of their experiences in North Africa and southern Italy, major companies believe that no matter how old the films which will be shown to liberated Europe, the Hollywood-starved audiences will welcome them. Foreign managers, however, warn of the possibility that the U.S. distributors unwittingly may create a buyers' market because of the large number of American films which will flow into the freed countries.

Several home office executives are of the opinion that business abroad will be tremendous, no doubt, but they foresee that much will depend on the dollar exchange, quotas and other barriers which may be set up in the individual countries.

Distribution of Hollywood films immediately after the invasion, however, will be handled by the Army's Psychological Warfare Board in cooperation with the overseas film division of OWI. This was the pattern followed in North Africa when the British and American Armies landed in November, 1942, and is now being followed in southern Italy and Sicily.

American major companies, however, have been distributing their films in North Africa since last year, when the OWI and the PWB turned back commercial handling to their representatives in the territory. It is understood that approximately 200 theatres are now in operation in the North African territories, although accurate figures have not yet been made available by the OWI or the Department of Commerce.

In 1939, according to Department of Commerce estimates, there were in operation in Algiers 196 theatres, with a seating capacity of 114,187; in French Morocco, 70 houses, 39,800 seats, and in Tunisia, 43 theatres with 25,100 seats.

Because of rigid military censorship, it is not known how many theatres have been opened in Italy for the exhibition of American films. Several houses in Sicily and in southern Italy were bombed out completely and other theatres were partly destroyed. In addition, the American Red Cross and Army officials have commandeered a number of theatres for their own use.

Riskin Due Back from Extended Survey

Hollywood product is being seen by the Italian people for the first time since 1938 and is distributed through the PWB and the OWI. Detailed information concerning American film exhibition in Italy is being gathered by the OWI now and will be made public shortly, barring information deemed a military secret by the Army, an OWI official disclosed this week.

Robert Riskin, director of the OWI overseas film division, who has been abroad since the latter part of November, is expected to return shortly to the U. S. He has visited North Africa, Sicily, Italy and England and currently is reported to be in London conferring with Lacy Kastner, former Columbia foreign department executive, who heads European operations for the OWI, and with officials of the British Ministry of Information, and British and American armies.

It has been indicated that Mr. Riskin's protracted stay abroad may have been made necessary in order to speed coordination of OWI plans with the forthcoming Allied invasion of Europe.

OWI Production Plans Proceed Rapidly

Meanwhile, the production program of the OWI overseas film division is proceeding apace, according to Louis Lober, assistant to Mr. Riskin, who formerly was MGM manager in Cairo. The first phase of the schedule, which included production of such subjects as "Swedes in America," "Cowboy," "Chicago," "City Harvest," "The Town" and "Oswego," has been completed. Production is under way on the second half, including the making of one and two-reel subjects, in both 35mm and 16mm, of educational, industrial and health films showing the American scene in its relation to the war and the United Nations.

SOVIET PURCHASES "BATTLE OF RUSSIA"

"Battle of Russia", produced by Army Special Services under the direction of Colonels Frank Capra and Anatole Litvak, is the most recent American picture bought by the Russian Government, Samuel Spewack, press attache to W. Averill Harriman, U. S. Ambassador to Russia, said in New York Tuesday. The Soviet Cinema Committee is negotiating for the purchase of "The North Star", Goldwyn-RKO release.

Mr. Spewack, who returned here in January, said the Soviet Government was considering the purchase of other American films and that it had bought Noel Coward's "In Which We Serve", produced by Two Cities Films, Ltd., and released in the U. S. by United Artists. Prints of 40 films were sent to Moscow by arrangement with major companies, through the overseas film division of the Office of War Information.

As representative for the OWI in Moscow, Mr. Spewack, who formerly headed the production unit of the OWI domestic film bureau, supplied information to the Russian Government concerning medical, scientific, educational and cultural developments in America during wartime.

Trailer for "Tarawa" Made

A special trailer has been prepared by National Screen Service for the Technicolor short subject, "With the Marines at Tarawa," which was filmed under fire by members of the U. S. Signal Corps, and is distributed through the War Activities Committee by Universal.

Theatres Set Round Figures with Tax

Exhibitors Absorb Part of Tax at One Show, Make It Up at Another

As further details regarding new theatre price scales starting April 1 become known, it becomes doubly apparent that the general rule is to arrive at round price figures. Where it is necessary to absorb a cent or two of the new Federal tax of one cent on each five cents, the exhibitors, on the whole, are taking the loss at matinees and making up the differences at evening performances.

Regulations for application of the new admission tax, to go into effect April 1, were issued this week by the Internal Revenue Bureau in Washington, showing no changes from the rules heretofore in effect except as necessitated by the imposition of the tax at the rate of one cent on each five cents or major fraction thereof instead of at the former rate of one cent on each 10 cents or fraction.

The bureau, however, did clarify the requirements for the keeping of records, specifying that the exhibitor's daily record must identify each series of tickets by showing with respect to each class of admissions:

(1) The established price.

(2) The number of tickets sold at that price.

(3) The prices, other than the established prices, for which tickets are sold.

(4) The number of tickets sold at each such price.

(5) The number of taxable free admissions.

(6) The number of nontaxable free admissions.

(7) The tax due.

(8) The opening and closing serial numbers of each numerical sequence.

Included in the new regulations was a table showing how the tax was to be figured, with the change in rate occurring at prices ending in "3" and "8." For example, admissions from 13 to 17 cents are taxable at three cents, 18 to 22 cents at four cents, and 23 to 27 cents at five cents.

No provision was incorporated in the regulations with respect to imposition of the tax in cases where state taxes also apply, but officials of the bureau explained that, as in the past, the Federal tax will apply on the price of admission as shown by the theatre's box office schedule. In cases where, because it is on a percentage of receipts basis or by other requirement, the price of admission includes the state tax, the whole amount will be taxable, but where a price of admission and state tax can be shown separately only the former will be taxed.

The neighborhood and downtown independent houses of San Francisco, according to tentative plans subject to change up to April 1, offer an exception to the general rule. These theatres raised admission basic prices one cent after 1935, when, for evening shows, the price was 35 cents. Then came the 10 per cent Federal tax and the theatres raised their prices to 40 cents, one of the five cents going into the box office, the other four cents to the Government.

The current plan for April 1 is to raise prices 10 cents to 50 cents, and from 30 cents to 40 cents at matinees. The two largest neighborhood houses, the Royal and Alhambra, are going from 45 to 55 cents. Thus, nowhere along the line do they at this time plan to absorb any of the new tax, roughly amounting to 20 per cent.

San Francisco First Runs Adjust Price Scales

The downtown first run houses of San Francisco will raise scales as follows: at matinees from 35 and 55 cents to 45 and 65 cents; evenings from 55 and 75 cents to 65 and 85 cents; and the Golden Gate theatre on Saturday and Sunday nights from 65 and 85 cents to 75 and 95 cents.

In Buffalo, N. Y., Vincent R. McFaul, president of Shea Theatres, Inc., has stated that his circuit will follow a system which arrives at round figures. If, with the added tax, the results come to one cent above a round figure, say 61 cents, the circuit will absorb the penny for an even 60 cents; and by the same token, when the figure comes to, say, 59 cents, the public will be called upon to pay the added one cent to bring the total to a round figure.

The exhibitors of Spokane, Wash., are following the general rule, heading for round figures, taking a loss here, and gaining it back there.

In New Haven, the tax is being passed on to the public, but in all cases with a plus, according to present plans. The neighborhood theatres in the New Haven area, including the Whalley, Dixwell, Rivoli, Howard, Westville, Whitney, Strand and Pequot, have decided to adopt a new top evening adult price of 33 plus seven cents, as compared with the former figures of 30 cents plus three cents, or from a total of 33 cents to 40 cents, a gain of four cents at the box office. Matinee prices for adults will be 25 cents, up from 20 cents, and children 14 cents, up from 11 cents, except Sundays and holidays, when children will pay 18 cents as compared to the present 15 cents.

State Taxes Add to Exhibitors Problems

Loew's Poli theatres had planned to charge children an even 15 cents but ran into the snag of the Treasury's ruling that such a reduction reduces the base and thereby the tax, which would have made it 14 cents, so the circuit will pass on the full tax of three cents for a total of 16 cents.

The theatres in the Cincinnati exchange area, obliged to wrestle with an Ohio excise tax of three per cent as well as the new Federal tax, are, fraction problems notwithstanding, aiming to reach round total figures. In most cases, and possibly in all, subsequent run houses now charging 10 cents for children, will increase the rate to 14 cents.

In Missouri some exhibitors have announced they will join state and Federal taxes with basic admission prices in such a way as to arrive at round totals, but most theatre men are admittedly undecided what to do in view of reportedly conflicting requirements of Federal and state authorities. In Missouri, as in some other states, notably Ohio, the state taxes result in fractions, mills are in common usage, and the exhibitors hope to eliminate the mills from the gross price. The conflict of authorities of the two treasuries is the Federal ruling that the state taxes must be included in the basic figure, resulting in the claim that the ruling means a tax on a tax.

Increase in Kentucky Tax Not Likely

In Kentucky there is a 10 per cent state tax and it came close to being doubled, but the Senate suddenly adjourned for two years last week without taking any action on a House-approved bill to increase the admission tax 10 per cent. There is a possibility of a special session of the General Assembly before the end of two years, but legislative interests say there is little likelihood of the tax measure being considered at a special session.

The scale before and after April 1 in Balaban & Katz Loop theatres in Chicago are as follows:

Apollo, Chicago, Garrick, Roosevelt, State-Lake, United Artists:

Present Price Scale	**Scale April 1st**
From Opening to Noon	
45 cts.; 5c tax: 50 cts. . . .	46 cts.; 9c tax: 55 cts.
From Noon to 5 p.m.	
59 cts.; 6c tax: 65 cts. . . .	54 cts.; 11c tax: 65 cts.
From 5 p.m. to closing	
77 cts.; 8c tax: 85 cts. . . .	79 cts.; 16c tax: 95 cts.
Children:	
27 cts.; 3c tax: 30 cts. . . .	25 cts.; 5c tax: 30 cts.

Balaban & Katz "A" houses, Granada, Harding, Marbro, Riviera, Southtown, Tivoli, Uptow, Varsity (Evanston).

Warner Brothers "A" houses, Avalon, Capitol:

Present Price Scale	**Scale April 1st**
Matinees:	
31 cts.; 4c tax: 35 cts. . . .	33 cts.; 7c tax: 40 cts.
Evenings:	
50 cts.; 5c tax: 55 cts. . . .	50 cts.; 10c tax: 60 cts.
Children:	
17 cts.; 3c tax: 20 cts. . . .	16 cts.; 4c tax: 20 cts.

Warner Brothers houses (First Week of General Release), Cosmo, Frolic, Oakland, Shore:

Present Price Scale	**Scale April 1st**
Matinees:	
22 cts.; 3c tax: 25 cts. . . .	25 cts.; 5c tax: 30 cts.
Evenings:	
31 cts.; 4c tax: 35 cts. . . .	31 cts.; 7c tax: 38 cts.
Children:	
10 cts.; 1c tax: 11 cts. . . .	10 cts.; 2c tax: 12 cts.

Over last weekend out of Washington came the ruling that seasonal or gift ticket books sold by theatres prior to April 1 are not subject to the new tax law, although the tickets are used after that date. The decision is known as Current Ruling 66,100 of the Internal Revenue Department.

Zevin Sentence Postponed

The sentencing of Isadore Zevin, former secretary to George E. Browne, convicted ex-president of the IATSE, was postponed until April 10 by Judge Simon H. Rifkind, Monday, in New York Federal Court. Zevin pleaded guilty to a nine-count perjury indictment, after being questioned by the Federal grand jury probing the alleged misuse of a special slush fund of $1,500,000 collected from members of the IATSE.

N. A. Taylor Buys Stock

N. A. Taylor and associates have acquired stock in PRC, Ltd., Canada, and Mr. Taylor has been elected director and secretary.

COMPANIES EXPAND USE OF RADIO FOR PROMOTION

MGM and RKO Expected to Lead Others in 1944 with Budget of Million Each

Something new is being added to the merchandising of motion pictures via the radio. Major companies, led by RKO Radio and MGM, are striking out for fresh, original program ideas intended to institutionalize motion picture entertainment nationally while selling the product locally in advance of release or during the distribution of features. The development is one result of the sharp curtailment of available advertising space in newspapers and national magazines.

The distributors are bearing the cost of network advertising without the participation of circuit or independent theatre owners who are benefiting directly from the radio shows. One theatre circuit, Skouras in New York, has launched a new type of local radio program designed to promote goodwill for the circuit. The program is devoted to an analysis of news events.

In actual dollar expenditures, MGM and RKO are expected to lead the distributors by the end of 1944 with $1,000,000 each for radio shows. Warner Bros. has been considering a network program for some time and it is reported the company may take to the air soon with a radio show designed to institutionalize Warner product and to promote the war effort.

Thus far, Warners, Paramount and Twentieth Century-Fox have confined their radio expenditures to spot time buying, concentrating on regional stations where their product is scheduled or currently in release. Columbia, Universal, United Artists and Republic also have utilized spot announcements for campaigns on individual pictures. Republic, for example, is reported to be spending about $200,000 a year on radio, compared to a nominal expenditure in previous years.

Although both NBC and CBS have little key time available for motion picture company network programs, the competitive Blue Network and Mutual Broadcasting System have desirable time.

Has Exclusive Contracts With WLW, Pittsburgh

In addition to the regular network shows of MGM and RKO, both companies continue to rely upon radio for campaigns on individual releases. RKO, which instituted the 50-city premiere tiein with WLW in Cincinnati last year with the release of "Hitler's Children," followed by similar radio tieins in other territories, has employed the same campaign idea for other films, including "Behind the Rising Sun" and the reissue of Walt Disney's "Snow White and the Seven Dwarfs."

RKO has exclusive contracts with WLW and with local stations in Pitsburgh and other key cities whereby the station agrees to exploit the company's product, about four times annually, in the same manner as the "Hitler's Children" campaign, preventing similar tieins to be made by the station with other film companies.

An important factor in industry use of radio has been the tremendous increase in the past two months of spot time buying by the majors to advertise advance or current release of product in cities where limited newspaper space has been further curtailed for theatre and film advertisers. According to advertising agencies handling film accounts, spot time buying has jumped between 50 and 75 per cent in recent months and probably will go higher if War Production Board restrictions on newsprint are increased.

"Newsy, Fan Magazine" Type of Program

February 28, RKO launched the first program of its kind, "Hollywood Star-Time," originating from the company's Hollywood studios and designed to bring production news and studio personalities directly to the listening audience. Broadcast five days a week, Monday through Friday, 12:15 to 12:30 P.M., over 20 Pacific and Rocky Mountain stations of the Blue Network, the show is on a 13-week trial basis. If it proves successful, it will be extended to a full network basis, on 175 stations.

According to S. Barret McCormick, director of advertising and publicity of RKO, "Star-Time" will cost the company approximately $1,000,000 a year, when figured on a full network coverage, with about $600,000 or $700,000 expended annually for radio time only.

Mr. McCormick explained that the radio show broadcast from the RKO studio dining room in Hollywood, will carry interviews with company stars, directors, producers, writers, players, set and costume designers, cameramen and others. It is "a sort of newsy fan magazine of the air," designed to give radio listeners an opportunity to meet screen personalities and to get to know the inside of production, thereby creating presold interest in RKO's forthcoming pictures.

Breakdown Made of Each Station Territory

Outside producers, including Samuel Goldwyn, Walt Disney and International Pictures, will benefit from the program as the shows will be built around their productions as well as the RKO product.

For the first time, through "Star-Time," exhibitors are getting local advertising, without cost, on a national network program, Mr. McCormick said. One minute of the 15-minute show is given over to a local spot break which advertises the current RKO feature playing in the given territory or announces in advance of release the RKO picture coming to the territory.

An elaborately detailed plan, believed by radio executives to be the first intelligent marriage between film bookings and local radio station coverage, has been worked out by RKO. A breakdown was made of each territory covered by the 20 different Blue Network stations in the Pacific and Rocky Mountain areas. Each week the RKO branch manager of the individual territory turns over to the local station a booking chart which contains the key number of the particular advertising script to be used for each program break of one-minute for five broadcasts during the week.

For practically every top-budget RKO feature released thus far in the 1943-44 season, scripts have been prepared, to be turned over by the branch manager to the local station. Five spot announcements were prepared to be used in advance of the film's bookings in a given territory; five are used for the current run in the same territory and five for multiple bookings in the given area. In this way, the spot break tiein guarantees to the local exhibitor, both circuit and independent, and especially for the small town exhibitor who normally couldn't afford to buy station time let alone network time, consistent and regular radio advertising, it was explained by an account executive of Foote, Coote and Belding, advertising agency for RKO.

Special newspaper ads, placed by the film company and by local Blue stations, heralded the advent of "Star-Time" and it is expected that similar advertisements will be used when RKO and the Blue extend the show to the full network, probably after the 13-week test period.

MGM Continues with "People's Reporter"

MGM, continuing its radio show, "People's Reporter," five times a week, 8:15 to 8:30 P.M., featuring Fulton Oursler in a question-and-answer program on current events over 50 stations of the Mutual Broadcasting System, also employs one-minute spot announcements advertising specific MGM pictures in release or scheduled for release.

In addition to "People's Reporter," MGM broadcasts variety shows five times a week in Chicago, Minneapolis and Cincinnati. The program in Cincinnati, over WLW, which blankets the midwest area, went on last summer. It features Fraser Thomas as master of ceremonies and consists of Hollywood gossip, vocal and orchestral numbers.

Indicative of the increased attention to radio on the part of major distributors was the announcement recently by Donahue and Coe, advertising agency, that it had established a special radio unit in the motion picture field to be headed by Carl Rigrod, who resigned from RKO's exploitation department to head the unit. The division began operation March 15.

Skouras Show Designed To Aid War Effort

The new radio program launched by the Skouras circuit in New York March 1 was prepared by the circuit's war effort participation department and is conducted four times a week, from 6:15 to 6:30 P.M., over Station WINS in New York. The new show, "You Judge the News," is sponsored by the Skouras theatres in addition to the circuit's Sunday afternoon program on WINS called "This Is Our Cause."

RED CROSS BULLETIN!

The need is even greater than anticipated!

EXHIBITORS ARE ASKED TO EXTEND COLLECTIONS THRU SECOND WEEK-END MARCH 30-31, APRIL 1-2

THIS IS A REQUEST TO HELP SAVE THE LIVES OF OUR BOYS. THEY DO NOT FAIL US. DARE WE FAIL THEM? PLEASE COOPERATE!

TAKE MAJORS TO COURT, MPTOA TELLS CLARK

Executive Committee Hits More Negotiation, but Offers Own Proposals

The Motion Picture Theatre Owners of America Tuesday urged the Government to drop negotiations with distributors for a new Consent Decree and go to trial with its anti-trust charges. They called company proposals for a new decree completely unsatisfactory.

At the same time the MPTOA committee which met with Tom C. Clark, Assistant Attorney General, at the Department of Justice in Washington, outlined the points which they believed a new decree must include.

Committee Met Before Clark Conference

Edward Kuykendall, president, and members of the executive committee presented the MPTOA's position to Mr. Clark following a day-long committee session at the Hotel Willard Monday. Participating were Morris Loewenstein, Oklahoma City; Richard R. Biechele, Kansas City; Oscar C. Lamm, Rome, Ga.; Arthur Lockwood, Boston; Lewen Pizor, Philadelphia; Fred Wehrenberg, St. Louis and Herman Levy, of New Haven, general counsel.

Three basic reasons for their belief that a new decree would not work were advanced by the committee in the light of experience in the first decree's three year test. Their statement to Mr. Clark asserted:

"In the committee's considered opinion," that statement said, "the United States Government should not become a party to a consent decree with the distributor-defendants for the following reasons:

"1. Operation under the previous consent decree resulted in a greater, rather than a lesser, amount of stifling of competition, and in a greater, rather than a lesser, amount of hardship for exhibitors.

"2. It gave to the distributor-defendants great power, which they abused to their financial benefit with a corresponding detriment to exhibitors.

"3. It permitted the distributor-defendants to withhold, and they are at the present moment withholding from distribution a very substantial number of features so as to create an unprecedented seller's market."

The MPTOA representatives told Mr. Clark that they believed the best way to deal with the situation would be by pressing the New York suit.

However, they added, if the department determined to go ahead with the negotiation of a new decree, a number of basic changes must be made in the proposals submitted by the distributors on January 25.

The MPTOA platform was presented in the formal statement, as follows:

"1. **Simplified and standard form of exhibition contract.** This is necessary in order to enable the average exhibitor to know his rights and obligations when he signs the contract. This form should standardize and accurately define fair competitive practices on move-overs, extended runs, availability, checking rights, substitutions, price allocations, designated playdates, unethical advertising, unsuitable and objectionable pictures, etc.

NO "HALF-LOAF," SAYS CLARK

Tom C. Clark, Assistant Attorney General, told the MPTOA delegation Tuesday that the position taken by the major companies would determine the further action of the Department of Justice. He assured them that the department would not adopt any "half-a-loaf" policy, but would require that any decree accepted would be complete and satisfactory in all details.

"2. **Selling provisions.** Each distributor-defendant shall be required to license at any one time all of its features to be released during the next six months; provided, however, that an exhibitor may license any lesser number of features that he wishes, and provided, further, that the exhibitor shall have the unrestricted outright privilege of cancellation of 20 per cent of the features licensed to him. The price of all pictures shall be designated in the license agreement when executed. Any 'road show' or any feature in which a distributor-defendant participates in the receipts from the exhibition thereof shall be licensed separately.

"If the above provisions are not possible of accomplishment, then it is respectfully submitted, as an alternative plan, that features be licensed singly after each one has been trade-shown.

"3. **Preferred playing time.** The exhibitor shall have the exclusive right to select the days of the week to play any feature licensed by him.

"4. **Circuit expansion.** All circuit expansion by distributor-defendants should be completely prohibited. If this is not possible of fulfillment, then certainly the 'show case' and 'lockout' provisions should be eliminated because they afford to the distributor-defendants further weapons of compulsion in the licensing of features and because they violate the basic philosophy of free and open competition.

"5. **Term of decree.** The decree should terminate in not more than three years, or in not more than six months after the cessation of hostilities, whichever is earlier.

"6. **Arbitration.** (a) The arbitration provisions should be amended so as to give the arbitrators unrestricted powers and jurisdiction in controversies involving clearance and run.

"(b) The arbitration provisions should be amended so as not to permit parties to arbitration to be represented by attorneys.

"(c) The arbitration provisions should be amended so as to reduce the cost of arbitration to the exhibitor.

"7. **General comment.** Both parties to the proposed decree should have the unqualified right to apply to the court for changes in the terms thereof."

Mr. Clark discussed the situation frankly with the group, it was reported after the 75-minute conference, explaining that Robert L. Wright, Special Assistant to the Attorney General in charge of the film unit, was analyzing the criticisms and recommendations of all of the exhibitor organizations. When summarized they will be incorporated in views and suggestions to be laid before the distributors.

If it becomes apparent that such a satisfactory decree is not to be had, the Government will move against the distributors on all fronts. It will reopen the New York suit with an amended complaint; suits for divorce of exhibition from distribution and for dissolution of the circuits will be filed in other jurisdictions, and the Crescent, Schine and Griffiths cases will be pressed vigorously.

Following the meeting, Mr. Clark said that the MPTOA views would be incorporated in the material on which Mr. Wright is working. He expects to be in a position to lay the department's views before the distributors around the end of this month.

He did not make clear how this would be done, but indicated that it would be in written form and that the distributors would be given time to consider the matter before they were called upon to evidence their position with respect to the changes that will be asked.

Loew Reports 12-Week Profit at $2,796,861

David Bernstein, vice-president and treasurer of Loew's, Inc., Thursday announced that in the 12-week period ending November 25, 1943, the company's net profit after taxes amounted to $2,796,861. For the comparable period in 1942, the net profit of the company was $2,449,056. The profit per share on the common stock was $1.67 in 1943 and $1.47 in 1942.

The company's operating profit after subsidiaries' preferred dividends was $7,449,332, as compared to the comparable 1942 period gross figure of $7,392,457.

The company's share of profit before Federal taxes was $5,688,715, with the reserve for Federal taxes figured at $2,891,854. In the 12 weeks ending November 26, 1942, the respective figures were $5,650,417 and $3,201,361.

Film Classics in Atlanta

After an absence of 11 weeks from the southeastern distribution field, since he sold his interest in Monogram Southern Exchanges, John W. Mangham, Jr., has formed Film Classics of Atlanta, Inc., for the distribution of the Film Classics lineup in the southeastern area. He is president of the new company. Atlanta will be the 16th outlet for Film Classics.

ON THE MARCH

by RED KANN

HOLLYWOOD

PULSES are running rapidly here. Signs are on display that blood pressures are lodged in the upper brackets. Just like today's grosses.

By one approach the argument could be, and easily, that all of this has nothing to do with Hollywood's job of making entertainment. By another, it has much to do with it because the realm of politics with which the pulses and the blood pressures deal, inevitably will cross the line into the realm of entertainment. It's in the declared and published principles that this is to be.

In the appendix to the *Congressional Record* for March 7, Senator Robert R. Reynolds of North Carolina read a letter addressed to him and signed anonymously "A Group of Your Friends in Hollywood." The communication, about which more later, commended the formation of the Motion Picture Alliance for the Preservation of American Ideals, backed by representative studio personalities, and described it as a "new, decent and patriotic element" in Hollywood.

A few days later, the Hollywood Writers' Mobilization, which has an acknowledged record of deeds in wartime service, bought an advertising spread in Hollywood trade papers and keyed it to the question, "Senator Reynolds: Who Are Your 'Friends' in Hollywood?" Joined as part of the Hollywood Writers' Mobilization and so identified formally were the Screen Writers Guild, Screen Publicists Guild, Screen Story Analysts Guild, Screen Cartoonists Guild, Independent Publicists, Song Writers Protective Association and several others not directly linked with production. In the over-all, a sizeable aggregation evidently giving voice and expression to the thinking of a lot of men and women employed in Hollywood.

Target: M. P. Alliance

IT was immediately obviously that here was a javelin hurled directly at the Motion Picture Alliance, although the latter organization was accorded no mention beyond that embraced in the text of the anonymous letter read by Reynolds and now deposited in immortality via the columns of the *Congressional Record.*

Had there been any doubts, the Alliance itself removed them four days later with an advertising spread of its own. Its "Affirmation of Purposes" read:

> *"Our purposes are to uphold the American way of life, on the screen and among screen workers; to educate, not to smear.*
>
> *"We seek to make a rallying place for the vast, silent majority of our fellow workers; to give voice to their unwavering loyalty to democratic forms and so to drown out the highly vocal, lunatic fringe of dissidents; to present to our fellow countrymen the vision of a great American industry united in upholding the American faith.*
>
> *"These are our purposes. We have no others."*

Its "Repudiation of a Smear" read:

> *"The Motion Picture Alliance for the Preservation of American Ideals has had no communication in any form with United States Senator Robert Rice Reynolds, nor with any other member of Congress.*
>
> *"The Motion Picture Alliance never has authorized the writing of any letter to Senator Reynolds.*
>
> *"The Motion Picture Alliance has no knowledge of who may have written to Senator Reynolds.*
>
> *"Any statements made, or any letters written by the Alliance have been and will be signed by the members of its executive committee.*
>
> *"In the American system, there is no place for anonymous charges."*

Having been the first to criticize the organization for the very procedure it now disavows, it becomes part of the recordings of this page to acknowledge favorably the Alliance's latest declaration of principles.

Allegations Without Support

THE dissident view expressed here on February 19 was built upon the Alliance's original statement, chiefly the sentence which read, "In our special field of motion pictures, we resent the growing impression that this industry is made up, and dominated by, Communists, radicals and crackpots."

This sort of sweeping denunciation was challenged as ambigious and anonymous, not as to sponsorship but most emphatically as to fact. No evidence was introduced. No names were named, no places or dates cited.

The consequence clearly took the form of a Hollywood-wide indictment unsupported from start to finish. It heaped sharp criticism upon the Alliance in various reputable quarters here and initiated suspicion as to motives and purposes.

All of this, however, leaves the character of the group which signed the Reynolds letter unidentified. It does not, on the other hand, absolve this self-styled Hollywood group from having launched another attack on the industry—ill-conceived, unproved and unprovable, but protected by the questionable cloak of anonymity.

For this unidentified group to support the Alliance is its business and its privilege. For it to smear this industry is not its business or its privilege unless it steps out of the shadows and into the light of factual evidence to bulwark its charges.

A Dangerous Nonsense

FOR such a group—unnamed—or for any other group—named—to charge the subversive exists is utter nonsense, but the kind of nonsense which can gain ground and credibility unless laid low when first it rears its head.

For the group which wrote Reynolds to have it entered in the *Congressional Record* that Hollywood is "crowded with Communists and their un-American sympathizers who are sneering at our Constitution" is as damaging as it is untrue.

For this same group to hide behind anonymity with the charge the industry disseminates un-American ideas and beliefs is as libelous as it is false.

For this group to charge "the motion picture industrialists of Hollywood have been coddling Communists and cooperating with so-called intellectual superiors they have helped to import from Europe and Asia" is a lie and a hurtful one.

These surreptitious and snide body blows aimed at the industry represent an increasingly grave situation which cannot be overlooked through the easy convenience of ignoring them.

They are both a challenge and a danger to a good name.

■ ■ ■

■ *When Herb Yates talks about spending time in Hollywood and on production, he means it. Latest indication that he means it: He is now president and chairman of the board of Republic Productions. That's the company which makes the product.*

■ *For accuracy's sake, this:*

Jennifer Jones did not play her first part in "The Song of Bernadette" for which she won the 1943 *Academy award as the best actress. Under her real name, Phyllis Isley, she appeared in a couple of Republic Westerns a few years ago.*

The studio dropped her. Didn't think she had anything.

■ *Will Hays has been, and is, a director of a Middle West railroad. His latest, non-film activity finds him member of a syndicate which recently acquired the Beverly Hills Hotel. Others include Harry M. Warner, Joseph I. Schnitzer and Dr. Francis Griffin, Irene Dunne's husband.*

IN APPRECIATION

TO ALL M-G-M CUSTOMERS IN THE UNITED STATES:

Because you booked and played our America Speaks subjects, and supported us so generously with your playing time, we have issued to the AMERICAN RED CROSS checks allocated to the individual exchanges in proportion to the showings obtained by each exchange in the total amount of $75,812.18.

This sum becomes the joint contribution of you and Loew's, Inc., and represents the proceeds of these America Speaks subjects produced by us at actual cost without overhead and distributed by us without cost, and exhibited by you.

Only your complete cooperation and full support of our undertaking has made this contribution possible. We shall add to it our own donation of $80,000., or a total of $155,812.18.

Thank you for your generous support in this endeavor and for the cooperation you have so many times given us.

LOEW'S, INCORPORATED
Nicholas M. Schenck, President

Appeal Board Ruling Upsets N.Y. Clearance

Overruling a New York arbitrator, the Arbitration Appeal Board on Monday in New York for the first time deviated from the traditional seven-day clearance between subsequent run metropolitan area theatres to reduce clearance of the Drake theatre over the Trylon in Forest Hills, Queens, to one day.

"The significance and extent" of over-lapping competitive areas should be analyzed by arbitrators in determining the extent to which it warrants clearance protection, the board commented.

The board found that the main line of the Long Island Railroad, with no crossings for over a mile and a half, effectively separates the theatres, which are located on opposite sides of the track. It noted again that the competitive area of small subsequent run neighborhood theatres rarely extends to any great extent beyond their immediate neighborhood.

The 600-page record in this 49th New York case was criticized by the board as an imposition on the arbitrator. They declared that hearings should be devoted to analysis of facts, with arguments between counsel reserved for briefs.

Costs were divided between the defendant distributors, RKO, Paramount, MGM, Warners and 20th Century-Fox, the intervening Drake and the Trylon. BKR Corporation, operator of the Trylon was represented by William Gold, New York attorney.

In Los Angeles James L. Patten, arbitrating the clearance demand by L. W. Allen, for the Southgate Theatre, granted a seven day clearance reduction in recognition of admission price increases since the Southgate won an Appeal award in July 1943.

He cut the margin of the Vogue theatre from 49 days to 42, provided that Southgate maintain an adult evening admission of at least 25 cents, exclusive of tax. The theatre now charges 30 cents and the Vogue 40 cents.

The award, Mr. Patten said, was consistent with distributor acknowledgement in the earlier case that Southgate should be a 42 day town.

Morris D. Pemberton has been appointed clerk of the Oklahoma City motion picture tribunal of the American Arbitration Association.

Universal Files List of Stock Underwriters

Universal Pictures Co., Inc., filed with the Securities and Exchange Commission in Philadelphia Tuesday a list of 25 underwriters headed by Dillon, Read & Co., who will handle the distribution of its offering of $7,500,000 principal amount of 3¾ per cent sinking fund debentures, due March 1, 1959. Dillon, Read & Co. is participating in the distribution to the extent of $1,000,000.

Ruth Hardin Joins Red Cross

Ruth Hardin has left National Theatre Supply Company in Charlotte, N. C., to join the American Red Cross. She is now in Washington, D. C., in training as staff aide. Miss Hardin is a sister of Mrs. Walter Griffith, secretary of the Theatre Owners Association of North and South Carolina.

Mrs. Stumbo Sells Theatre

Mrs. Ray Stumbo, who has been operating the suburban Hollywood theatre of Salem, Ore., since the death of her husband several months ago, has sold the house to Al Myers of Portland. Mr. Stumbo operated the theatre from 1929 until his death.

New York Exhibitors Honor Wolff, RKO British Manager

ON THE DAIS at the testimonial dinner to Robert S. Wolff Tuesday night in New York are: Louis Nizer, Phil Reisman, S. H. Fabian, Mr. Wolff, Samuel Rinzler, Harry Brandt, Ned E. Depinet and Robert J. O'Donnell.

THE importance of the role American motion pictures will play in the post-war reconstruction period was emphasized by speakers at a testimonial dinner Tuesday night given by New York exhibitors for Robert S. Wolff, newly appointed RKO Radio manager for Great Britain.

About 700 exhibitors and home office executives attended the dinner in the Grand Ballroom of the Waldorf-Astoria Hotel. The speakers included Louis Nizer, S. H. Fabian, chairman of the theatres division of the WAC; Phil Reisman, RKO vice-president in charge of foreign distribution; Ned E. Depinet, president of RKO Radio Pictures; Harry Brandt, chairman of the exhibitors' committee which arranged the affair, and Robert J. O'Donnell, general manager of Interstate Theatres. Sam Rinzler was toastmaster.

Mr. Depinet, congratulating Mr. Wolff on his appointment, said the company was following a policy of sending its best men to key posts abroad because of the necessity of building a foreign staff adequate to maintain and further the prestige of American motion pictures after the war.

Mr. Nizer made a point of what he called "a new task" for the American film industry, arguing that the screen must assume the responsibility of an educator if it is to play its proper role in the post-war world.

On the dais in addition to the speakers were: N. Peter Rathvon, Malcolm Kingsberg, E. L. Alperson, Robert Mochrie, William White, Arthur Mayer, Max Cohen, Leo Brecher, Fred Schwartz, Leon Rosenblatt, Phil Hodes, Ed Rugoff, James Sauter and Lucy Monroe.

Montreal Civic Leaders Link Crime to Films

Montreal's anti-delinquency drive, which started off with a bang last week with the gun murder of Sergeant Detective Henri Farmer by a 15-year old, has led to an attack on crime-inspiring films by Montreal civic and religious heads. The attack is said to have been inspired by evidence that the young murderer and his accomplice had just previously attended a sensational crime picture.

A demand on behalf of the people of Montreal to local theatre operators not to show any more motion pictures depicting criminals as eventual heroes, making success of crime, was expressed publicly by Mayor Adohmar Raynault at a dinner tendered by the local Junior Chamber of Commerce to Rev. Father Albert Roger, director of the Canadian Boys' Town.

Newspaper reports of the mayor's remarks stated that a request was being made for the present to the theatre operators, and he felt that they would cooperate. But he said that any citizen of Montreal seeing such a film in a local theatre in the future need only call on him and he would make it his business to go to the house in question and interrupt the picture if necessary.

While the mayor was denouncing delinquency-inspiring films, Rev. Roland Bodger, rector of St. Cuthbert's Church, Montreal, was also adopting this stand at a Delinquency Prevention Week session, striking at pictures for appeal, he said, to the lowest in the child mind.

Warners List Young Players

Twenty-three young players, characterized by the company as "stars of tomorrow," are catalogued by Warner Brothers in a booklet prepared by the publicity staff of the New York home office and mailed this week to exhibitors.

A foreword, signed by Jack L. Warner, executive producer, says in part:

"They are under contract because they are young people of exceptional talent and ability. By appearance, past performance, and background of preliminary training, they have demonstrated their respective potentialities for acting prominence on the screen."

The statement adds that these players are receiving further dramatic instruction as well as parts, and asks the exhibitor to study the pictures and data because, as it remarks, "these, are your stars of tomorrow."

The players are Robert Alda, Betty Alexander, Warner Anderson, Dolores Moran, Eleanor Parker, William Prince, John Alvin, Lynne Baggett, Julie Bishop, Dane Clark, Helmut Dantine, Charles Drake, Faye Emerson, Bill Kennedy, Joyce Reynolds, Stephen Richards, John Ridgely, Marjorie Riordan, Zachary Scott, Jean Sullivan, Cheryl Walker, Richard Waring and Robert Hutton.

A covering letter signed by Mort Blumenstock, eastern advertising and publicity head, points with pride to the "spring planting."

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to

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THE GAYEST SHOW BY THE GAY SHOWMEN

M-G-M's "MEET THE PEOPLE"

Screen Play by S. M. Herzig and Fred Saidy • Directed by CHARLES RIESNER • Produced by E Y HARBURG

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VIRGINIA O'BRIEN ★ BERT LAHR ★ 'RAGS' RAGLAND ★ JUNE ALLYSON

VAUGHN MONROE And HIS ORCHESTRA ★ SPIKE JONES And HIS CITY SLICKERS

LUCILLE BALL

DICK POWELL

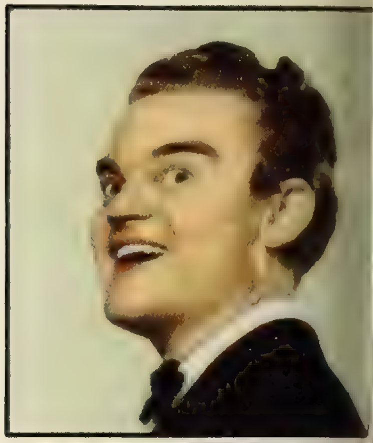
VIRGINIA O'BRIEN

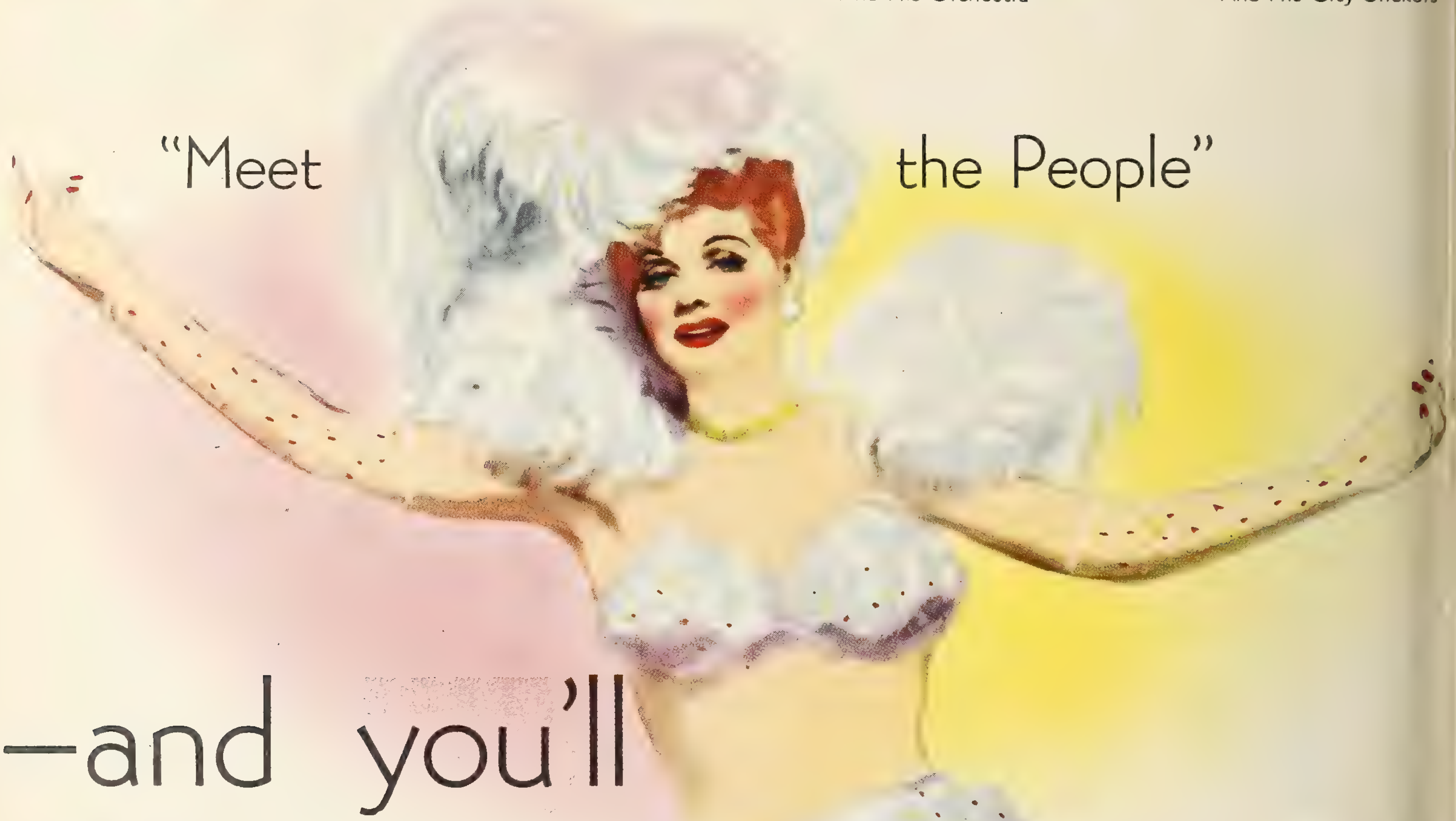
BERT LAHR

"RAGS" RAGLAND

JUNE ALLYSON

VAUGHN MONROE
And His Orchestra


SPIKE JONES
And His City Slickers



—and you'll
MEET THE PEOPLE
AT YOUR
BOX OFFICE!

"Red Cross Drive! Collect Every Perform
Every Day. March 23rd Through March

DEFERMENT CUTS THREATEN THEATRES AND PRODUCTION

New Selective Service Orders Worry Exhibitors, Raw Stock Manufacturers

Draft deferment of skilled film workers received a further setback this week with the announcement in Washington of new regulations which would end all occupational deferments for men up to 26 years of age.

The new directive, issuing directly from President Roosevelt via Selective Service headquarters, promised to put back into 1A overnight many deferred technicians in the production, distribution and studio fields. It would make new inroads into industry personnel regardless of local deferment or preferential hiring status granted on the basis that certain motion picture activities were locally essential industries in some areas.

Might Cause Curtailment Of Some Production

It extended to men up to the age of 26 the regulations heretofore applied only between the ages of 18 and 22. Washington officials admitted that the prospective call of all men in the 18 to 26 bracket, regardless of their occupation, would probably necessitate curtailment of production in many lines, some of high importance and top priority.

But needs of the armed services were declared to be preeminent.

The production of raw film was considered to be the branch of the industry most likely to feel the new manpower pinch. War Production Board officials admitted that the two prime producers of motion picture film, Eastman Kodak and duPont, faced an almost inevitable slash in production when the new order was applied by local draft boards.

A reduction in film raw stock production would bring almost immediate reaction in decreased production and the production of fewer prints, it was said.

Industry Executives Are Pessimistic on Outcome

Meetings were held this week between Lincoln V. Burrows, motion picture chief of the WPB, and representatives of the War Manpower Commission, Major General Lewis B. Hershey, chief of the Selective Service system, and the White house.

Industry executives at New York expressed general pessimism when asked what relief they expected from these conferences. They held out no hope of retaining even the most highly trained workers under the 26 years age margin. However, there was hope at midweek that there might be compensating consideration for film workers when it was learned that Mr. Burrows had prepared data relating to the technical staffs of Eastman and duPont together with a list of names of men between the ages of 18 and 26 employed by the two companies. He will present the data and the list to the WMC with recommendations that deferments be made.

The yardstick of local essentiality will continue to be applied to men remaining in the industry. This degree of necessity is judged in each critical labor supply area by the regional manpower authorities.

Although in the Philadelphia area last week the distribution of films was recognized as locally essential, and some exchange workers granted special consideration for deferment it was not considered likely to set a national precedent. Some regions are expected to follow the Philadelphia example but it was pointed out that it by no means set a general precedent. Final action is still up to the regional War Manpower Commission, and in application to specific cases.

Plead With WMC Not To Raid Labor Supply

While their manpower situation is very critical, film manufacturers said that so far they have been able to maintain production. They pointed out however that the skills needed for production of the high quality film needed by the services and the commercial screen made it practically impossible to train replacement workers quickly.

The importance of this film production was said to have been recognized by Army and Navy agents at meetings with the WPB and WMC last week. The film representatives pleaded with the WMC not to "raid" their labor supply.

How drastically the new selective service orders threaten to cut into industrial and farm labor was disclosed by estimates that only about 40,000 of the 370,000 to 380,000 industrial workers under 26 and about 275,000 of the 570,000 agricultural workers would be given further deferments.

This is to be accomplished by depriving the workers themselves of the privilege of applying for occupational deferments and requiring that the employer must file the appeal, after securing authorization to do so from the state selective service director. Companies must show that the loss of a registrant's services would cripple the operations of their establishment.

Paul V. McNutt, director of the War Manpower Commission, drove home the seriousness of the manpower problem Monday in a speech at the Loew's Palace in Meriden, Conn., where he had gone to honor the town as a typical wartime community.

Predicting increasing pressure for both more production and more military recruits during the coming months, Mr. McNutt said, "Each community will have to work out its own solution to local man power problems."

WPB Warns Trade of Recurring Critical Shortage of Copper

Recurring shortages of copper, with attendant limitations on the amount available for arc carbons or brass or copper projector and camera parts and replacements, were disclosed by the War Production Board this week, as a companion problem to the industry's manpower crisis. The copper shortage was the most critical since the start of the war, it was said.

Allen G. Smith, chief of the WPB theatre equipment section, underlined the shortage with an urgent appeal to exhibitors to salvage every last arc dripping and ounce of scrap copper.

Mr. Smith said that, although some weeks ago the copper crisis had eased off considerably, letters to this effect from some theatre equipment dealers had caused an alarming decrease in theatre scrap returns. He urged renewed care, stressing the WPB's estimate that 90 per cent of approximately 110,000 pounds of copper allocated yearly for arc coatings must be salvaged.

Heavy demands for copper and brass have been made by the munitions industry following recent Army decisions that brass shell casings were more satisfactory than steel substitutes. A comparably critical shortage of copper preceded the launching of the North African invasion in 1942.

Studios were aided, however, by a WPB announcement that MRO ratings could be used without formality to purchase items of equipment and accessories costing $500 or less. Applications for priority to purchase more expensive units are still required but they may be filed with and rated by regional WPB offices rather than through Washington.

The WPB also removed all restrictions on the production of mounted lenses, shutters, film reels and cans, heretofore limited by the general requirement that manufacturers of cameras, projectors and parts could consume quarterly only 12 per cent, by weight, of the critical materials they used in 1941. At the same time, however, the board prohibited the manufacture of 8-mm. cameras, projectors or parts.

NSS Offers Easter Ideas

Two full pages devoted to Easter showmanship ideas are contained in the April issue of *Mister Showman*, magazine of National Screen Service. Other Easter ideas include exploitation of the Easter program: Kiddies, Bunny Matinee, Easter Ensemble Giveaway and Flower Giveaway.

Mexican Producers Force Rental Rise

Industry Also Faces New Problem in Shipment of Pictures by Truck

by LUIS BECERRA CELIS

in Mexico City

The Mexican industry faces three new problems that are causing much trouble but which are expected to be surmounted soon.

One affects exhibitors. The National Association of Mexican Motion Picture Producers has warned exhibitors of Guadalajara, this country's second largest city, capital of the far western state of Jalisco, that unless they pay a higher percentage they will get no more Mexican pictures. The Association says it was obliged to take that stand because Guadalajara exhibitors, whom it explains are paying a very low percentage, refused to agree to the Association's request to increase the percentage.

Distributors Forced to Use Intercity Buses

The second worry affects both exhibitors and distributors. The National Cinematographic Industry Chamber has asked the Ministry of Communications and Public Works to relax the new regulation banning all inflammable material from transportation by interurban buses and trucks. Operators of these vehicles refuse to accept film consignments and those of them who are inclined to take such freight are prevented from doing so by Ministry inspectors. This situation promises to hamper the distribution of Mexican films.

The Chamber explains that Mexican distributors have of late been obliged to resort to intercity buses and trucks to get their films around because of the great congestion of railroads and airlines. Economy, it is learned, also induced many distributors to use buses and trucks. The Ministry has promised to examine the complaint and see what can be done.

The third problem affects the whole business. It is the overcrowding of the few studios. Clasa and Azteca, the biggest in Mexico have more than they can handle.

This situation has prompted four important producers, Miguel Contreras Torres, Gen. Juan F. Azcarate, Raul de Anda and Ramon Pereda, to join forces for the purpose of building a studio here that will accommodate themselves and other producers. A site for this studio has been selected near that of Clasa and work on it is expected to start soon.

Azcarraga Acquires New Mexican Studios

Emilio Azcarraga, operator of the Cine Alameda, first run, and the Cine Bucareli, subsequent run, besides radio Stations XEW and XEQ, the largest in Mexico, has acquired control of the picture studios that Howard E. Randall, local RCA sound engineer, and Harry Wright, local American milionaire iron and steel works owner, are building here at a reported cost of $1,000,000.

MEXICO COMPLETES 12 IN TWO MONTHS

A total of 12 feature pictures was completed by studios in Mexico during January and February of this year. The production total is seen by observers as bearing out the forecasts of several months ago, which indicated a probable total production for the country in 1944 of 65 features, equal to last year's aggregate.

Mr. Azcarraga acquired this control by buying up all Mr. Wright's stock in the enterprise. The studios are to be named Estudios de las Americas (Studios of the Americas). The deal marks Mr. Azcarraga's entry into the production end of the picture business. He is to take into partnership with him several prominent Mexican film players, among them "Cantinflas," such big directors as Mauricio de la Serna, former manager of the Alameda, and important producers like Jesus A. Grovas, president of the National Cinematographic Industry Chamber.

It is understood that Mr. Azcarraga will continue as an associate in the new setup in an advisory capacity. The Azcarraga interests intend to have the studios in operation by autumn. They will give this city three first class studios.

Mexican Films at New High In Mexico City

Popularity of Mexican pictures here is attested by the fact that 17 of them are now on exhibition in this city's 73 theatres, the greatest number of Mexican films to be exhibited here at any one time in the 20-year history of the industry.

What keeps most Mexicans away from current American pictures, it is ascertained, is that Hollywood products are either entirely war theme or have the war predominate. Mexicans do not like to be reminded so much of the war when they seek entertainment. However, newsreels and documentaries of the conflict continue to be popular in this country.

And there is another slant on the situation. Metro's "Random Harvest" was exhibited for nine solid weeks at the select Cine Metropolitan here, the longest exhibition in one theatre any film has had here in many years, and drew a record high gross of $99,850 for the run.

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After long dissatisfaction with the association, most of Mexico's leading picture players, headed by "Cantinflas," in private life Mario Moreno, ace tramp comedian, this country's largest money-making film actor and vice-president of Posa Films, his production company; Jorge Negerete and Jorge Mondragon, have left the National Cinematographic Industry Workers Union and formed a union of their own.

The players were authorized to form their own organization by the Confederation of Mexican Workers, Mexico's strongest labor group, after long negotiations. The film labor union, it is learned, will lose $10,000 a year in fees by the action of the players.

▽

Tampico has been provided with a first run theatre, the Reforma. It is owned by William Oscar Jenkins, the American who amassed a fortune in the Mexican sugar industry and is now active as an exhibitor, here and in the provinces.

Mexico Asks De Forest To Build Factories

Mexico has invited Dr. Lee De Forest to visit there soon with a view to establishing factories for the production of his inventions in sound picture synchronization, radio and other fields, it was disclosed in Washington this week by the Office of the Coordinator of Inter-American Affairs.

Mr. De Forest was said in the report to have expressed a desire to establish specialized factories in Mexico.

Largely known as a pioneer in sound, with inventions that had much to do with the development of broadcasting, he also has done much work in the field of sound picture synchronization and in other related phases.

Edington Reported Bidding For Wilmer Interests

Harry E. Edington, who has been engaged variously in Hollywood as talent agency head, talent manager and producer, has reportedly bid as high as $2,000,000 for the purchase of the Wilmer estate's interests in the Wilmer and Vincent Circuit, numbering upwards of 20 theatres located in Pennsylvania and Virginia. Walter Vincent, in New York, said he saw little likelihood that a deal would be closed either for the Wilmer share in the properties, or his own holdings. He said: "The Edington group has evidenced interest in the circuit, and there have been some conversations; but there have been no actual negotiations."

SMPE Meeting to Be In New York, April 17

The 55th semi-annual technical conference of the Society of Motion Picture Engineers will be held at the Hotel Pennsylvania, New York, from April 17 to 19, it is announced by the Society. At the conference the application of motion pictures to war needs will be stressed. Owing to wartime conditions affecting hotel accommodations and food rationing, it has been decided to dispense with all social functions usually held during the conference. Tuesday, April 18, will be Army and Navy day, with special technical symposiums applying to the services.

DuMont Wins "E" Award

The Army-Navy "E" Production Award was presented to the Allen B. DuMont Laboratories at ceremonies in the Central theatre, Passaic, N. J., Tuesday. Brigadier General G. L. Van Dusen, commander of the Eastern Signal Corps Training Section at Fort Monmouth, represented the Army, and Commander A. S. Kibbee presented the award for the Navy. The company received the award for excellence in the production of cathode tubes and electronic equipment.

Named Branch Heads

J. P. Willingham and L. C. Ingram, who have been acting branch managers for the past few months for MGM in St. Louis and Memphis, respectively, have been named permanently to those posts.

M-G-M TRADE SHOWINGS

CITY	PLACE	ADDRESS	DAY, DATE AND HOURS OF SCREENING (A) MEET THE PEOPLE (B) ANDY HARDY'S BLONDE TROUBLE	
ALBANY	20th-Fox Screen Room	1052 Broadway	MON. 4/3	8 P.M.
ATLANTA	20th-Fox Screen Room	197 Walton St., N.W.	MON. 4/3	10:30 A.M.
BOSTON	M-G-M Screen Room	46 Church St.	MON. 4/3	10 A.M. & 2:15 P.M.
BUFFALO	20th-Fox Screen Room	290 Franklin St.	MON. 4/3	7:45 P.M.
CHARLOTTE	20th-Fox Screen Room	308 South Church St.	MON. 4/3	1:30 P.M.
CHICAGO	H. C. Igel's Screen Room	1301 S. Wabash Ave.	MON. 4/3	1 P.M.
CINCINNATI	RKO Screen Room	16 East Sixth Street	MON. 4/3	7 P.M.
CLEVELAND	20th-Fox Screen Room	2219 Payne Avenue	MON. 4/3	1 P.M.
DALLAS	20th-Fox Screen Room	1803 Wood Street	MON. 4/3	(B) 10:30 A.M. (A) 2:30 P.M.
DENVER	Paramount Screen Room	2100 Stout Street	MON. 4/3	2 P.M.
DES MOINES	20th-Fox Screen Room	1300 High Street	MON. 4/3	1 P.M.
DETROIT	Max Blumenthal's Sc. Rm.	2310 Cass Avenue	MON. 4/3	1:30 P.M.
INDIANAPOLIS	20th-Fox Screen Room	326 No. Illinois Street	MON. 4/3	10 A.M.
KANSAS CITY	Vogue Theatre	3444 Broadway	TUES. 4/4	1 P.M.
LOS ANGELES	20th-Fox Screen Room	2019 S. Vermont Avenue	MON. 4/3	(B) 10:30 A.M. (A) 2:30 P.M.
MEMPHIS	20th-Fox Screen Room	151 Vance Avenue	MON. 4/3	3 P.M.
MILWAUKEE	Warner Screen Room	212 W. Wisconsin Ave.	MON. 4/3	1:30 P.M.
MINNEAPOLIS	20th-Fox Screen Room	1015 Currie Avenue	MON. 4/3	1 P.M.
NEW HAVEN	20th-Fox Screen Room	40 Whiting St.	MON. 4/3	10 A.M.
NEW ORLEANS	20th-Fox Screen Room	200 South Liberty	MON. 4/3	1:30 P.M.
NEW YORK } NEW JERSEY }	M-G-M Screen Room	630 Ninth Avenue	MON. 4/3	9:30 A.M. & 1:30 P.M.
OKLA'MA CITY	20th-Fox Screen Room	10 North Lee Street	MON. 4/3	(A) 10 A.M. (B) 1 P.M.
OMAHA	20th-Fox Screen Room	1502 Davenport	MON. 4/3	1:15 P.M.
PHILADELPHIA	M-G-M Screen Room	1233 Summer Street	MON. 4/3	(B) 11 A.M. (A) 2 P.M.
PITTSBURGH	M-G-M Screen Room	1623 Blvd. of Allies	MON. 4/3	2 P.M.
PORTLAND	B. F. Shearer Screen Rm.	1947 N.W. Kearney St.	MON. 4/3	1 P.M.
ST. LOUIS	S'Renco Screen Room	3143 Olive St.	MON. 4/3	1 P.M.
SALT LAKE CITY	20th-Fox Screen Room	216 East First St., South	MON. 4/3	1 P.M.
S. FRANCISCO	20th-Fox Screen Room	245 Hyde Street	MON. 4/3	1:30 P.M.
SEATTLE	Jewel Box Preview Theatre	2318 Second Avenue	MON. 4/3	1 P.M.
WASH., D. C.	20th-Fox Screen Room	932 New Jersey, N.W.	MON. 4/3	1 P.M.

"Meet The People"—*Lucille Ball, Dick Powell, Vaughn Monroe and his Orchestra, Spike Jones and his City Slickers, Virginia O'Brien, Bert Lahr, "Rags" Ragland, June Allyson*

"Andy Hardy's Blonde Trouble"—*Lewis Stone, Mickey Rooney, Fay Holden, Sara Haden, Herbert Marshall, Bonita Granville, and all the folks*

CEA Annual Report Cites War Work

Sees Exhibitor in England Facing Greatest Effort in Coming Year

by PETER BURNUP
in London

With a measure of pride, the annual report of the Cinematograph Exhibitors' Association, compiled by its diplomatic secretary, W. R. Fuller, goes on record with its exposition of the motion picture's key part in the nation's will to win the war.

Writes Mr. Fuller: "In the coming year the cinema faces its greatest effort. Our enemies confidently hope that war weariness will rear its ugly head and so enable them to escape the consequences of victory by the United Allies. Our enemies are doomed to disappointment if the Government continues to give exhibitors the same facilities as hitherto to entertain the public.

"The personal optimism of exhibitors is the natural antidote to complacency and war weariness. By giving them a share of the task they may be relied upon to keep the morale at the highest pitch, and the public in the top-most spirits, not only for victory, but also for the well earned fruits of peace."

Sounds Note of Caution On Entertainment Tax

But the report also sounds a cautionary note in remarking on the discussions the Association's executives had with the Chancellor of the Exchequer whereby a more practical scaling of the entertainment tax was achieved. An increase in the tax was accepted as inevitable, but the opinion was expressed that the limit of taxation had been reached, that any slight falling away in revenue would leave the industry over-taxed, that any drop in post-war patronage would need to be accompanied by a reduction in entertainment tax.

The vast field of the Association's endeavors becomes apparent in the variety of subjects reported on by Mr. Fuller. The rationing of film stock, which at one time evoked a warning from the Board of Trade that a cut in playing time might be necessary, was successfully negotiated by a rearrangement of "releases" and a scheme for "crossing-over" of newsreels.

Plan to Use Disabled Men As Projectionists

Discussions, the secretary records, have taken place with the Ministry of Labor for the training of disabled soldiers as projectionists. Details of the scheme are rapidly being finalized.

Over £300,000 has been collected in cinemas for the Red Cross Prisoners of War Fund. Licensing conditions, the exclusion of children from picture theatres on Sundays, wartime wage increases for employees, rating assessments, are but a few of the thorny questions exhaustively discussed.

Close interweaving of the motion picture into the pattern of national life is revealed in the list of Government Ministries which have sought the aid of exhibitors. It is recorded, for example, that in the opinion of the Ministry of Information the cinema still remains the country's largest and most effective propaganda medium, with no comparable alternative available in any other channel.

MOI films, designed to stimulate morale or to disseminate vital information of the country's war effort, are shown on every screen. The Ministry of Fuel's campaign for economy in the use of coal owes a vast debt to the exhibitor; as does also the Ministries of Food and Health.

Venereal Disease Problem Subject of Short Film

The last mentioned department, in particular, took a revolutionary step in the course of the year. Public discussion of the problem of venereal disease is commonly taboo in this country. Alarmed, however, at the growing incidence of the grave maladies inevitable, it is to be supposed, in time of war, Britain's Health Minister approached the Association in regard to the production of a cautionary film. The CEA general council, with commendable willingness, agreed to give the film every possible facility.

With the result that an admirable short film—made (for this country) with remarkable frankness—was shown in all the nation's cinemas. The consequences of its showing, from the nature of things, cannot readily be assessed. It is the fact, however, that the health authorities are satisfied that the perils inherent in the grave social problem were brought home to the populace in a hitherto unexampled fashion.

Theatres Used to Show Army Training Films

Exhibitors, too, came to the help of the Army. Says the report:

The arrangements whereby exhibitors place at the disposal of the War Office cinemas, at times when they are closed to the public, for the exhibition of official training films continue to operate successfully and extensive use is made by the various forces of the facilities. It operates with precision and efficiency, thanks to the untiring efforts of a considerable number of exhibitors who have taken up commissions in the Home Guard for the purpose of acting as Home Guard Cinema Liaison Officers. It is estimated in round figures that approximately 15,000 such exhibitions were provided last year for the forces.

But Secretary Fuller is not wholly satisfied that Governmental departments reciprocate to the best of their endeavor. With characteristic slyness he remarks, apropos the perennial manpower problem and labor shortage: "The assistance of the Board of Trade in negotiations with the Ministry of Labor concerning deferment of staffs has been invaluable. The Board of Trade is able on all occasions to find the formulas that appease the Ministry of Labor and leave cinemas with just enough staff to carry on."

Unmentioned in the report, in accordance with established practice, demanding nevertheless laudatory record is the work of the association's president, Mr. Henry Simpson.

Mr. Simpson, on his election a year ago, was an unknown quantity to large numbers of his brother exhibitors. He has spent a lifetime in show business; is the proprietor of a number of small houses in the North-country Lakeland; holds a number of public offices in his locality. But, doubtless due to his native, unassuming modesty, his voice had been little heard in Trade councils. Self-effacement has been the chief characteristic of his presidency, but at its conclusion not only the Association's members, but all sections of the industry pay tribute to his shrewd, successful leadership.

It was largely due to his persistent pursuit of compromise, his forthright advocacy of a policy of concession, that the Joint Conciliation Committee of distributors and exhibitors came into being at the very moment that the industry had reached the brink of disruption. For that alone he merits universal plaudits. It was fitting that Royalty's first formal honoring of a motion picture function should have been the attendance of H.R.H. the Duke of Gloucester at the CEA's annual meeting.

The Duke presented Mr. Simpson with an illuminated address recording his brother exhibitors' recognition of a memorable term of office.

Defers Action on Schine Plea to Buy Theatre

Federal Judge John Knight this week in Buffalo deferred until April 10 action on an application by the Schine Chain Theatres, Inc., to purchase the Liberty theatre, Cumberland, Md.

Thomas H. Burke, listed as the present owner of the Cumberland house, appeared before Judge Knight and expressed willingness to sell his theatre for $130,000. The circuit already owns the Strand theatre, a first run, in Cumberland, and Mr. Burke told the court the Schine representatives so far are the only ones who have made an offer for his property.

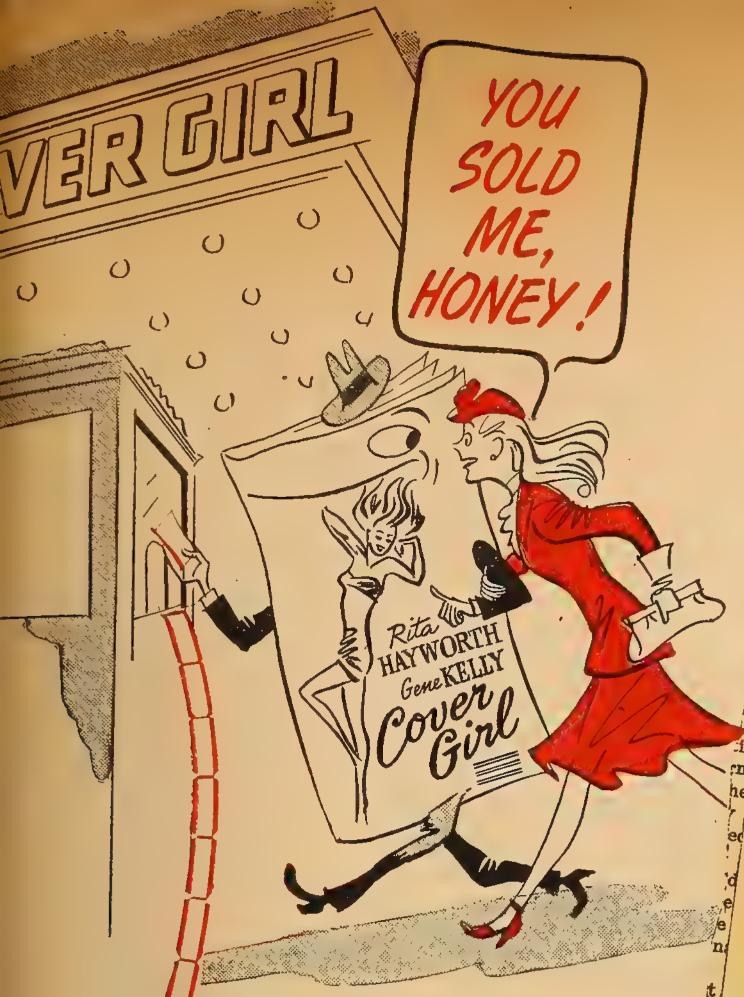
Under provisions of a court order more than two years ago, which postponed Federal anti-trust proceedings against the circuit, Schine must have court approval for the purchase of not only the Liberty theatre but others.

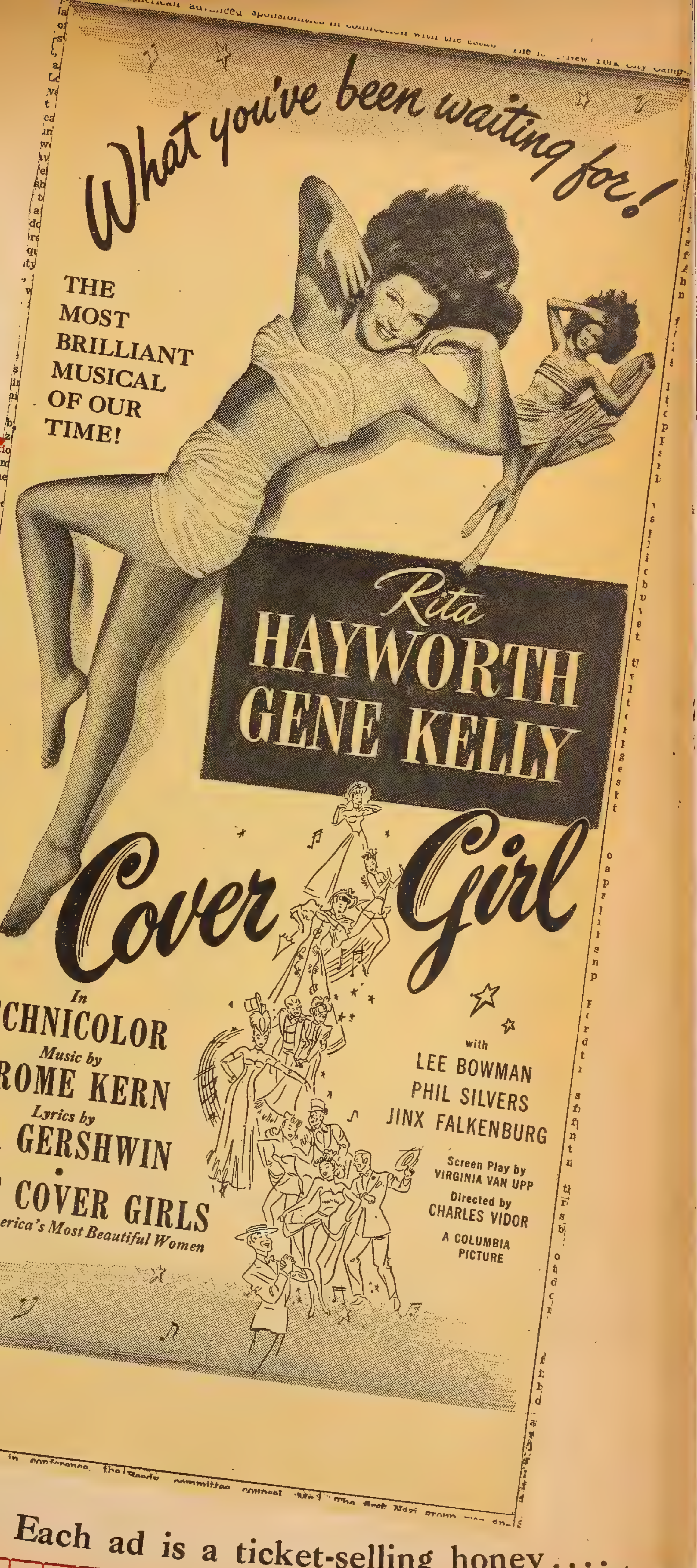
Boasberg and Kranze to Get Testimonial in Cleveland

Charles Boasberg, newly appointed RKO eastern sales manager, and Bernard Kranze, promoted from Cleveland RKO branch manager to district manager, succeeding to Mr. Boasberg's territory, will be honored at an industry testimonial dinner to be held at the Hollenden Hotel, Cleveland, April 10. Film men from Cincinnati, Indianapolis, Detroit, Buffalo and Albany as well as Cleveland will attend. Committees in charge are: Cleveland, Meyer Fine, Lester Zucker, M. B. Horwitz; Cincinnati, Stanley Jacques, Morry White, Willis Vance, Wes Huss; Indianapolis, Morr Lefko, T. C. Baker, Mark Wolf, Fred Dolle; Detroit, Milton Cohen, E. C. Beatty, J. R. Keegan; Buffalo, Elmer Lux; Albany, C. J. Latta, Lou Golding.

Ross Sets Health Plan

Ross Federal Service, Inc., New York, has enrolled its entire staff and their dependents in the medical and surgical care plan of Group Health Cooperative, a non-profit health insurance corporation. According to arrangements made with the Cooperative, the entire premium for this insurance for each employee and his family will be paid by Ross Federal Service. This will entitle all those covered, to surgical and maternity care in the hospital, the doctor's office or the home, and medical care in cases requiring hospitalization.


COVER GIRL
YOU SOLD ME, HONEY!
Rita HAYWORTH Gene KELLY Cover Girl



What you've been waiting for!

THE MOST BRILLIANT MUSICAL OF OUR TIME!

Rita HAYWORTH GENE KELLY

Cover Girl

In TECHNICOLOR

Music by JEROME KERN

Lyrics by IRA GERSHWIN

•

THE COVER GIRLS

15 of America's Most Beautiful Women

with

LEE BOWMAN

PHIL SILVERS

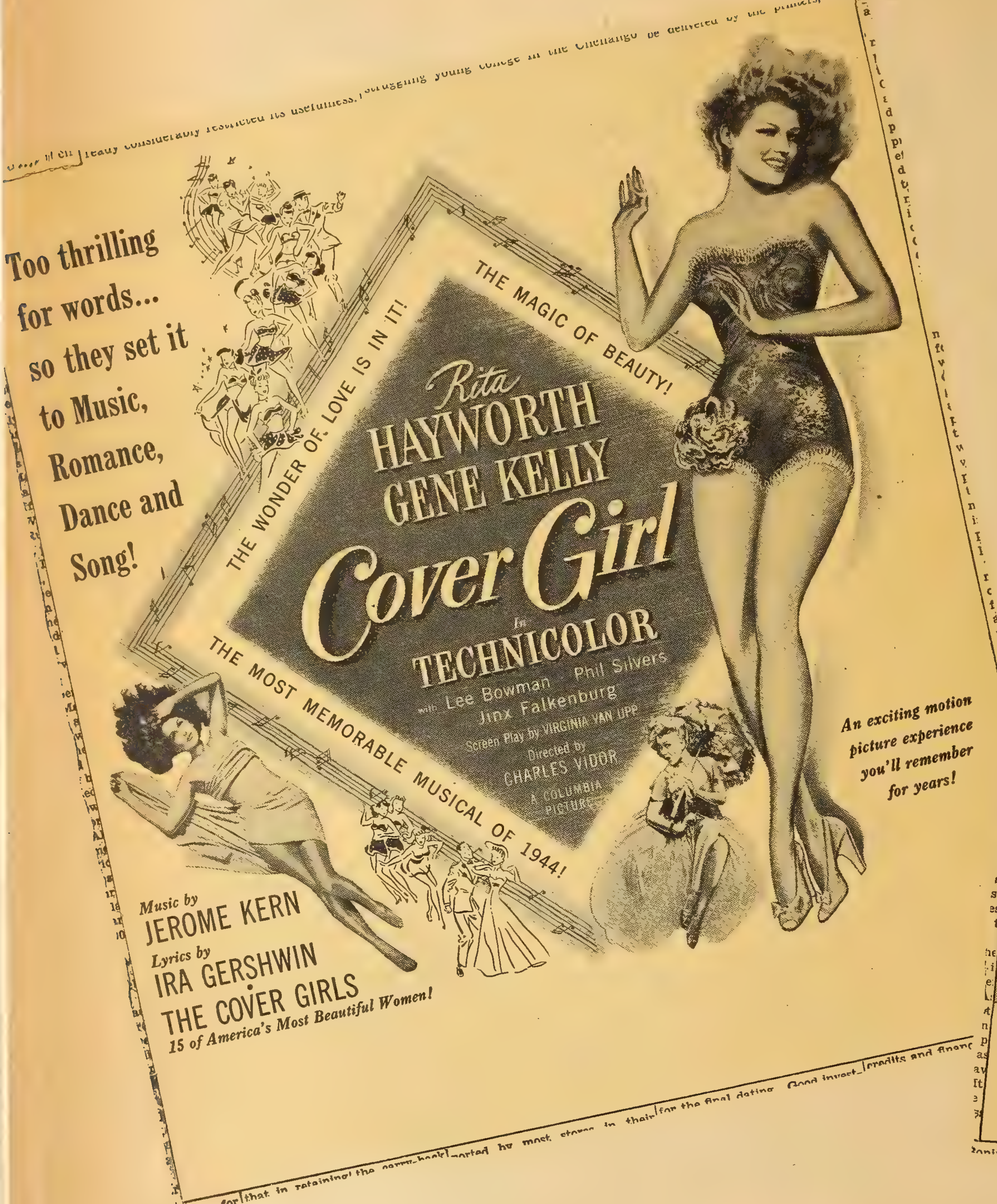
JINX FALKENBURG

Screen Play by VIRGINIA VAN UPP

Directed by CHARLES VIDOR

A COLUMBIA PICTURE

Each ad is a ticket-selling honey....



Too thrilling for words... so they set it to Music, Romance, Dance and Song!

THE MAGIC OF BEAUTY!

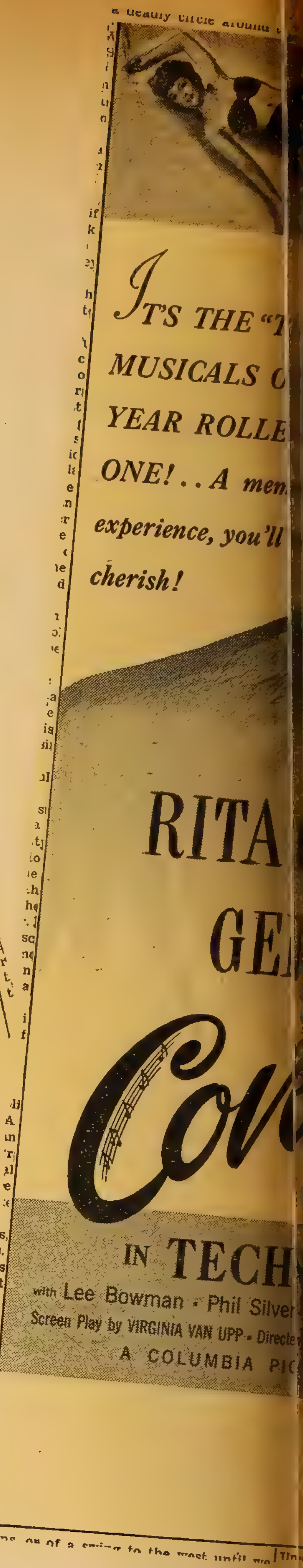
THE WONDER OF LOVE IS IN IT!

Rita HAYWORTH
GENE KELLY
Cover Girl
in TECHNICOLOR
with Lee Bowman · Phil Silvers
Jinx Falkenburg
Screen Play by VIRGINIA VAN UPP
Directed by CHARLES VIDOR
A COLUMBIA PICTURE

THE MOST MEMORABLE MUSICAL OF 1944!

An exciting motion picture experience you'll remember for years!

Music by
JEROME KERN
Lyrics by
IRA GERSHWIN
THE COVER GIRLS
15 of America's Most Beautiful Women!



It's the "T
MUSICALS O
YEAR ROLLE
ONE!.. A mem
experience, you'll
cherish!

RITA
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with Lee Bowman · Phil Silver
Screen Play by VIRGINIA VAN UPP · Directe
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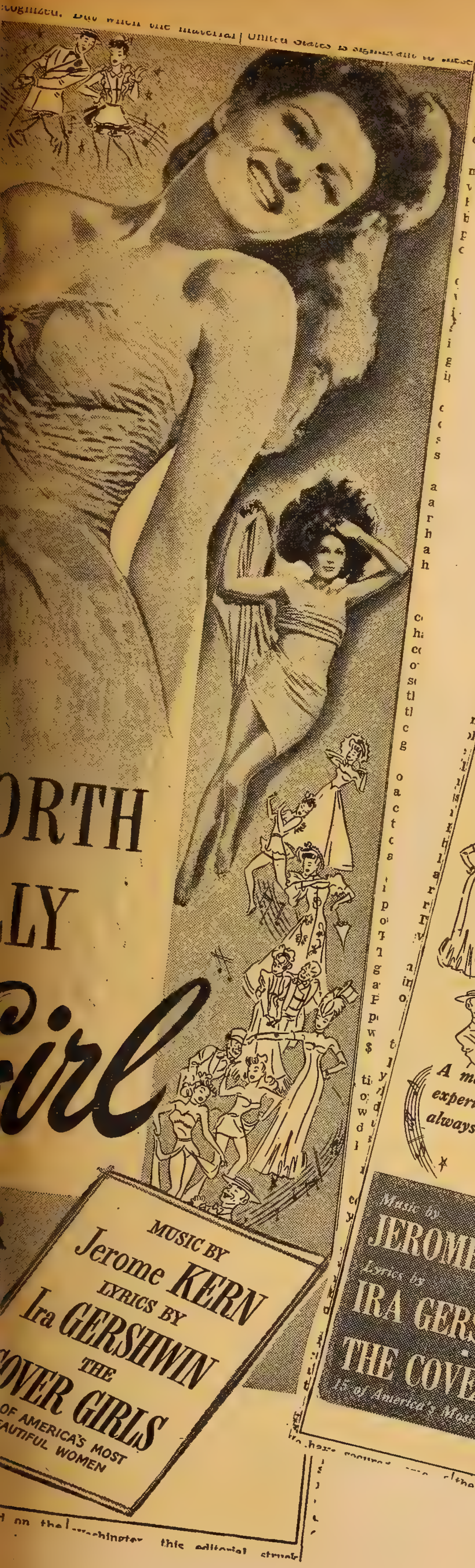

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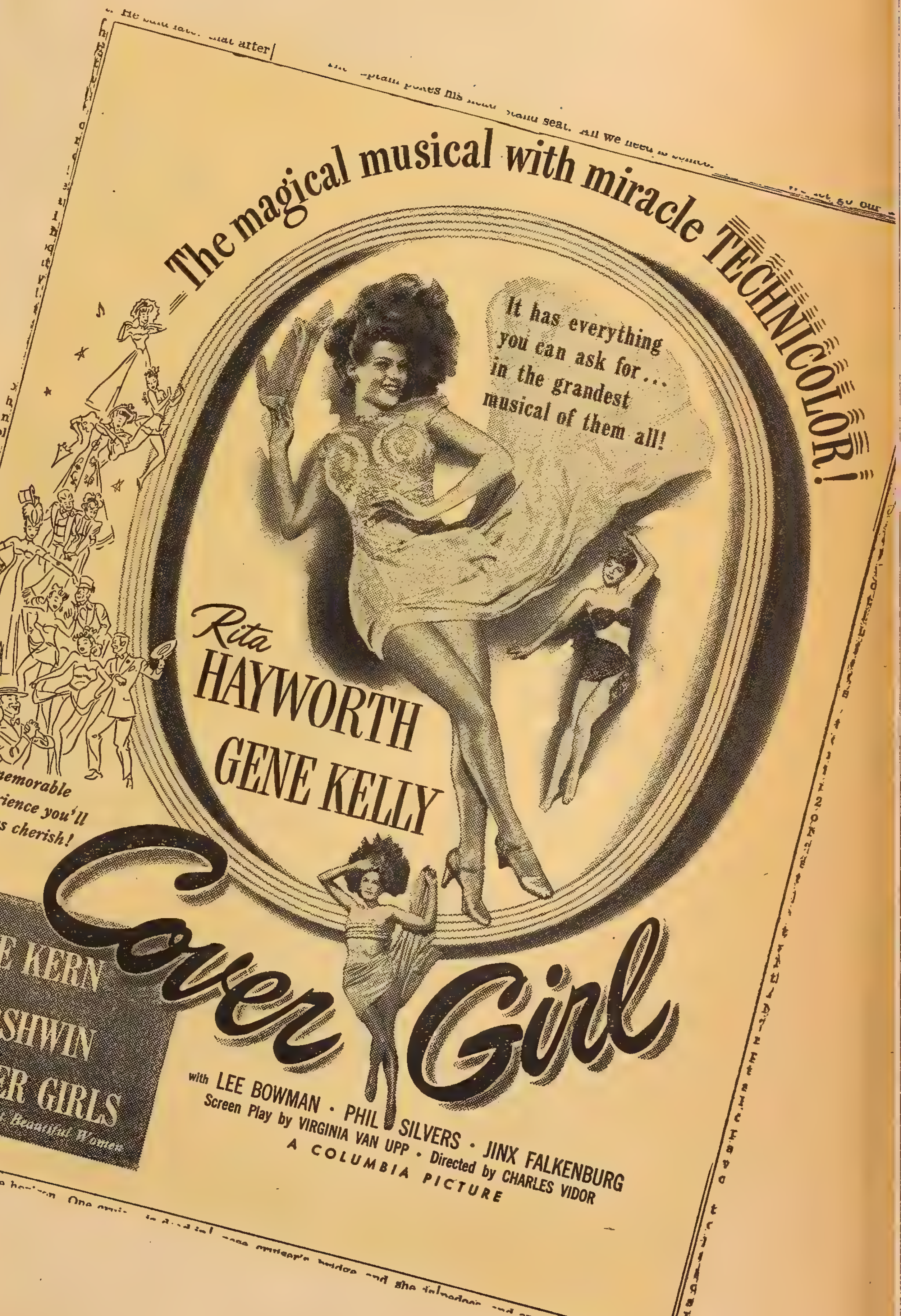
MUSIC BY
Jerome KERN
LYRICS BY
Ira GERSHWIN
THE
OVER GIRLS
OF AMERICA'S MOST
AUTIFUL WOMEN



The magical musical with miracle TECHNICOLOR!

It has everything you can ask for... in the grandest musical of them all!

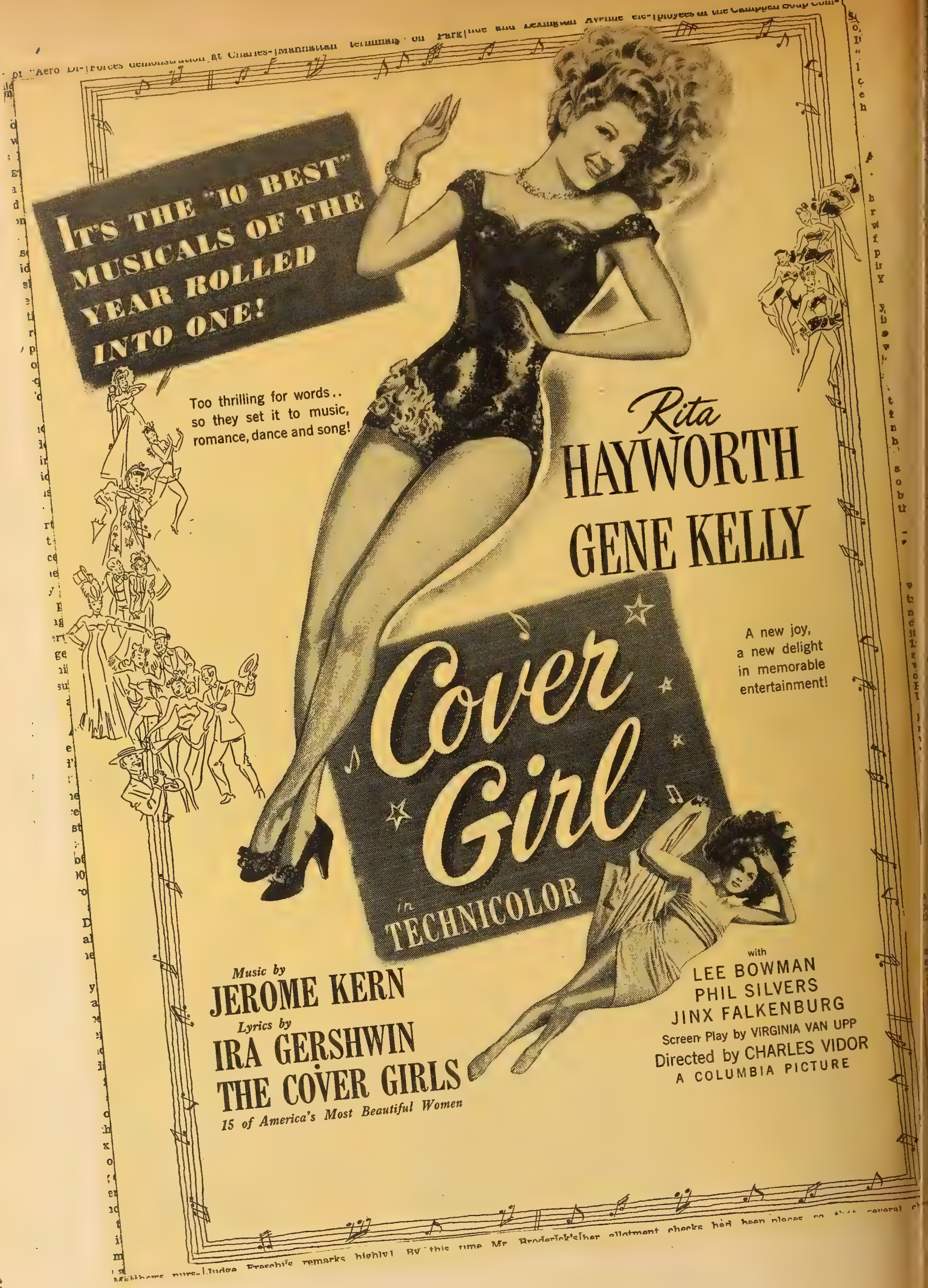
Rita
HAYWORTH
GENE KELLY

A memorable experience you'll always cherish!

Music by
JEROME KERN
Lyrics by
IRA GERSHWIN
THE COVER GIRLS
15 of America's Most Beautiful Women

Cover Girl

with LEE BOWMAN · PHIL SILVERS · JINX FALKENBURG
Screen Play by VIRGINIA VAN UPP · Directed by CHARLES VIDOR
A COLUMBIA PICTURE



IT'S THE "10 BEST" MUSICALS OF THE YEAR ROLLED INTO ONE!

Too thrilling for words.. so they set it to music, romance, dance and song!

Rita
HAYWORTH
GENE KELLY

Cover Girl
in TECHNICOLOR

A new joy, a new delight in memorable entertainment!

Music by
JEROME KERN
Lyrics by
IRA GERSHWIN
THE COVER GIRLS
15 of America's Most Beautiful Women

with
LEE BOWMAN
PHIL SILVERS
JINX FALKENBURG
Screen Play by VIRGINIA VAN UPP
Directed by CHARLES VIDOR
A COLUMBIA PICTURE

And there
are 24
other
equally good newspaper ads where they came from

COLUMBIA PICTURES

Printed in U.S.A

14,560 THEATRES PLEDGED TO RED CROSS DRIVE

Collections Are Begun by Many Theatres Before March 23 Opening

Officially, the industry's participation in the national Red Cross drive for funds got under way Thursday. Collections, however, began to roll into Red Cross headquarters well in advance of the opening date, many theatres, especially circuits, doubling the drive period. Monday of this week Joseph Bernhard, national chairman, announced that 14,560 theatres had been pledged to the drive, the greatest number in the history of the industry, and many of those theatres signing pledges almost simultaneosuly signed checks made out to the Red Cross.

Checks totaling $155,812.18, to date the industry's largest corporate contribution, were sent Monday to the Red Cross by Loew's, Inc., as donations to be allocated in all sections where the circuit has theatres and where MGM has exchanges. It represents an increase over last year of 60 per cent. Nicholas M. Schenck, Loew president, made the announcement and thanked the cooperating exhibitors who made the contribution possible.

From the distribution of "America Speaks" subjects, produced at cost, distributed without charge and exhibited and paid for at regular prices by exhibitors, proceeds of $75,812.18 were realized. The Loew statement said that approximately 14,000 theatres ran each subject.

Among those theatres jumping the gun in making collections were 33 Fanchon & Marco houses in St. Louis, under the general management of Harry Arthur. They took in $15,000 in four days starting a week ago Thursday, compared with $34,000 collected by 109 theatres of that community for the entire campaign of 1943. Between Paramount and Loew's, a round figure of $300,000 was donated, and it is expected that the eight major companies in New York will collectively contribute around one million dollars.

New York Theatres Start Collections

The Roxy in New York, another house doubling its collection period, in the first six days topped last year's collections, Irving Lesser, managing director of the theatre, announced Tuesday. The house opened its drive a week ago Wednesday and in the first five days took in $8,536, and up to Monday afternoon had rolled the figure up over the $9,000 mark, compared to a grand total of $8,706 collected for the seven full days of last year's campaign. Mr. Lesser expressed the belief that the final and official week of the drive would more than double, and possibly triple last year's collections.

Zeb Epstin, managing director of Warners' two Broadway houses, the Strand and Hollywood, started collections at the Hollywood on Sunday and at the Strand on Tuesday.

In the Philadelphia area, the first territory to achieve 100 per cent in theatre pledges to the drive, 757 in all, the theatres awaited Thursday's opening. The Auditorium in Connersville, Ind., led with a special benefit show ahead of opening day and collected $1,050. An initial collection at the Broadway, Port Austin, Mich., brought $32.60. And an advance midnight show at Shea's in Buffalo brought the Red Cross a check for $4,000.

EXHIBITORS REMINDED TO MAKE PLANS

In announcing pledges had been received from 14,560 theatres, Joseph Bernhard, heading the industry's participation in the Red Cross drive, told the exhibitors that, if an all-time record for collections were to be achieved, "all chairmen, all exhibitors and the National Screen office distributing the trailers re-check for the opening. . . . With mail and express delays inevitable, every exhibitor should check his booth for receipt of the trailer; chairmen should check their list of pledged theatres with the National Screen Service exchanges so that, if there are any shortages or miss-outs, we will still have a day or two to replace the shortage."

Following a meeting last weekend of the corps of more than 200 ARC volunteer workers who will act as captains in the industry's drive in Brooklyn, members visited the borough's houses to set up collection plans. At the meeting, Edward C. Dowden, chairman of the Brooklyn Chapter Theatre Committee, presided, and the speakers included John Hearns, Myron Siegel, Irving Ludwig, Lou Levy and Ben Simon.

A parade from Manhattan Bridge to the steps of Borough Hall, where a great rally was held, launched Brooklyn's opening of the drive. Mr. Dowden presided at the rally. Special stage shows were held in most Brooklyn theatres Thursday night.

Texas Theatres Hold Benefit Showings

At Robstown, Texas, the four Stout Jackson's Tent Theatres held special Red Cross benefit shows to open the industry's drive a week ahead of schedule, with films furnished gratis by the Latin American Film Exchange, presenting Spanish speaking pictures. Mr. Jackson publicized the event in advance with radio announcements over KWBU, Corpus Christi, and the distribution of 4,000 heralds. The employees of the Tent Theatres in Robstown, Kingsville, Alice and Falfurrias donated their services, and all proceeds were turned over to the local ARC chairman.

In the Kansas City exchange area all circuits are pledged to participate in the drive, and 75 per cent of the independent exhibitors. Delaware, Newark and Albany have exceeded their quotas of pledges and, according to I. J. Hoffman, exhibitor chairman, all of the 195 theatres in the New Haven territory have signed pledges.

The IATSE, through Louis Krouse, general secretary-treasurer, has promised cooperation during the drive wherever the problem of overtime resulting from collections and the showing of collection trailers is a consideration.

Another Alaskan pledge was received in WAC headquarters, from B. E. Abegglen of the Revilla theatre, Ketchikan. The first pledge was received from Robert J. Peratrovich, Jr., of the Craig theatre, Craig.

Independent Circuits' Committee Named

It was announced at WAC headquarters over the weekend that Edward Rugoff of Rugoff and Becker last week was named chairman of a corporate gifts committee covering all independent circuits in the New York exchange area, a subdivision of Herman Robbins' corporate gifts committee. Mr. Rugoff was appointed by Sam Rinzler, New York theatres co-chairman, at a meeting of exhibitor leaders who are WAC officials. The group made an initial pledge of $30,000, promising at least a 60 per cent increase in collections over last year.

Monday it was announced that Sam Rosen of Fabian Theatres would head a new accessories committee comprising purchasing agents as part of the corporate gifts committee. WAC headquarters said that in the Maryland area, where the regional goal was 205 houses pledged to participate in the drive, 210 theatres had signed at last weekend.

Century Circuit has made a pre-official date collection of almost $5,000, with collections running 25 per cent ahead of last year. The circuit started making collections Tuesday.

All of the 702 theatres in New York City have signed pledges to participate in the drive. The state of Rhode Island also has recorded a 100 per cent signing of pledges.

Edward Roberts to CED

The appointment of Edward Roberts to head the motion picture and radio department of the information division of the Committee for Economic Development is announced. The Committee is an organization of business men to stimulate planning by business for maximum post-war production and employment. Mr. Roberts had been brought up from Texas to New York originally to serve as assistant advertising manager of Publix Theatres. He is also the author of several Broadway plays and recently was a writer in Hollywood.

Harry Mersay Honored

Harry Mersay, print department manager of Twentieth Century-Fox, has entered the armed service. Prior to his departure he was guest of honor at a testimonial luncheon at the Castleholm Restaurant in New York. Present were corporation officials, department heads, associates and friends.

LOOK at th

NEW YORK. . . Ahead of year's top grosses at Roxy in third record week!

MILWAUKEE. . . First 4 days' business points to record figure for first week!

INDIANAPOLIS. . . Gross is topping all the biggest 20th Century hits of 1944!

SEATTLE. . . First day is biggest in months . . . second day bigger than first!

for *Darryl*

THE PUR

Directed b

*. . . and LOOK at that whole record-smashing line-up from

20th CENTURY-FOX

FOUR JILLS in a JEEP
The S

*e line-up...

DETROIT . . . Soars past the records of "Crash Dive" and "Hello, Frisco, Hello"!

CHICAGO . . . Terrific opening day ts picture off to sensational run!

BOSTON . . . Day and date engagements in two houses — and SRO at both!

DENVER . . . Moved over to third theatre after blasting records at two others!

anuck's production of

E *HEART

WIS MILESTONE

RNADETTE

JANE EYRE

LIFEBOAT

The LODGER

The SULLIVANS

...and more coming!

SS DRIVE! COLLECT EVERY PERFORMANCE EVERY DAY, MARCH THROUGH MARCH

U. S. Product Is Still Dominant in Finland

Report to Commerce Dept. Says Lead Threatened; Many Reissues Run

Finland, which in view of the present trend of war, may be expected to be among the first countries of Europe to return to a normal peacetime status, still favors the film product of the United States above all other nations. Peculiar interest attaches to the film situation in that country as well, since it may prove to be one of the first testing grounds for the apparently inevitable competitive fight for markets among the United States, Great Britain and Russia when the war ends.

Attendance in Finland, according to a report by Robert McClintock, former U. S. Charge d'Affaires at Helsinki, published in the U. S. Department of Commerce publication, *Foreign Commerce Weekly*, is 20,000,000 annually. The number of its theatres, despite bombings and the exigencies of war, increased to 421 in 1943.

Old American Films Are Being Reissued

At present, in an effort to relieve the shortage of American films, many old features are being "resurrected" from the stocks of local distributors. It was reported that 10 theatres in Helsinki alone in 1943 were advertising re-showings of U. S. films which were first exhibited several years ago.

Although the U. S. film industry maintained its lead up to and through 1942, there is now evidence that there is some danger of its losing its hold. Controversies have arisen since the war began and these have brought about a dispute over import policies within the Finnish Film Chamber which may affect the post-war era.

Despite the great popularity of the screen and increasing box office receipts, distributors and theatre owners are experiencing serious difficulties. Before the war they depended largely upon U. S. and certain other foreign films, but in September, 1939, when the Finnish Government assumed rigid control over all imports, permission was granted for the importation of only about one-third the number of films received in normal times.

Licenses to Importers Based On Imports Before 1939

A national quota is set each year, and licenses are allotted to individual importers on the basis of their annual imports prior to 1939. For the exhibition year ended July 31, 1943, the quota of films from the United States—formerly Finland's leading supplier—was 75 features, plus a proportionate number of shorts and trailers.

The Finnish Film Chamber's board of directors proposed early in 1942 that the exhibition of all U. S. films be banned in conformity with a resolution adopted by the German-controlled International Film Chamber, with which the Finnish group was affiliated, barring U. S. films from the European market. The introduction of this resolution in the Finnish group, according to the report, can be traced in part to sympathy with the Nazi cause, but it should be noted also that the International Film Chamber had announced that after January 1, 1943, no films, raw film, equipment or materials produced in Axis countries would be supplied to countries exhibiting U. S. films.

The Film Chamber board contended that the Finnish industry could not exist if, deprived of its principal continental sources of films and equipment, it were forced to depend entirely upon the United States and Sweden.

14 Distributors Still Are Film Chamber Members

Latest available reports show that of the 22 distributors in Finland, 14 still belong to the Film Chamber and eight, including the leading local producing companies, have joined the new Film Union. A total of 134 theatres are allied with the Film Chamber alone, 132 with the Union alone, 105 with both the Chamber and the Union, and the remainder with neither.

The pro-German Film Union adopted a resolution on December 12, 1942, forbidding member-theatres to exhibit other than "European films and films produced in countries in support of Europe." This ruling appeared innocuous, said Mr. McClintock, since it did not apply to films for which contracts had been made prior to December 12, and many theatre owners reportedly executed antedated contracts for United States films as soon as they received the news.

Official statistics showing the number and source of films imported annually by Finland are not available, says Mr. McClintock. However, he says that the Censorship Bureau's reports of the films reviewed each year clearly reflect the general trend.

In 1938, a total of 201 features produced in the U. S. were reviewed; in 1942, only 56. German films reviewed dropped from 56 in 1938 to 26 in 1940, climbed to 66 in the following year, and then fell back to 49 in 1942. The number of features reviewed each year from 1938 through 1942 and the countries of origin are shown in the following table:

Origin	*Number*				
	1938	*1939*	*1940*	*1941*	*1942*
United States	201	154	55	77	56
Germany	56	37	26	66	49
Sweden	24	17	13	15	32
Finland	19	21	20	14	18
Hungary	1	...	...	1	12
Denmark	1	2	2	6	9
Italy	3	...	3	2	4
France	55	43	9	6	3
Soviet Union	1	4	2	11	...
Great Britain	10	4	1	3	...
Other countries	7	2	...	1	4
TOTAL	378	284	131	202	187

A further study of these figures shows that although U. S. features declined greatly in number during the five-year period, at no time did they relinquish their hold on first place in the market.

250,000 Attend "Bernadette"

Twenntieth Century-Fox's "The Song of Bernadette" had been seen by more than 250,000 persons at the Rivoli theatre, New York, the company reported this week. The picture is now in its ninth week.

The United Artists release, "Voice in the Wind" at the Victoria theatre, New York, had a record-breaking opening last week, and is being held a second week.

Samuel Goldwyn's "Up in Arms" at the Radio City Music Hall, began its fourth week Thursday. Republic's "The Lady and the Monster" was held over a second week at the Woods theatre, Chicago. The second prerelease date will be March 31 at Hawaii theatre, Los Angeles.

The James Cagney United Artists release, "Johnny Come Lately" which in England is titled "Johnny Vagabond," this week ended a seven-week run at the London Pavilion. It goes now to the provincial theatres. The total seven-week gross was reported at $80,000.

"Don't Buy Depression" Parade in Milwaukee

A parade scheduled for Sunday, March 26, with the slogan, "Don't Buy Another Depression," will be held in Milwaukee. Harold J. Fitzgerald, president of the Fox Wisconsin Amusement Corporation, is chairman, and W. V. Geehan, assistant. Other prominent film men assisting are: A. D. Kvool, N. Brazee of Warner Brothers; H. Perlewitz, Independent Theatres; L. F. Gran, Standard Theatres; G. Kilburg, Fox Theatres; W. Weisfeld, Riverside Theatre; and L. R. Pierce, Standard Theatres.

The campaign, organized for the purpose of stopping inflation, and backed by Bruno Bitker, of the Milwaukee OPA, began March 19 with a dinner-meeting of the committee, composed of representatives of various industries.

Throughout the week, Milwaukee theatres featured the short, "Prices Unlimited," with a local tiein. The keynote of the effort is to encourage the people of that city to avoid wasteful spending.

Books College Films

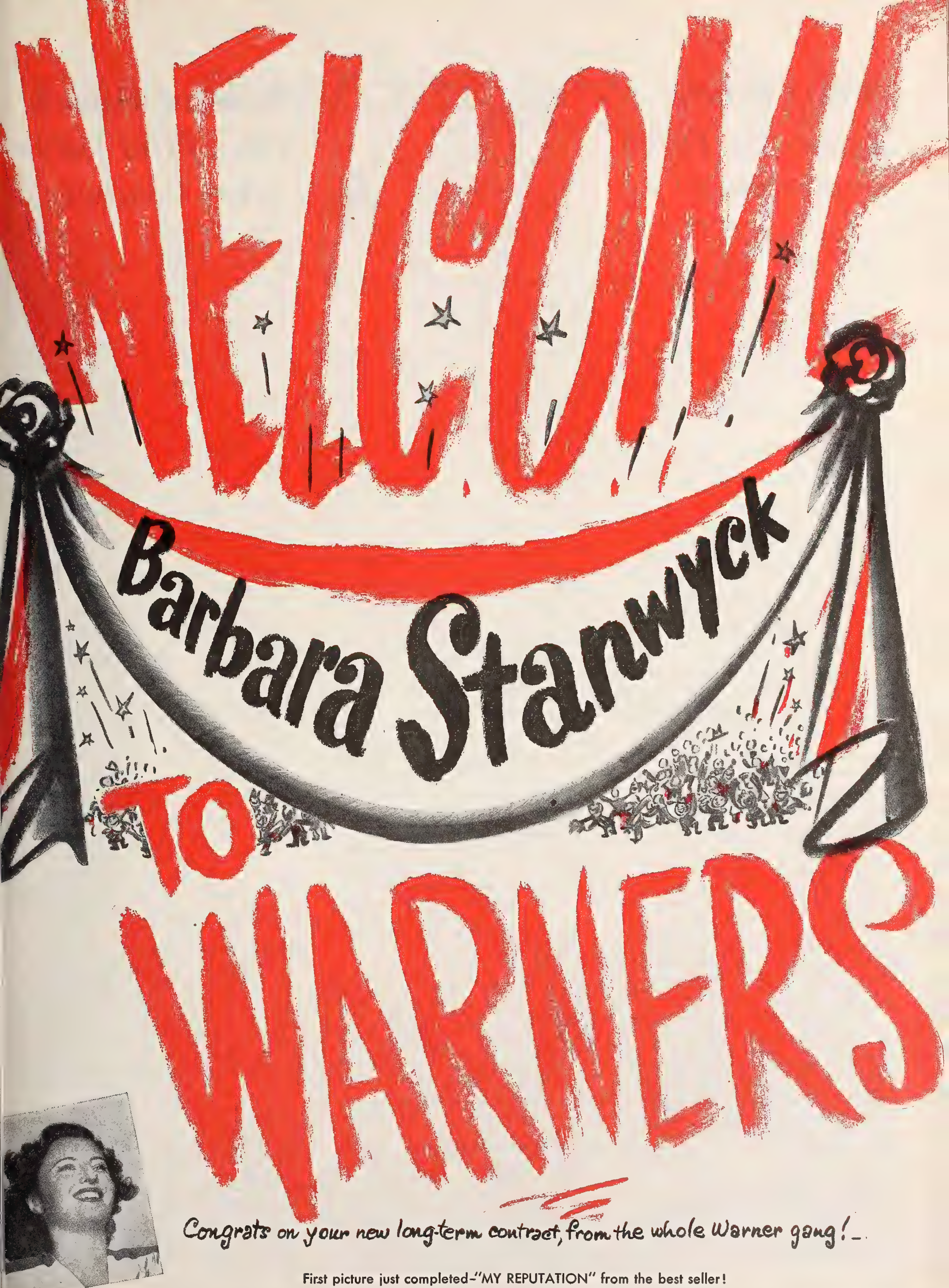
The third generation of Silvermans in Trenton, N. J., is now engaged in the picture business. Dave Silverman's daughter, Rosalind, attending State Teachers' College in Trenton, has been appointed chairman of the motion picture committee and does the buying and booking of pictures for the college. Mr. Silverman operates the Towne theatre in suburban Wrightstown for the Dix Theatre Corporation, and his father, 35 years ago, operated the Windsor theatre on Grand Street in New York City.

Martin Joins Monogram

Albert F. Martin has joined Monogram Studios as chief accountant, W. Ray Johnston, president of the company, announced last weekend. Mr. Martin was comptroller and treasurer of Paramount theatre subsidiaries for 12 years, and more recently was with Twentieth Century-Fox. He replaces Catherine Boyle, who has been named assistant treasurer of Monogram in the offices of George D. Burrows, vice-president and treasurer.

Take Another Ohio House

Leo Yassenoff, head of the F. & Y. Building Service, in Columbus, Ohio, and his associates, have purchased the Odeon theatre, at Ada, Ohio, operated for the past 14 years by the Rhodes interests. The same group recently acquired the Arlington, Southland, Boulevard and Westmond theatres, in Columbus, having previously taken over the Cleve and Beechwold, also Columbus neighborhood houses.


WELCOME
Barbara Stanwyck
TO
WARNERS

Congrats on your new long-term contract, from the whole Warner gang!

First picture just completed–"MY REPUTATION" from the best seller!

Red Cross Drive!
Collect Every Performance March 23-29

Wyler Praises Army Air Force Cameramen

Filming the air war over Germany is a far cry from directing the carefully staged action on a Hollywood sound stage. Army cameramen who made the 8th Air Force's documentary, "The Memphis Belle," had to take what they could, when they could. Then it took the professional skills of experienced film makers to edit thousands of feet into a coherent story of our bombing offensive.

Lieutenant Colonel William Wyler, in New York last week, told how the documentary was made by his crew of Hollywood volunteers in the Army Air Forces first motion picture unit.

The film will be released April 14 by Paramount for the War Activities Committee. It is reviewed this week in the Product Digest Section.

Colonel Wyler, who left MGM to don khaki soon after he won the 1941 Academy Award for directing "Mrs. Miniver," had high praise for his crew. The picture, he emphasized, was a team job.

"But what our few cameramen do is nothing compared to the boys who fly over Europe every day" he emphasized, after describing the difficulties of combat film-making 25,000 feet in the air. "The Memphis Belle," he said, was intended to show every theatre patron the difficulties and methods of large scale bombing

Action in the air is usually confined to a few fleeting seconds. If the camera happens to be focused on the right spot it gets a picture. But for each of the spectacular combat scenes in "The Memphis Belle," there were thousands of feet of blank film, he reported.

Extreme difficulties of camera operation at sub-zero temperatures, under fire, and hampered by heavy flying and oxygen equipment, were described by the Colonel. Photographers, he added, were strictly supercargo on a fighting bomber. They could not interfere with action,

Sees Invaluable Lessons In Combat Filming

Invaluable lessons in combat film-making were learned, however in his unit's year of operation from England, Colonel Wyler said. This experience already is being applied to bring better battle reports to people on the home front. The unit which made "The Memphis Belle" soon will start on another subject.

Camera work in the release was the responsibility of three men. Lieutenant Harold Tannenbaum, a studio sound technician, lost his life handling a camera over Germany. Major William C. Clothier, from the RKO studio, and Colonel Wyler also were behind the lenses.

Staff Sergeant Lynn Harrison, who left the Universal cutting room, cut and edited the film with the assistance of Corporal Pierre Wilson, also experienced in studio editing.

Technical Sergeant Lester Koenig, with screen credits for many entertainment shorts and features, wrote the narration for "The Memphis Belle." Corporal Gail Kubik, who was winning Hollywood recognition when the Army called, wrote a special musical score.

Major Rudolf Ising, until 1941 producer of MGM's "Merrie Melodies," illustrated the bombing tactics with animated maps and charts. The picture was completed and scored at the Hal Roach studios in Hollywood by the AAF film crew.

Buys Knoxville Buildings

Tim W. Smith, operator of several Knoxville, Tenn., neighborhood theatres, has purchased two buildings and has announced plans for remodeling for a theatre as soon as materials can be obtained.

"BROADWAY RHYTHM" ARMY FAVORITE

Service men during February preferred the following pictures in order, according to the U. S. Army Motion Picture Service: "Broadway Rhythm," "Rationing," "A Guy Named Joe," "The Impostor" and "In Our Time." The preference is indicated by receipts at Army theatre box offices.

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16 Warner Shorts Are Set for Release

In the two-month period from March 25 through May 27, Warner Brothers will release 16 shorts, including 11 in Technicolor, it is announced by Norman H. Moray, short subject sales manager. The schedule is as follows:

March 15, "The Weakly Reporter," Merrie Melody in Technicolor, and "Night in Mexico City," featurette; April 1, "Wells Fargo Days," Santa Fe Trail Western; April 8, "Tick Tock Tuckered," Merrie Melody in color, and "Sweet Sioux," Blue Ribbon Cartoon in color; April 15, "Winners Circle," Technicolor Special on race-tracks; April 22, "Bugs Bunny Nips the Nips," Merrie Melody in color, and "Backyard Gold," Sports Parade in color.

April 29, "Our Frontier in Italy," featurette; May 6, "The Swooner Crooner," Merrie Melodie in color, and "Rudy Vallee's Coast Guard Band"; May 13, "Filipino Sports Parade" in color and "Of Fox and Hounds," Blue Ribbon Cartoon in color; May 20, "Russian Rhapsody," Merrie Melody in color, and "Jungle Thrills," Vitaphone Variety; May 27, "Davil Boats," Technicolor Service Special about the Navy's P. T. Boats.

Independent Operators in Organization Drive

The Independent Motion Picture Operators Union of New York City has launched an organizational campaign to obtain contracts with all non-union theatres in the metropolitan area.

George Axelrod, president and business agent of the group, estimates that there are about 75 non-union subsequent run or suburban theatres in the city.

The Independents, Mr. Axelrod said, sought to become the largest unaffiliated operators' union in New York. He declared to be untrue all rumors to the effect that the 164 members of the Independents sought amalgamation with any other local or national operators group.

Chicago Pioneer Dinner To Be Held March 31

The "Pioneer's Night Dinner" originally scheduled for March 24, will be held Friday, March 31, at the Blackstone Hotel, Chicago, it was announced this week. The dinner will be a tribute to the older showmen of Illinois. George K. Spoor, one of the earliest showmen in Chicago, will attend the affair. Among those who already have accepted are the following: Sam Abrahams, Morris Choynski, Norman Fields, H. "Pop" Goldson, Sam Levin, A. W. Roth, Pete Schaefer, Ludwig Schindler, Harry Tague, Frank Gazzola and Frank Thielin.

Brown in Milvale Theatre

Richard Brown, who has managed theatres for Warner Bros. in the Pittsburgh territory for the past 15 years has taken over the Grant theatre, in Milvale, Pa., with James Jaffurs and William Anast as partners. They also operate the Wilmer theatre, Wilmerding and the Star theatre, Glassport, also in Pennsylvania. Mr. Brown for 12 years was city manager of the Wilkinsburg theatres.

General Osborn Cites Film Value After Combat

Army jungle fighters in the Pacific area enjoy the pleasant make-believe of motion pictures literally within minutes after their return from combat missions, the War Department reports. That they have proved to be an effective antidote to the tension and physical strain of battle is indicated by Maj. Gen. Frederick H. Osborn, who has just returned from a 30,000-mile tour of the Pacific.

The distribution of first run films to the various fronts came about because combat officers wanted their men to relax after they came out of the lines. The film has proved to be the solution. A screen against a jungle backdrop brings the soldier close to home again. These and other statements are contained in General Osborn's report to Lieut. Gen. Brehon Somervell, commanding general of the Army Service Forces.

General Osborn explains that Army Service Forces has arranged to distribute films in rotation to the combat areas of the Pacific, after which they are routed to supporting units farther to the rear. In this way, troops in actual combat are the first to be shown the latest of Hollywood's screen offerings, prints of which are donated to the Army by the film industry. High priority for the first runs also are given to the wounded in hospitals.

General Osborn reiterated that newsreels, comedies and musical pictures are high on the G.I. hit list. Soldiers do not like war pictures with glorified heroes, he says. They like to see informational films, those that explain war strategy and show real battle scenes.

More than 40 prints of three first run productions are the average turned over to the Army weekly, which is more than a soldier saw in a civilian week. Entertainment reels from 19 Army overseas film exchanges are transported by plane, boat, jeep, or hand-carried to the camp sites. Mobile special services companies with portable equipment and camera crews tour remote areas playing one-night stands.

The General also found a number of projector repair stations in operation on Pacific islands. Although new projectors are being shipped overseas regularly, tropical rains and heat necessitate frequent servicing of equipment. Today, according to Gen. Osborn, a soldier in a water-logged fox-hole, sitting atop a gasoline drum to keep his feet dry is seeing a picture just premiered back in the U. S. almost simultaneously.

Charge WPB Violation

An information filed by the office of Tom C. Clark, Assistant Attorney General, of the New York Frauds Office in U. S. District Court last week charged Larry Sunbrock and The Big Top, Inc., with criminal violations of the War Production Board orders prohibiting the use of restricted materials in the construction of the Big Top Circus early last year. According to Robert Roy Dann, the circus constructed on a West 50th Street parking lot in back of the Roxy theatre was in defiance of WPB orders to cease construction. Despite several warnings early last year the builders refused to discontinue. They face possible fines of $20,000 each and Mr. Sunbrock faces a possible two-year prison sentence.

Ben Kaplan Is Honored

Ben Kaplan, Columbia salesman of Washington, D. C., who was recently promoted to branch manager, was presented a leather brief case with gold lettered initials by Joseph Walsh, president of the Washington Salesmen's Club.

THE HOLLYWOOD SCENE

from HOLLYWOOD BUREAU

Cowan Starts "War" Without Actors

Although Lester Cowan has started production of "Here Is Your War," as noted in the columns to your right, no actors are cast in it as yet. On the other hand, arrangements have been made for some two score war correspondents to appear in the film, as themselves, or to authorize impersonations by professional actors. The explanation of this curious state of affairs is simply that Leslie Fenton, one of the two directors engaged for the picture, has started shooting sequences at the Army's California-Arizona Maneuver Area which require no Hollywood players. Enterprises of this nature, naturally, are undertaken at the Army's convenience, not the producer's pleasure.

Correspondents To Be Guests At Coast Luncheon

Producer Cowan expects that not less than 20 war correspondents, will arrive in Hollywood in time to take part in the production of the film. Two of them, Hal Boyle and Don Whitehead of Associated Press, arrived last week. They and as many more as shall have arrived by March 28 are to be guests at a luncheon in their honor to be given by the Los Angeles Advertising Club at the Biltmore Hotel on that day, with D. R. Durr, chairman of the Los Angeles Newspaper Publishers Association, presiding.

All the wire services—Associated Press, United Press and International News—are to be represented by their correspondents in the picture, an arrangement which promises audience interest and, quite incidentally of course, of much publicity mention of the picture in ample time to influence the demand for theatre admissions.

Tax Man Pays Visit and Production Resumes

The upsurge of production activity reflected in this week's reporting of last week's activity in the studios may be attributed to a number of occurrences, inclusive of a change for the better in weather conditions, which had become most un-Californian some weeks previously and stayed that way longer than anybody likes to remember. It is to be attributed, additionally, to the coming and going of the tax assessor on his annual round, in anticipation of which most operators of enterprises, in this or any business, give some attention to the matter of inventories with a view to having them appear no fatter than necessary.

Mamoulian To Direct Jennifer Jones

Rouben Mamoulian, whose custom it is to direct one picture a year, and who didn't direct any in 1943 on account of being busy with the staging of "Oklahoma" in New York, is to return to Hollywood shortly and direct Jennifer Jones, winner of the Academy of Motion Picture Arts and Sciences award for the best performance by an actress in 1943, in a film for Twentieth Century-Fox.

Spurt Materializes

That production spurt everybody was talking about a while back materialized last week when 15 pictures went before the cameras, only six others going to cutting rooms, to lift the shooting level to 46. The bulge could be technical but probably isn't.

Columbia started three pictures: "The Impatient Years", produced and directed by Irving Cummings, presents Jean Arthur, Lee Bowman, Charles Coburn, Edgar Buchanan, Charles Grapewin and Grant Mitchell. "Soldier in Slacks", produced by Wallace MacDonald and directed by William Castle, offers Beulah Bondi, Nina Foch, Jess Barker. "America's Children", produced by Jack Fier, with Joseph Berne directing, presents Otto Kruger, Pat Parrish and others.

MGM launched "Gold Town", O. O. Dull producing and Roy Del Ruth directing. It stars Wallace Beery with Binnie Barnes, Frances Rafferty, Bruce Kellogg, Donald Meek.

Monogram started "Call of the Jungle", a Krasne-Burkette production, directed by Phil Rosen, presenting Ann Corio, Jane Bush, Ann Jolly, Ed Chandler, John Davidson.

PRC Pictures rolled "Waterfront", produced by Alexander Stern and directed by Steve Sekeley, with J. Carroll Naish, John Carradine, Terry Frost and Maris Wrixon.

RKO Radio turned cameras on "The Falcon in Mexico", produced by Maurice Geraghty and directed by William Berke, with Tom Conway, Mona Maris and Martha MacVicker; "Cocktails for Two", produced and directed by John Auer, with Anne Shirley, Dennis Day and Leon Errol, and "Mlle. Fifi", a Val Lewton number, directed by Bob Wise, starring Simone Simon.

International, producing for RKO Radio release, started "Belle of the Yukon", with William A. Seiter directing Gypsy Rose Lee, Randolph Scott, Dinah Shore, Charles Winninger, Bob Burns.

Republic launched two new pictures: "The Call of the Rockies" is a Smiley Burnette Western, produced by Lou Gray, with Lesley Selander directing. "Marshal of Reno", another Gray production, directed by Wallace Grissell, is the second in the Wild Bill Elliott Red Ryder series.

Two United Artists' attractions went into work. Producer Lester Cowan started "Here Is Your War", with Lucien Hubbard and Leslie Fenton sharing the direction. Producer Edward Small started "Abroad with Two Yanks", Allan Dwan directing, which presents William Bendix, Dennis O'Keefe, Helen Walker.

Universal started "Dead Man's Eyes", produced by Will Cowan and directed by Reginald LeBorg, with Lon Chaney, Jr., Jean Parker, Acquanetta, Thomas Gomez.

As of last weekend the production picture looked like this:

COMPLETED

Columbia
Pilebuck

PRC Pictures
Ringside

Republic
Tucson Raiders
Yellow Rose of Texas

20th Century-Fox
Wilson

Warners
Janie

RKO Radio
The Falcon in Mexico
Mlle. Fifi
Cocktails for Two
Belle of the Yukon (International)

Republic
Marshal of Reno
Call of the Rockies

Universal
Dead Man's Eyes

UA
Here Is Your War (Cowan)

Warners
Abroad with Two Yanks

STARTED

Columbia
Impatient Years
Soldiers in Slacks
America's Children

Monogram
Call of the Jungle

PRC Pictures
Waterfront

SHOOTING

Columbia
Calling All Stars
Mr. Winkle Goes to War

MGM
Mrs. Parkington
Picture of Dorian Gray
Thirty Seconds Over Tokyo
Secrets In the Dark
Marriage Is a Private Affair
Meet Me in St. Louis
National Velvet

Monogram
Hangman's Law

Paramount
Practically Yours
Bring On the Girls

PRC Pictures
Minstrel Man

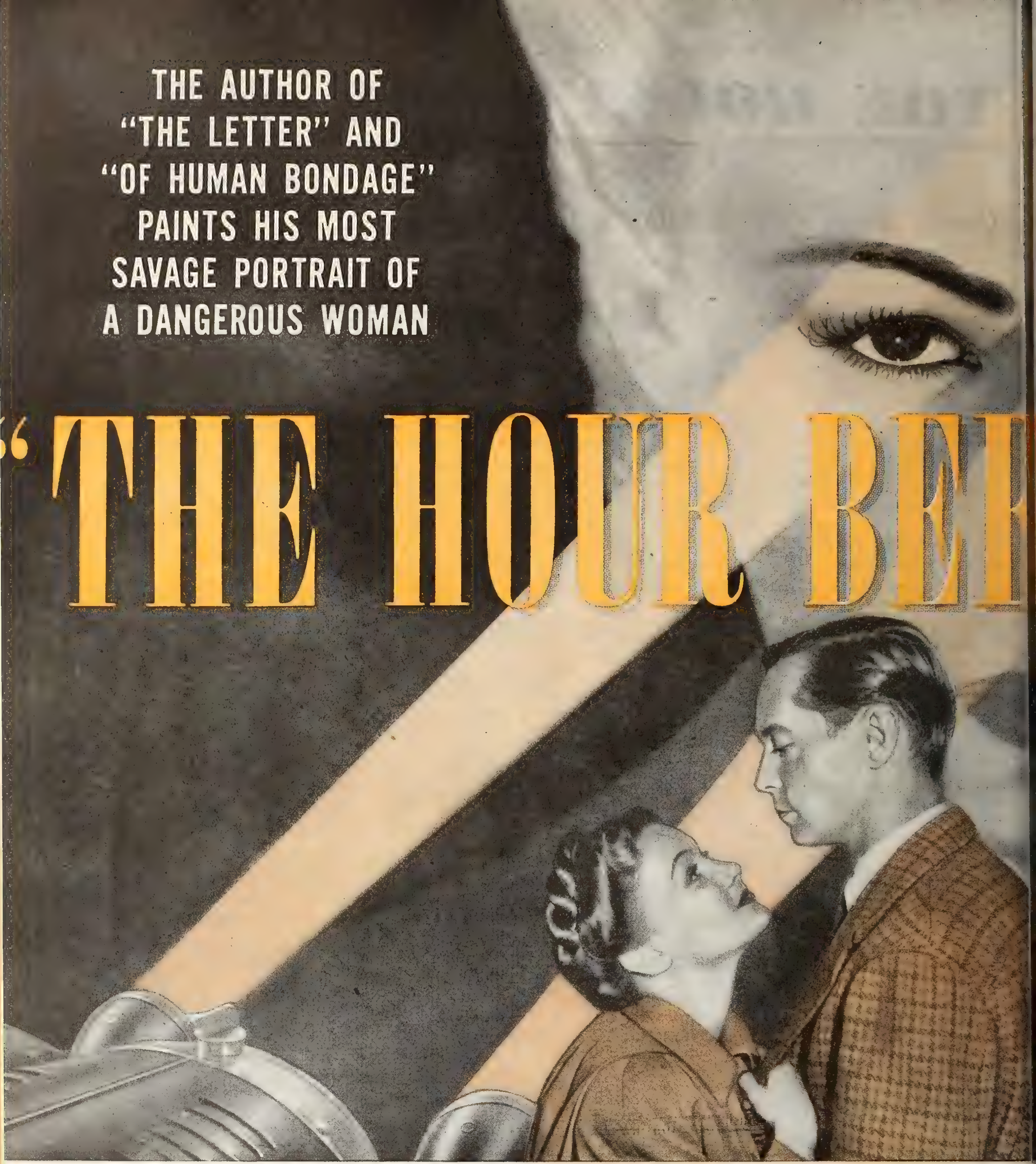
RKO Radio
None but the Lonely Heart
Heavenly Days
Manhattan Serenade
Casanova Brown (International)

Republic
Call of the South Seas
Good-Night, Sweetheart

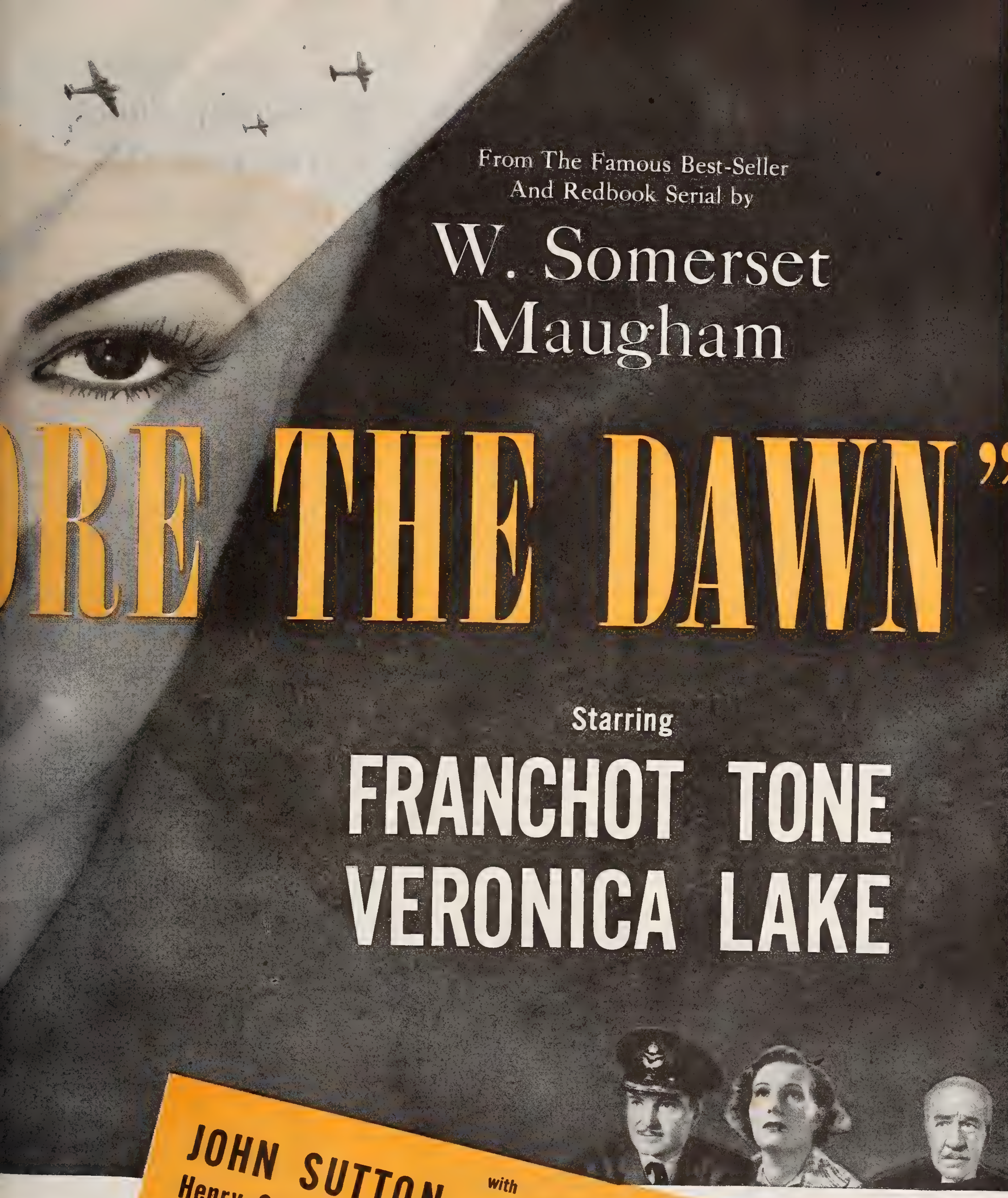
20th Century-Fox
Irish Eyes Are Smiling
Wing and a Prayer
Keys of the Kingdom
Sweet and Lowdown

Universal
Murder in the Blue Room
Ghost Catchers
Climax

Warners
Very Thought of You
Conspirators
To Have and To Have Not
Doughgirls
Cinderella Jones


THE AUTHOR OF
"THE LETTER" AND
"OF HUMAN BONDAGE"
PAINTS HIS MOST
SAVAGE PORTRAIT OF
A DANGEROUS WOMAN
"THE HOUR BE

Pre-sold to 25,000,000 listeners by Veronica Lake on the Kate Smith Hour, March 17th, over 121 Stations. Fourth in this sensational series of Kate Smith-Paramount broadcasts!



From The Famous Best-Seller
And Redbook Serial by

W. Somerset Maugham

ORE THE DAWN”

Starring

FRANCHOT TONE
VERONICA LAKE

with
JOHN SUTTON • BINNIE BARNES
Henry Stephenson • Philip Merivale • Nils Asther
Directed by Frank Tuttle • Screen Play by Michael Hogan • Adaptation by Lesser Samuels

From PARAMOUNT

MOTION PICTURE INDUSTRY RED CROSS WEEK

Bond Sales Are Tabulated; Loew Average Good

Throughout the 48 states, in the District of Columbia and in Hawaii and Alaska, War Bond sales of exhibitors who qualified as contestants in the Honored Hundred Contest by selling a Bond for every seat in their houses, are being tabulated. State exhibitor chairmen have until April 1 to report their state winners and classification nominees.

According to Robert W. Selig, assistant campaign director for the Fourth War Loan, who is in charge of the contest, it is hoped that announcement of the official winners can be made before, and not later than April 15. The nominees of the city by population classification will have their selling records tabulated by the auditing firm of Lybrand, Ross Brothers and Montgomery.

The official final judges of the contest, as reported recently, are Walter D. Fuller, publisher of the *Saturday Evening Post,* Palmer Hoyt, publisher of the Porland *Oregonian,* and Dr. P. H. Odegard, professor of political science and government at Amherst College. Their decisions will be final.

It also was announced this week by Mr. Selig that Theodore R. Gamble, national director of the war finance division of the U. S. Treasury, had approved the awarding of a special citation to every theatre manager who qualified as a contestant in the Honored Hundred Contest by selling a Bond for every seat in his house.

According to the accounting department of Loew's Theatres the circuit averaged sales of "E" Bonds to patrons in excess of 1,100 Bonds per theatre, with more than a score of houses batting better than one thousand per cent.

Close to 200,000 "E" Bonds were sold, written and issued by Loew theatres, for a total value of $12,410,380, with additional purchases by employees and executives bringing the grand total to $25,214,605. The corporation bought $9,590,000 worth of Bonds, the statement said; employees and executives, $3,214,375.

Loew's Boro Park theatre in Brooklyn, managed by Walter Heiber, led the circuit in maturity value of Bonds sold with $572,450.

Tradeshows and Preview Set On "Follow the Boys"

Universal has announced tradeshows of Charles K. Feldman's production, "Follow the Boys." In New York, the picture was to be shown at the Normandie theatre Thursday. In other key cities it will be shown April 3.

On Monday there will be a midnight preview of the film to an audience which will number many of the stars who headlined at the New York Palace during the halcyon days of vaudeville. The picture, which stars George Raft and Vera Zorina, will be preceded by a show with Joe Laurie, Jr., as master of ceremonies. In the pit will be Benny Roberts' band just as it was when vaudeville was the attraction at the Palace.

Among those who will be introduced will be Sophie Tucker, Ted Lewis and George Raft and as many of the ex-vaudevillians in the audience as possible. After the picture, there will be a party backstage.

Sturdivant With War Fund

B. V. Sturdivant, northern California division chief of Fox West Coast Theatres, has been named a member of the National Budget and Quota Committee by Winthrop Aldrich, head of the National War Fund. Mr. Sturdivant is vice-president of the California War Chest, and was one of the directors of the Fourth War Loan campaign for the film industry.

LATE REVIEW

Detective Kitty O'Day

(Monogram)

Murder Comedy

Starring Jean Parker as a girl in love who out-talks two detectives into the solution of a triple murder mystery, this Lindsley Parsons production, directed by William Beaudine, is fast and sufficiently funny supporting material for most dual bills.

Tim Ryan and Edward Gargan double as the usual dumb-detective quotient profitably, Peter Cookson providing adequate service in the leading man spot and Veda Ann Borg adding some solid moments. The screenplay is by Ryan and Victor Hammond, from Hammond's story.

The film opens with humor and retains it throughout three killings, the action carrying somewhat more of the burden than dialogue. Passages likely to agitate audiences favorably include a building-ledge sequence such as never fails to provoke squeals from onlookers.

Previewed at the studio. Reviewers' Rating: Fair.—W. R. WEAVER.

Release date not set. Running time, 63 minutes. PCA Certificate No. 9979. General audience classification.

Kitty	Jean Parker
Johnny	Peter Cookson
Miles	Tim Ryan
Georgia	Veda Ann Borg

Ed Gargan and Pat Gleason

Two Warner Men Now Lieutenant Colonels

Two Warner men, now on leave for Army service, have been promoted to lieutenant colonels, according to word reaching the Warner home office this week. One is Lt. Col. Jack Mulhall, formerly district manager for Warner theatres in the Philadelphia territory and at present on the fighting front in Italy. The other is Lt. Col. Frank E Cahill, Jr., the circuit's director of sound and projection, now stationed in Washington with the Signal Corps.

Schwartz Resigns Warner Post

Samuel D. Schwartz, real estate head for the Warner theatre circuit in Philadelphia for nine years, has resigned. Before joining the circuit, Mr. Schwartz, active in Philadelphia real estate circles for many years, was also chairman of the Pennsylvania State Board of Motion Picture Censors, in which capacity he led the legislative fight helping to bring Sunday films to Pennsylvania. In recent years, he was industry chairman for numerous war and charity drives. It is understood that Mr. Schwartz will devote all his time to his real estate firm in Philadelphia. No successor to his circuit post has been named.

Approve Wage Rise

The Regional War Labor Board in Philadelphia announced that it had approved wage increases for 130 union employees of the Comerford-Public circuit. The increases are retroactive to last October. The circuit operates theatres in upstate eastern Pennsylvania at Wilkes-Barre, Plymouth, Kingston, Luzerne and Forty-Fort.

Iowa ITO Elects Grossman

Directors of the Allied Independent Theatre Owners of Iowa held a short meeting in Des Moines, March 6 and elected W. P. Grossman, Nevada, Iowa, as vice-president replacing W. B. Franke, who has moved to Texas. Slater O'Hare, of Humboldt, Iowa, was elected a director.

Gautchalk RKO Office Manager

Adde Gautchalk has been named office manager of the RKO exchange in Philadelphia. replacing Vincent O'Donnell, who has taken the post of city salesman.

Weekly Shorts On News Offered By Film Classics

About April 1, exchanges throughout the country dealing with Film Classics, Inc., will hold trade previews of a group of short subjects, 10 or 12, founded upon a new form of weekly newsreel featuring leading radio news commentators, authors of non-fiction best sellers, and eight "Look Magazine" subjects.

The immediate plan is for the production of 52 films; 34 currently are ready for release. The producers are Stuart Martin of the Embassy Newsreel and T. Dennie Boardman of Telenews Theatres. The films now come in the tentative categories of "Books on the War," "Look Magazine Subjects," and "News Analysts."

Among those who have appeared before the cameras and are included in the trilogy are Arthur Hale, Quincey Howe, John Roy Carlson, author of "Under Cover"; Fulton Lewis, Jr., the late Raymond Clapper, who made his film shortly before departing on the journey to the South Pacific, where he was killed; Leland Stowe, Eve Curie, author of "Journey Among Warriors," John Mason Brown, author of "To All Hands" and Conrad Heiden, who wrote the Book-of-the-Month's February selection, "Der Fuehrer."

The "Look Magazine" subjects include the Raymond Clapper film and Leland Stowe's "Why American Women Don't Go to War," and Charles Collingwood's "Two Years After Pearl Harbor."

According to Film Classics, distributors of the films, the present plan is to sell the films in a block of 13 with a "big," though still undefined, cancellation clause. Irvin Shapiro, who is handling distribution for the company, said:

"We'll decide on the size of the cancellation clause when we know which films are going to be most popular with the exhibitors. Naturally, some films will have a greater audience appeal in certain sections of the country than in other sections." He spoke of one of their most recent productions, Tommy Harmon in "Team Work," and explained the film would be rushed to Michigan, Lieutenant Harmon's home state. "We'll have to have a liberal cancellation clause, so that exhibitors can choose those films that will appeal to their audiences."

Ditcham and Hutton Named To Eagle-Lion Posts

S. F. Ditcham, managing director in England of Universal Pictures, Ltd., and a member of the board of General Film Distributors, one of the J. Arthur Rank companies, will take charge of the British distribution of all Rank films, meanwhile retaining his post with Universal, it was reported in London Monday.

E. T. Carr will be responsible for the distribution of the Rank films, under the Eagle-Lion Films, Ltd., banner, in Europe and the Eastern Hemisphere. Arthur W. Kelly heads Eagle-Lion in the U. S.

Capt. Howard to Civil Life

Captain Hampton W. Howard, former officer-in-charge of the Overseas Motion Picture Service for the U. S. Army, has received an honorable discharge after serving eight months overseas in the European and Pacific theatres of war, it is announced. Mr. Howard, national director of the American Red Cross Hospital Motion Picture Service prior to his enlistment in the Army, was formerly with Paramount. He has returned to the film business as vice-president of Instructional Films, a subsidiary of Films, Incorporated.

JANE WITHERS

My Best Gal

with **JIMMY LYDON**

FRANK CRAVEN
FORTUNIO BONANOVA
FRANKLIN PANGBORN

ANTHONY MANN — Director

Screenplay by Olive Cooper — Earl Felton
Original Story by Richard Brooks

A Republic Picture

A T & T Plans Wireless Relay For Television

New facilities for inter-city television networks were promised Friday by the American Telephone and Telegraph Company in an announcement that it would construct a 300-mile series of ultra short-wave radio relays between Boston and New York.. The $2,000,000 project, which may be used for both telephone and television service will take two years to complete.

Hitherto AT & T has emphasized co-axial long distance cables as television carriers. Several weeks ago it announced post-war plans for the addition of about 7,000 miles of coastal cable to the Bell System.

Using micro-wave lengths transmitted from relay stations about 30 miles apart, the new link will test in practical operation the relative merits of cable and wireless relay for telephone traffic and television. Application has already been filed with the Federal Communications Commission and construction will proceed as rapidly as war conditions permit.

Although micro-wave radio telephony circuits have been in operation between Boston and Provincetown and across Chesapeake Bay this is the first long distance over land circuit.

Application for a new television station at Rochester, N. Y., was filed this week with the FCC by the Stromberg-Carlson Company. The company, which owns and operates radio station WHAM and the frequency modulation outlet, WHFM, will begin construction of the television outlet after the war.

The Society of Motion Picture Engineers, Atlantic Coast Section, devoted its monthly meeting Wednesday to a discussion of television developments, and the relative merits of the transmission of motion picture film via television compared with live pickup.

Speakers included Willis Cooper, National Broadcasting Company television producer, and a former film director, and Worthington C. Miner, director of the Columbia Broadcasting System's television studios in New York.

Limits Pickwick Claim to 3 Years

The statute of limitations would apply in the $5,450,000 Pickwick theatre anti-trust suit against the eight major distributors, it was indicated by Judge Carroll C. Hincks at the conclusion of the second week of the trial of the Perfect Theatres Company suit in Federal District Court at New Haven. This would limit to three years prior to the date on which action was filed the term for which plaintiff could recover damages.

Edward Peskay, manager of the Greenwich, Conn., theatre and president of the Prefect Company in his concluding testimony admitted under cross examination that he had "participated in the creation and maintenance" of the clearance in favor of Stamford against which the suit complains.

At that time, Mr. Peskay told Judge Hincks, he had been acting as an agent for George Skouras and the Skouras circuit, or as sales manager for Grand National Pictures, or as representative for Hal Roach. He said that he had then believed the clearances to be legal.

Corporal William Brown, assistant manager of the Pickwick, testified Friday to 32 refusals by the defendants to sell product from 1935 to 1938. His cross examination was continuing on Wednesday.

FROM READER

URGES FILM LOBBY ON TAX MATTERS

TO THE EDITOR OF THE HERALD:

Enclosed find an editorial from the *Indianapolis Star* of March 1 that is well worth printing for our business. It's entitled "Lobbyists get Results"

"The old adage about how everybody's business is nobody's business is exemplified by Merritt Fields, executive manager of the Indianapolis Association of Credit Men, in his March bulletin. He calls attention to the fact that the tax bill just enacted into law started on its way with provisions calling for increase in postage rates and a 5 per cent tax on gambling enterprises such as race tracks, dog tracks and the like. The stamp feature is in the law, but the tax on gambling disappeared on the way through Congress.

"That came about because the gambling interests had lobbyists on the job. They put up a wail about the threat to breeding of thoroughbreds, the fostering of fair and other institutions in which racing figures. The financial benefits already accruing to the treasuries of states and associations where there is pari-mutuel betting were not overlooked. The net result was a saving to the gamblers of more than $50,000 *at Hialeah track on one day recently.*

"Meantime many businessmen and others had done nothing effective in the way of opposition to the icnrease in their postal rates. Some among them wrote to their congressmen, but there was nobody really looking after the job and it was not done. The 5 per cent on gambling probably would raise more than the government expects to get from increased postal rates, and would have been paid by those who would not miss the money."

Until such time, as we in the motion picture business, realize that under conditions today, unless *we* fight unjust and added taxes on our business, legislators will continue to pile 'em up on us. That word we should mean everyone in our business.

A short time ago the writer was discussing the proposed increase on theatre admissions (to be 20 per cent now as of April 1) with an Exhibitor, who was connected with a buying pool. When I asked him if he had written his Representatives protesting this tax, his answer was, "Our home office usually takes care of matters of this kind." Remember he owns his theatre, and just pays for the home office to handle his buying, etc. Maybe he was too tired to try and protect his own business.

I feel reasonably sure, that what applies to the pari-mutuel tax, could easily hit the soft-drink, or other business, on which taxes were proposed, but were killed by red-hot action on the part of their lobbyists, or individual action of everyone in that biz.

Isn't it about time that we woke up and started fighting unjust taxation?—ABE H. KAUFMAN, *Fountain Theatre, Terre Haute, Ind.*

John Ojerholm Married

John Ojerholm, general manager of Olympic Laboratories, was married at Uxbridge, England, March 4, to Phyllis Jakeman. The ceremony was followed by a luncheon party at London's Hungaria Restaurant. Present were Spyros Skouras, Francis L. Harley, David Rose, Paramount's sales manager Fred Hutchinson and Mrs. Hutchinson, K. N. Hargreaves, Secretary of 20th-Century-Fox, and Mrs. Hargreaves, Wesley Ruggles and Hope and Peter Burnup of Quigley Publications.

Son Born to Lou Pollock

A son, Daniel, was born to Mr. and Mrs. Lou Pollock at the Flower Fifth Avenue Hospital last week. Mr. Pollock is assistant to Paul N. Lazarus, Jr., head of the United Artists advertising and publicity department.

MGM Premiere Of Short Held In Meriden

Metro-Goldwyn-Mayer presented the world premiere of its two-reel special, "Main Street Today" at the Loew Palace theatre, Meriden, Conn., Monday in conjunction with ceremonies honoring the New England industrial town on its selection by the War Manpower Commission as a typical U. S. wartime community.

Paul V. McNutt, chairman of the WMC, presented a silver plaque to the city on the stage of the Palace and in a nationwide NBC broadcast from the theatre recounted the town's outstanding record of mobilization for war production, Bond sales, the Red Cross and other home front efforts.

A delegation of Washington, state and civic officials and visiting newspapermen toured representative Meriden war plants prior to the broadcast. The town industrial concerns and labor-management committees were hosts to the visitors at a dinner in the cafeteria of the New Departure ball bearing division of General Motors Corporation.

Included in the official party were Mr. McNutt, Senators Francis T. Maloney and John A. Danaher, Governor Raymond E. Baldwin, Mayor Francis R. Danaher of Meriden, Brigadier General William T. Rose and Edward Collier, of the WMC, local and state officials and representatives of the New York daily and trade press. Jimmy Durante, Louise Rainer, who recently returned from a U.S.O. tour to the Italian front, and Captain Glenn Miller and his Army Air Forces band appeared on the broadcast.

Joseph Samartano, manager of the Palace, sold $10,000 worth of tickets to the broadcast and ceremonies for the benefit of the Red Cross.

SEC Reports Loew's Executive Salaries

Salaries and bonuses earned by nine executives of Loew's were made public last week by the Securities and Exchange Commission for the fiscal year ending August 31, 1943. The report showed that Louis B. Mayer received $1,138,992 for the period, of which $1,034,492 was a bonus.

Of this total, $242,226 remained unpaid at the time of the filing of the report pending discussions with the Treasury's salary stabilization unit. Nicholas M. Schenck, Loew's president, received $512,391, of which $382,391 was a bonus.

Other executives salaries were as follows: E. J. Mannix, vice-president and studio general manager, $372,739, including a bonus of $214,139; David Bernstein, vice-president and treasurer, $229,434 bonus; J. Robert Rubin, vice-president and general counsel, $213,927 bonus; Sam Katz, $214,139 bonus; Al Lichtman, vice-president, $160,604 bonus; Ben Thau, $107,069 bonus; and Larry Weingarten, $53,534 bonus.

"Lady in the Dark" Will Have Three Des Moines Showings

Tri-States Theatres Corporation will open "Lady in the Dark," Paramount's Technicolor production, April 6 in three Des Moines theatres, the Des Moines, Roosevelt and Paramount, it is announced. In preparation for the Des Moines premiere and following engagements throughout the circuit, Ralph Branton, general manager, has held meetings with district managers and house managers of all situations, announcing a manager's prize contest on the picture.

YOU'VE NEVER SEEN ANYTHING LIKE IT!

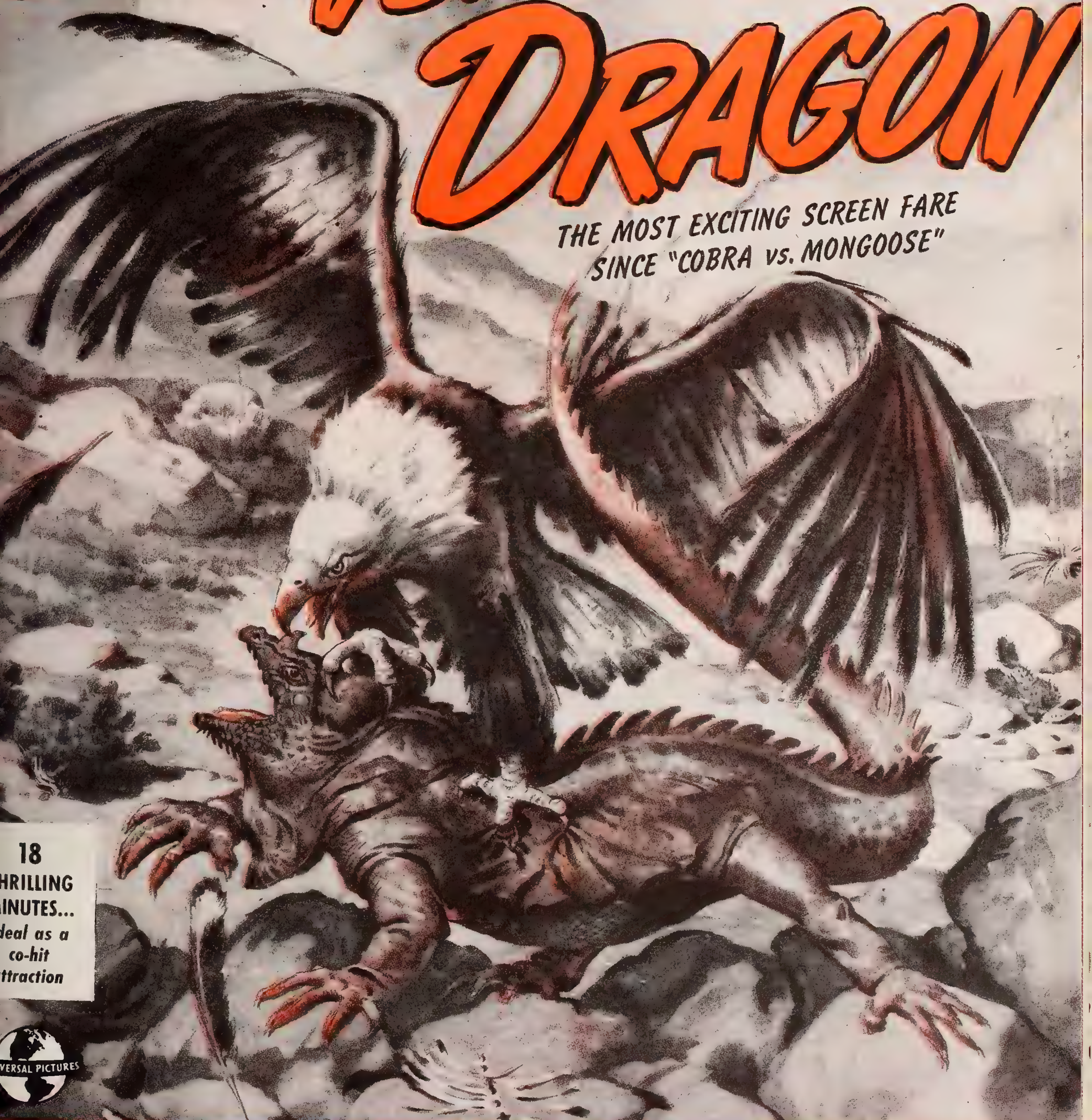
from the Saturday Evening Post stories

EAGLE VS. DRAGON

by Daniel and Jule Mannix who act and direct this thrilling drama of nature's own battle for survival, filmed in the mountains of Mexico in wonderful technicolor.

Nature's own dive bomber versus this throw back from the pre-historic past . . .

THE MOST EXCITING SCREEN FARE SINCE "COBRA vs. MONGOOSE"



18
HRILLING
INUTES...
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VERSAL PICTURES

PRODUCED BY JOSEPH

Two Openings Set; "Hargrove" Opens at Astor

Twentieth Century-Fox's "Buffalo Bill" will open April 10 in 143 theatres in Utah, Nevada, Montana, Idaho, Oregon, Wyoming, Colorado, Nebraska and New Mexico.

The entire exploitation staff of the company west of the Chicago area will begin now to cooperate with the staffs of the many circuits and independent theatres participating, in exploiting the openings. Among the circuits participating will be the Interstate, Atlas, J. J. Parker, Milas Hurley, Gibraltar, Corder and Cooper.

The company will release "Buffalo Bill" and "Tampico," melodrama produced by Robert Bassler, in April.

Paramount's "The Story of Dr. Wassell" will have its world premiere April 26 at the Capitol and Arkansas, in Little Rock, Ark. In Washington, the evening of April 1, Governmental officials will view the picture at a special showing in Constitutional Hall, with all proceeds going to the Red Cross and the Navy League.

The opening phases of the New York Red Cross campaign were reflected in the opening, Tuesday night, of MGM's "See Here, Private Hargrove" at the Astor. An invited audience of civic and military leaders saw the picture. Tickets were given to the biggest contributors to the drive. Theatres in the territory officially began collecting for the campaign Wednesday morning.

Legion of Decency Lists 13 Films Reviewed

The National Legion of Decency this week reviewed 13 pictures and classified them as follows: In Class A—Section I, Unobjectionable for General Patronage, are: "Guns of the Law," "Hey, Rookie," "Texas Masquerade," "Tunisian Victory." Class A—Section II, Unobjectionable for Adults: "Cover Girl," "Four Jills in a Jeep," "Knickerbocker Holiday," "Lady in the Death House," "Ladies Courageous." Class B—Objectionable in Part: "The Monster Maker," "Uncertain Glory." Class C—Condemned: "Child Bride," and "Tentacion."

"The Monster Maker" was found to contain "excessive gruesomeness." "Uncertain Glory" was said to be objectionable in part but that "the deceits utilized in the unfolding of the story are approvingly presented."

"Child Bride" was condemned for "a sensual presentation of sordidness, suggestive sequences and dialogue, indecent costuming, excessive brutality and plot solution by murder." "Tentacion," (Spanish) was condemned for "indecent scenes and dances, suggestive remarks, etc."

Green Sees Post-War Boom In Drive-In Theatres

Greatly increased drive-in theatre business in the post-war era is anticipated by the National Theatre Supply, according to W. E. Green, president. Mr. Green also announced that L. H. Walters, manager of the Cleveland office, will head a new drive-in theatre department.

3,326 of 20th-Fox in Service

Twentieth Century-Fox and subsidiaries has a total of 3,326 employees, including women, in the armed forces, figures compiled last week show. This is an increase of eight over last week's report. Seventeen others have received notices from their draft boards, 15 of whom are married. Sixteen women are now in the uniformed organizations of the Government.

IN NEWSREELS

MOVIETONE NEWS—Vol. 26, No. 57—Invasion chiefs see maneuvers for second front. . . Tragedy of war; Cassino refugees; Anzio beachhead. . . Americans home from inside Germany. . . Washington news. . . Fashions. . . Sports.

MOVIETONE NEWS—Vol. 26, No. 58—First U. S. bomber attacks on Berlin. . . War in Pacific; MacArthur inspects troops; shooting down Japs. . . Miracle of salvage. . . Heroes of the week. . . Aviation. . . Women in the News: Mrs. Roosevelt; Mrs. MacArthur. . . Sports, spring football; rodeo in Australia.

NEWS OF THE DAY—Vol. 15, No. 255—Gripsholm brings 663 back to freedom. . . Allied chiefs see Paratroops test for "D" Day. . . 10,000 Italians moved from Anzio war zone. . . Somervell warns bitter fighting ahead. . . Spring rodeo breaks through. . . Big league has ball underway again.

NEWS OF THE DAY—Vol. 15, No. 256—Yanks bomb Berlin. . . Pacific task force flashes attack by Jap dive-bombers. . . Ghost ship Oklahoma sails again. . . . How U. S. deals with war prisoners. . . Army tests biggest gliders. . . Yanks vs. Aussies in rodeo. . . . MacArthur's wife in spotlight. . . Mrs. Roosevelt on tour.

PARAMOUNT NEWS—No. 58—Aussie heroes on parade. . . Gripsholm returns. . . Tennis stars play for Red Cross. . . Refugees in flight from battlefronts. . . . Invasion preview.

PARAMOUNT NEWS—No. 59—Army's Arctic K-9 corps. . . . First U. S. raid on Berlin. . . . War freight depot. . . . Climatic tests by G. I. Joes. . . . Names in the News. . . . Yanks, Aussies ride 'em.

RKO PATHE NEWS—Vol. 15, No. 60—Allied chiefs watch maneuvers. . . . Internees return from Germany. . . . Rescue Italian civilians from battlefront areas. . . . Officers win promotions. . . . Produce penicillin for war use.

RKO PATHE NEWS—Vol. 15, No. 61—Yanks blast Berlin on first daylight raid. . . . German prisoners in U. S. camps. . . . Nazi rubber salvage for Allies. . . . New glider gets flying start. . . . Mrs. Roosevelt tours Carribean. . . . Pacific task force downs Jap raiders.

UNIVERSAL NEWSREEL—Vol. 17, No. 277—Gripsholm arrives in New York. . . . Pre-invasion maneuvers. . . . Italians evacuated. . . . Yanks in training. . . . Big league tennis. . . . Fashions for kids. . . . Giants warm up. . . . Sunset Ranch rodeo.

UNIVERSAL NEWSREEL—Vol. 17, No. 278—Blast Berlin by daylight. . . . Prisoners of war in U.S. . . . Nazi rubber captured. . . . Mrs. Roosevelt starts Carribean tour. . . . Mrs. MacArthur launches ship. . . . Pacific task force routs Japs. . . . Irish have their day. . . . Sports, rodeo.

ALL AMERICAN NEWS—Vol. 2, No. 74—Louisville, Ky., honors centenarian. . . Journalist McAlpin interviewed. . . . Negro collegians take high honors. . . . Boys become leather-pushers in Washington, D. C. . . . Two Negro pin champs win Indianapolis awards. . . . Admiralty Islands operation.

Horvits to Arbitrate SOPEG Fight with Paramount

Aaron Horvits, arbitration lawyer, was named last week the third arbitrator in the dispute over classifications, in the New York home office, between Paramount and the Screen Office and Professional Employees Guild. Other arbitrators in the proceedings, which will be under the American Arbitration Association, are Richard Seller, of the New York Newspaper Guild, and Albert G. Whaley.

WLB Approves an Extra Hour for Operators

The plan of New York's projectionists' local, whereby approximately 600 projectionists in Loew and RKO theatres may work an extra hour and one-seventh weekly has been approved by the War Labor Board. Discussions are being held to extend the idea to 1,000 more operators in the area, working for more than 200 independent and circuit units.

Wilkes-Barre Union Elects

Wilkes-Barre Projectionists' Protective Union, Local 325, held its twelfth annual election dinner last week. Raymond Conrad was reelected to his seventh term as president, and Joseph Mallow was reelected to his twelfth term as secretary-treasurer.

Studio Labor Discussions Continuing

Discussions continued in New York this week between studio locals of the International Alliance of Theatrical Stage Employees, and the producers for a new contract to replace that which expired January 1. The meetings are in the offices of Pat Casey, producers' labor representative.

Previously, it was learned, it was decided in the same offices that proposals made by seven American Federation of Labor locals not in the IATSE but members of other international unions, would be negotiated by a six-man committee comprising Nicholas M. Schenck, president of Loew's; Mr. Casey, and Fred Pelton, representing the producers; W. L. Hutcheson, for the carpenters; Jack Gillespie, for the transportation workers, and Edward J. Brown, for the electricians.

This committee is empowered to work out an agreement. However, observers expected the IATSE-producers negotiations to be concluded first.

Mr. Casey said late last week that 15 of 40 IATSE proposals had been agreed upon.

St. Louis Owners Protest Union "Interference"

Union interference with witnesses and a violation of the War Labor Disputes Act were charged last week by the St. Louis Exhibitors Committee in a telegram to the War Labor Board in Washington protesting the closing of the hearing of the St. Louis Theatrical Brotherhood to the public and press there. Shortly afterward, the hearings were opened.

The telegram asked an investigation by the Attorney General's office and criminal action. The WLB was asked to issue subpoenas for witnesses to be called by the committee. The hearing was set after the theatres and the union were deadlocked over the union's demand for a new contract for stagehands at neighborhood theatres, a 15 per cent wage increase and two weeks' vacation with pay.

Late last week, James Arthur, of Fanchon and Marco, charged that Elmer Moran, successor in the union to the jailed John P. Nick, is making the same "relentless, unreasonable demands" on theatres. The charge was made shortly after the hearings were opened. Fred Wehrenberg, circuit owner, said he had been forced to hire stagehands needlessly. Hearings have been postponed to April 10.

SAG Charges Plot to Build Rival Actors' Union

The Screen Actors Guild last week in Hollywood charged the Screen Players Union with "seeking to set up a rival union for all screen actors." The charge was in a bulletin to members. Previously, in an NLRB hearing on an SPU petition for a collective bargaining election among extras, Harry Mayor, chairman of the SPU committee, said that his union sought to bargain collectively for every type of actor, and Mike Jeffers, another SPU witness, said, "I demand elimination of the SAG, a corporation posing as a union."

Reserve Union Decision

Judge William R. Wilson in Kings County Supreme Court, New York, has reserved decision in the trial of the action of Century Circuit to restrain Empire State Operators Union from dissolving as a corporation. Century obtained an injunction to prevent the dissolution of Empire last year, shortly before Empire merged with New York projectionists Local 306.

February Box Office Champions

Victor Fleming, director

A GUY NAMED JOE: Metro-Goldwyn-Mayer. Produced by Everett Riskin. Directed by Victor Fleming. Screenplay by Dalton Trumbo. Adaptation by Frederick Hazlitt Brennan, from an original story by Chandler Sprague and David Boehm. Photographers, George Folsey and Karl Freund. Cast: Spencer Tracy, Irene Dunne, Van Johnson, Ward Bond, James Gleason. Release date, March, 1944.

Alfred Hitchcock, director

LIFEBOAT: Twentieth Century-Fox. Produced by Kenneth Macgowan. Directed by Alfred Hitchcock. Screenplay by Jo Swerling. Photography by Glen MacWilliams. Technical advisor, Thomas Fitzsimmons. Special effects by Fred Sersen. Music, Hugo W. Friedhofer. Cast: Tallulah Bankhead, William Bendix, Walter Slezak, Mary Anderson, John Hodiak. Release date, January 28, 1944.

Mervyn LeRoy, director

MADAME CURIE: Metro-Goldwyn-Mayer. Produced by Sidney Franklin. Directed by Mervyn LeRoy. Screenplay by Paul Osborn and Paul H. Rameau. Based on the book, "Madame Curie", by Eve Curie. Narration spoken by James Hilton. Director of photography, Joseph Ruttenberg. Cast: Greer Garson, Walter Pidgeon, Henry Travers, Albert Basserman. Release date, January-February, 1944.

Mitchell Leisen, director

NO TIME FOR LOVE: Paramount. Associate producer, Fred Kohlmar. Directed by Mitchell Leisen. Screenplay by Claude Binyon. Adaptation by Warren Duff. From a story by Robert Lees and Fred Rinaldo. Director of photography, Charles Lang, Jr. Cast: Claudette Colbert, Fred MacMurray, Ilka Chase, Richard Haydn, Paul McGrath, June Havoc. Release, Block Two.

Robert Florey, director

THE DESERT SONG: Warner Brothers. Produced by Robert Buckner. Directed by Robert Florey. Based on a play by Lawrence Schwab, Otto Harbach, Oscar Hammerstein II, Sigmund Romberg and Frank Mandel. Director of photography, Bert Glennon. Cast: Dennis Morgan, Irene Manning, Bruce Cabot, Lynne Overman, Gene Lockhart. Release date, January 29, 1944.

Henry King, director

THE SONG OF BERNADETTE: Twentieth Century-Fox. Produced by William Perlberg. Directed by Henry King. Screenplay by George Seaton. From the novel by Franz Werfel. Director of photography, Arthur Miller. Music, Alfred Newman. Cast: Jennifer Jones, William Eythe, Charles Bickford, Vincent Price, Lee J. Cobb. No release date set.

Gustavus Rogers Dies at 67

Gustavus A. Rogers, an attorney whose practice in the past placed him in the thick of several legal battles concerning the industry, senior member of the law firm of Jenks & Rogers, last Sunday at six in the evening was found dead by hanging in his Manhattan office. The police decided it was suicide. He had only recently returned to work after an illness.

The attorney's association with the industry dated back to the first decade of this century, to the period when George B. McClellan was Mayor of New York City. In 1907 the Chicago City Council passed the first direct censorship legislation directed against the exhibiting of films, and on December 19, the following year, Mayor McClellan gave notice that on December 23 he would hold a hearing to inquire into the advisability of allowing motion picture shows to operate on Sundays; and that the inquiry would also be concerned with the physical safety of the screen theatres.

Mr. Rogers at the time of the inquiry was interested with William Fox in the Dewey theatre in Fourteenth Street, which they held under lease from "Big Tim" Sullivan of Tammany Hall. Mr. Rogers was also active at the time in politics. At nineteen he was a Tammany district leader.

At the time Saul Rogers, a surviving brother, one-time vice-president and general counsel for Fox Film Corporation, and one of the original organizers of the Motion Picture Producers and Distributors of America, was a member of the law firm.

On Christmas morning, 1908, the newspapers of the nation announced the news that New York's mayor had clamped the lid of the law on the city's motion picture theatres as unclean and immoral places of amusement. Mr. Rogers succeeded in obtaining four injunctions against the execution of the mayor's order. There followed shortly after the forming of the National Board of Censorship of Motion Pictures.

Again in 1911 Mr. Rogers represented William Fox in a court battle against the Motion Picture Patents Company charging restraint of trade. The battle lasted years, and established a technique of legalities used years later in similar cases.

Mr. Rogers was 67. He was born on the island of Manhattan, and beside his brother, a son, Nicholas, and a daughter, Elinor, survive.

Van Praag's Son Killed

Ensign Morton Van Praag, Jr., a naval flying instructor, was killed two days before his 23rd birthday last December, it became known this week. Ensign Van Praag was on a routine night flight in Florida when the tragedy occurred. He was the son of Morton Van Praag, Sr., of New York, formerly with the National Screen Service.

Lieut. Edward Martin

Lieut. (j. g.) Edward Martin, 37, one of the owners and general manager of the Southern Amusement Company, at Lake Charles, La., died of a heart attack March 19 at the Great Lakes Naval Training Station. He was assistant to the director of welfare and recreation. Interment was at Lake Charles, La., March 23.

Edward Connolly

Edward Connolly, manager of the Avenue, Cincinnati downtown theatre, died suddenly March 15, at his home in nearby Newport, Ky., it has been learned.

Releases Film on Italy

Joseph Plunkett has announced the release, March 27, of the feature picture, "What Price Italy?" produced by Amco Films, Inc.

George Kann, Was Loew Manager Many Years

George Kann, 59, veteran Loew theatre manager, died Monday, March 20, while asleep at his home in Oakdale, L. I., after a two-year illness. Services were held Thursday, from the New York and Brooklyn Funeral Home, 187 South Oxford street, Brooklyn, and interment was in Washington Cemetery, Brooklyn. He is survived by three brothers; Maurice (Red) Kann, vice-president of Quigley Publications in Hollywood; Benjamin and Selly, and his widow, Estelle.

George Kann

For many years Mr. Kann managed theatres for Ward and Glynn and when the Alhambra, Brooklyn, a stock company house was taken over by Loew's in 1921, he remained as manager. In 1924 he was transferred to Loew's Willard, Woodhaven, L. I., where he remained until illness overtook him.

Benjamin Cohen Funeral Is Held in Detroit

Benjamin Cohen, 55, Detroit theatre executive who died at St. Francis Hospital, Miami Beach, Fla., March 12, was buried in Cloverhill Park Cemetery, Detroit, March 17. He was well known throughout the industry as host to hundreds of executives, stars and showmen of every rank at his summer home on Harsen's Island, Mich., and his winter home at Miami.

He opened the old Colonial theatre in Detroit in 1909 with his brother Lou Cohen, who remained his partner until death. They subsequently operated and built the Grand Circus, new Colonial Theatre, Lincoln Square, Grand Victory, Globe, Rex, Capitol, Rio, Roxy, Mayfair, Paradise and Hollywood theatres, operating the last six at the present time.

Mr. Cohen was formerly director of Co-Operative Theatres of Michigan, as well as a founder of the former and he was active in Daylight, Theatrical, Masonic Lodge, and Variety Clubs of Michigan also in numerous other organizations as well as in charitable work. He is survived by his brother, Lou.

Majors Claim $109,000 In Pittsburgh Suit

Ennumerating alleged losses in their suit charging false percentage returns by William Finkel and the Carson Amusement Company in Pittsburgh, seven distributors this week asked judgments totaling $109,000.

Paramount claimed $20,000; Loew's, $25,000; Twentieth-Century-Fox, $18,000; Universal, $14,000; RKO, $13,000; Warners $9,000 and Columbia, $10,000. United Artists has not yet filed a detailed claim.

The distributors charged that Mr. Finkel, as manager of the Carson company, refused a request made on December 4, 1943, to examine the books for the Arcade and Colonial theatres. They asked that the court enjoin the destruction or disposal of all records and books.

Appearing as counsel for the distributors are James H. Beal Jr., Ernest Frey, and Reed, Smith, Shaw and McClay.

William J. Mahoney

Funeral services were held March 20, in Worcester, Mass., for William J. Mahoney, former New England exhibitor who died March 16 of a heart attack at Fordham Hospital, New York. Surviving is a sister, Florence Mahoney Brady.

SHORT PRODUCT PLAYING BROADWAY

Week of March 20

ASTOR	
Home Maid	MGM
Screwball Squirrel	MGM
Feature: See Here, Private Hargrove	MGM
CAPITOL	
Day in Death Valley	MGM
Practical Joker	MGM
Feature: Chip Off the Old Block	Universal
CRITERION	
Prices Unlimited	RKO
Jungle Jive	Universal
Animal Tricks	Universal
Feature: Ladies Courageous	Universal
GLOBE	
What's Cookin', Doc?	Vitaphone
Prices Unlimited	RKO
Feature: The Fighting Seabees.	Republic
HOLLYWOOD	
The Way of Taxes	WAC
Meatless Fly-Day	Vitaphone
Dogie Roundup	Vitaphone
Feature: Passage to Marseille	Warner Bros.
MUSIC HALL	
Post-War Jobs	20th Cent.-Fox
Feature: Up in Arms	RKO-Goldwyn
PARAMOUNT	
Prices Unlimited	RKO
Swimcapades	Paramount
A Package for Jasper	Paramount
Feature: Lady in the Dark	Paramount
RIALTO	
Speaking of Animals in the Garden	Paramount
Cartoons Ain't Human	Paramount
Feature: The Falcon Out West.	RKO Radio
ROXY	
Community Sing	Columbia
Feature: The Purple Heart	20th Cent.-Fox
STRAND	
Over the Wall	Vitaphone
Struggle for Life	Vitaphone
Prices Unlimited	RKO
Feature: Shine On, Harvest Moon	Warner Bros.

WMC Holds Pittsburgh's Theatres Non-Essential

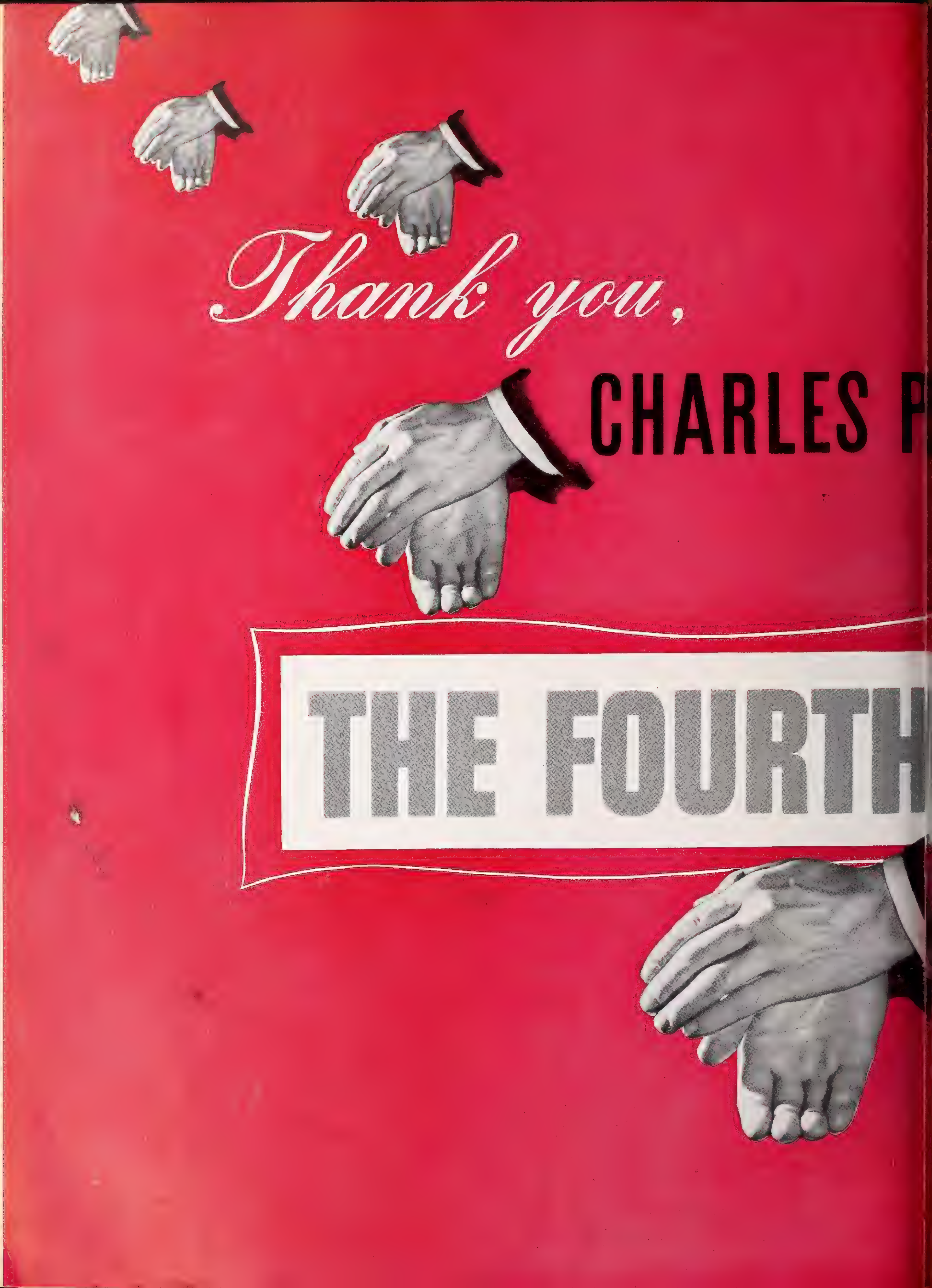
The regional War Manpower Commission in the Pittsburgh area under a new ruling has classed theatres as non-essential. They have been given a No. 3 classification, which forbids hiring of full-time male labor and allows employment only of women, veterans and 1-A's until such time as they are called. According to theatre officials in Pittsburgh, this will work a hardship principally in management. Ushers and cashiers already are mostly women, and projectionists are for the most part past draft age. The WMC says theatres may apply for an emergency permit in case a projectionist is needed.

Ansco Wins "E" Award

Employees of Ansco have been awarded the Army-Navy "E" for "great accomplishments in the production of war equipment." This announcement was made recently by Under Secretary of War Robert P. Patterson. Formal presentation by representatives of the Army and Navy will be made in Binghamton, N. Y.. next Monday.

. . . in proud appreciation

of a job well done!



Thank you,

CHARLES P

THE FOURTH

KOURAS

Under your capable leadership, a united industry has achieved a magnificent united effort in

WAR LOAN

Our quota was brilliantly exceeded due to the untiring work of your committee, the State Chairmen, the War Activities Committee throughout the country and the exhibitors of America, so ably assisted by their 150,000 employees.

We are proud to be part of an industry that has done such an outstanding job on the 4th War Loan and again pledge to our country the continued efforts of us all

COLUMBIA PICTURES

METRO-GOLDWYN-MAYER

MONOGRAM PICTURES

PARAMOUNT PICTURES

RKO RADIO PICTURES

20th CENTURY-FOX

UNITED ARTISTS

UNIVERSAL PICTURES

WARNER BROS.

PRINTED IN U. S. A.

DEAR CHARLIE:

I'M PROUD OF YOU, THE INDUSTRY IS PROUD OF YOU, AND THE NATION IS PROUD OF YOU.

Samuel Goldwyn

Congratulations

FOR A JOB WELL DONE

CHARLES P. SKOURAS

EDWARD
SMALL

☆ *Productions* ☆

☆ ☆

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Congratulations

CHARLES P. SKOURAS

FOR A JOB WELL DONE

PRC

Pictures, INC.

☆ ☆

☆ ☆

☆

Well done, Charlie

INTERNATIONAL PICTURES, Inc.

☆ ☆

☆ ☆

☆ ☆

☆

Gehring Reelected by Fox Family Club

William C. Gehring, western sales manager of 20th Century-Fox, has been reelected president of the Fox Family Club. Other officers elected to serve with him include Tom Connors, first vice-president; Lew Lehr, second vice-president; Jack Sichelman, third vice-president; Harry Reinhardt, treasurer, and Elsie Boland Collins, secretary.

Elected to the board of governors were: Doris Adelman, Hettie Gray Baker, Morris Breggin, Francis Carroll, William Freedman, Maurice Goodman, Frank Kelly, E. H. McFarland, Robert Montgomery, Anne Schneider, J. Seco, Stella Sidel, R. B. Simonson, Dan Smolen, Julia Wolpin.

Sixteen War Bonds were awarded, one in the amount of $500 to Miss Sidel, secretary to A. W. Smith, Jr. Sir Cedric Hardwicke, one of 20th Century-Fox's featured players, was guest of honor at the balloting, and awarded the Bond to Miss Sidel.

M. P. A. Will Sponsor New Armed Service Canteen

A new service canteen, sponsored by Motion Picture Associates, will open soon in the Times Square area, according to Morris Sanders, president. Locations have been submitted to the committee, including space in the Hotel Astor. The canteen will be open from noon each day until daybreak the next morning, with one section equipped with cots for service men unable to obtain hotel reservations. A group of industry executives are interested in furnishing a complete lunch bar and soda fountain, says Jack Ellis, chairman of the canteen committee.

Other innovations will be a library furnished with motion picture scripts of the best pictures of the last 10 years. Pens, paper and envelopes will be furnished free, plus the use of an automatic stamping machine, which will stamp all letters, without charge to service men.

Entertainment will be under the direction of Mr. Sanders. To non-members of the armed forces, a special admission fee will be charged, good for one hour per admission and renewable as often as desired. A special ladies committee is in process of formation.

"Cover Girl" Gets Publicity Break from Advertisers

As result of a combined advertising and publicity campaign over a period of more than a year, building up Columbia's film, "Cover Girl," the picture is now getting extensive tieups with a number of advertisers who are in turn publicizing their association with "Cover Girl."

According to Columbia's home office, advertisers of various products not only are referring to "Cover Girl" in their newspaper and periodical advertising but on the radio as well, and local dealers are cooperating with local showings of the picture and paying for the newspaper space and window displays.

Columbia also announced that exhibitor screenings of the picture were shown in two more key cities, at the Tivoli theatre in San Francisco Thursday of last week, and at the Orpheum theatre in New Orleans Wednesday of this week.

Crosby Signs 10-Year Paramount Contract

Only the approval of the Wage Stabilization Board stands between the actual signing of a new 10-year contract between Bing Crosby and Paramount, it was indicated in Hollywood this week. The contract calls for a total of 23 pictures with the crooner allowed to do one film annually with an outside company.

"Random Harvest" Voted 1943 Best-Liked Film

"Random Harvest," starring Greer Garson and Ronald Colman, was voted the best-liked picture of 1943, with "Casablanca" as runner up, according to a nationwide survey conducted by Audience Research, Inc. The Audience Research survey asked people to vote on the films solely on the basis of how well they liked them.

The eight leading choices of the people, listed in order of votes in the survey are: "Random Harvest," "Casablanca," "This Is the Army," "Stage Door Canteen," "Mr. Lucky," "So Proudly We Hail," "Coney Island," "The More the Merrier." The survey also showed interesting differences in the tastes of major groups. Only one picture, "This Is the Army," was among the first five choices of men and women, young and mature, film "fan" and infrequent patron. Here is how they voted by sex:

Males: "Casablanca," 38; "This Is the Army," 37; "Action in the North Atlantic," 36; "Guadalcanal," 35; "Mr. Lucky," 34.

Females: "Random Harvest," 56; "Stage Door Canteen," 42; "So Proudly We Hail," 37; "This Is the Army," 37; "Mr. Lucky," 36.

Schlesinger Commissioned

Leonard S. Schlesinger, former Warner Theatres executive in New York, has been promoted to a Lieutenant, (j.g.), Civil Engineer Corps, U. S. Naval Reserve, it is announced. At the same time, Lt. Schlesinger was given orders for an extensive trip throughout the country with Los Angeles, Fresno and San Francisco as his first stops. He returns to Washington about April 10. Before entering the Navy, Lt. Schlesinger was assistant to Harry M. Kalmine in the Warner circuit home office. He directed operation of the New York Strand and Hollywood theatres.

Congratulations to . . .

CHARLES P. SKOURAS

BENEDICT BOGEAUS

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Arthur Confers With Lesser

A proposal that Sol Lesser produce for the newly formed Exhibitors Distributing Corporation was discussed at meetings in Hollywood last week between Mr. Lesser and Harry C. Arthur, Jr., head of the corporation and vice-president of Fanchon and Marco.

Mr. Arthur made the disclosure in St. Louis, where he returned because his brothers David and James, holders of key positions in the F. and M. circuit, had applied for Marine Corps commissions, and because others from the circuit were entering military service. He added that he would see Mr. Lesser when he returned to Hollywood.

Mr. Arthur and Mr. Lesser were in the First National company many years ago, Mr. Arthur as general manager, Mr. Lesser as vice-president. Exhibitors Distributing Corporation would not handle reissues, Mr. Arthur said, and did not have a contract with Samuel Goldwyn.

Army Establishes Own Show Unit in North Carolina

Because "too much attention" has been paid by "top flight performers" touring Army camps, to Hollywood, New York, and Chicago, troops in North Carolina shortly will be entertained by an independent military unit, the North Carolina Camps Recreation Association, of which Lieutenant-Colonel Philip H. Brewster is chairman. He is chief of the special service branch of Camp Davis.

North Carolina camps contain approximately 250,000 troops, it is estimated.

Jones Cites Need to Conserve Theatre Equipment

Recognition of the need for conservation of theatre equipment, now irreplaceable because of the war, is reflected in recent sound service contract renewals, according to W. L. Jones, vice-president of the RCA Service Company, Inc.

"We have recently negotiated a substantial number of service contract renewals with both circuits and independents," he said. "The steady flow of such agreements indicates a general recognition among exhibitors of the essential need for regular inspections and service, even more imperative now than in normal times."

Among circuits recently signed by the company, Mr. Jones said, were Paramount Richards, Dixie Theatres, United Theatres, New Orleans; Notopoulos Theatres, Altoona, Pa.; A. M. Ellis, Philadelphia; Bijou Amusement Company, Nashville, and Eskin Theatres, Milwaukee.

B. F. Biben, member of Variety Club's Tent 13, Philadelphia, and the Motion Picture Associates, has been placed in charge of service sales for the RCA Service Company, Inc., for the Philadelphia district, Mr. Jones said.

CBS Net $4,535,941

Net income of Columbia Broadcasting System for 1943 totaled $4,535,941, or $2.64 a share, compared to $4,123,698 or $2.40 per share for 1942, according to the company's annual report. Network broadcasts which dealt with war projects increased from 12,984 in 1942 to more than 17,000 in 1943, the report indicated.

UA Opens Panama Office

United Artists has opened an office in Panama City, in an expansion plan in Central and South America, it is announced by Walter Gould, foreign manager.

"By Jove! what goings on
UP IN MABEL'S ROOM
(THERE'S PLENTY—AND IT'S ALL BOX-OFFICE from U.A. AND SMALL!)

Newsreel Claim Denied by Army

Less than three per cent of combat film footage exposed since Pearl Harbor has been withheld from newsreel home offices, the War Department said last week, refuting reports by newsreel correspondents that approximately 50 per cent was withheld and then used by the Army as training film.

The War Department added that even the three per cent withheld ultimately came to the newsreels. It said that ultimately 99 per cent of the footage was released. The one per cent not released was material which might aid the enemy.

Some statistics of newsreel combat operation were disclosed. During the past year, official Signal Corps and Air Forces footage totaled 213 separate subjects issued to newsreels, amounting to 157,764 feet. Newsreel photographers released 212 subjects, totaling 177,826 feet.

Six Musical Features By Warners On Way

Warner Brothers has six musical features on the schedule. This is in addition to "Shine On, Harvest Moon," now having its world premiere showing at the New York Strand and scheduled for general release April 8, it is announced.

Next to be released will be "Rhapsody in Blue," the George Gershwin biographical film, which has just been completed with Robert Alda as Gershwin and Joan Leslie playing opposite him.

The five other musicals on the way are: "Sometimes I'm Happy," the story and music of Vincent Youmans, to be produced by Arthur Schwartz as his first assignment at Warners; "Henrietta the Eighth," starring Dennis Morgan and Irene Manning; "The Life of Cole Porter," which will include the composer's leading song hits of the past as well as new numbers written especially for his production; "Silver Lining," tentative title for the story of Marilyn Miller, Ziegfeld Follies star, and "Mr. Broadway," the Sime Silverman biography, which will be a cavalcade of show business.

England and U. S. Agree On Copyright Extension

Great Britain and the U. S. have agreed to an extension of time for fulfillment of conditions for obtaining copyright during the war through an exchange of notes between Secretary of State Hull and Viscount Halifax, the British Ambassador, it was said in Washington this week.

The British listed British territories to which the agreement applies. Attached was a copy of an Order in Council published in London according copyright extension privileges to authors and copyright proprietors of the U. S. The American note was accompanied by President Roosevelt's proclamation according equivalent copyright extension privileges to British authors and copyright proprietors in British territories and to similar persons who are citizens of Palestine.

Brandt Circuit Acquires Lyric on 42nd Street

Purchase by the Brandt circuit of the Lyric theatre and land on 42nd Street, New York, now gives the company all of the theatres on the north side of 42nd Street between Seventh and Eighth Avenues. On the south side of the street the circuit operates the Liberty and Laffmovie. Brandt's Central theatre in Times Square becomes the Gotham theatre this week when the house becomes a straight first run theatre. The first picture under the new policy will be "Women in Bondage."

Four RKO Shorts Are Taken by Sack

Four two-reel musicals produced by RKO-Radio and featuring the Hall Johnson choir supported by currently prominent Negro screen players will be reissued nationally by Sack Amusement Enterprises, Dallas, through a deal just closed between Alfred N. Sack and H. J. Michalson, shorts subjects manager for RKO.

Titles of the four subjects are: "Mississippi Moods," "Old Man Samson," "Camp Meetin'" and "Deep South."

New prints, and special accessories including trailers, will be available. Among the screen names in the series are Hattie McDaniel, Willie Best, Clarence Muse and George Randol.

MGM Sales Managers Awarded Prizes

MGM's five-day business conference ended last week when William F. Rodgers, vice-president and general sales manager, awarded $1,000 Bonds to one district manager and two branch managers for winning suggestions on the company's activities. The three winners were Sam A. Shirley, midwest district manager; John Allen, Washington manager, and LeRoy Bickel, Dallas manager. Mr. Rodgers also surprised John E. Flynn, western sales manager and host to the delegates, with a gold master key to every MGM door in the world.

In recognition of 20 or more years service with MGM, 23 district and branch managers received special pins with two stars on them. They were Lou Amacher, R. Berger, LeRoy Bickel, Jack Bowen, James Briant, Frank Downey, Henry Friedel, Foster Gauker, Murray Goldstein, Frank Hensler, George Hickey, Lou Ingram, Jack Kemptgen, Charles Kessnich, Clayton and Robert Lynch, Ralph Pielow, Sam A. Shirley, Frank Willingham, L. C. Wingham, Morris Wolf, W. H. Workman and William Zoellner.

Sixteen other branch and district men received similar pins but with one star, marking 10 years or more of service. They were: Ben Abner, Burtus Bishop, Jr., E. M. Booth, J. P. Byrnes, T. J. Donaldson, Sam Gardner, Jack Kennedy, Ralph Maw, Jack Reville, Herman Ripps, Ben Rosenwald, Harry Shumow, Jack Sogg, Morris Saffle and B. D. Stoner.

Belmont Theatre Bought By Gilbert Josephson

World Theatres, Inc., has picked up its option to purchase the Belmont theatre building on West 48th Street, New York. Gilbert Josephson, president and managing director of both the World and Belmont theatres, will continue the current policy of the Belmont, showing Mexican and other Latin American pictures. This was inaugurated by Mr. Josephson more than a year ago at the suggestion of the Coordinator of Inter-American Affairs, according to the operator. He also has acquired the product of the Clasa and Aztec Studios in Mexico for the Belmont and World theatres.

United Artists Discusses Deal with Pressburger

The renewal of the contract between Arnold Pressburger and United Artists currently is being discussed, Mr. Pressburger has revealed. The contract, a distribution contract for three years, expired earlier this year. The signing of the new contract is expected shortly, and Mr. Pressburger's first production will be "Shadow in the Flame," scheduled to go before the cameras about July 1. The producer recently acquired the screen rights to "The Dead City," a French novel, and "Fantasy of a Wise Crack."

20th-Fox Convention Is Held in London

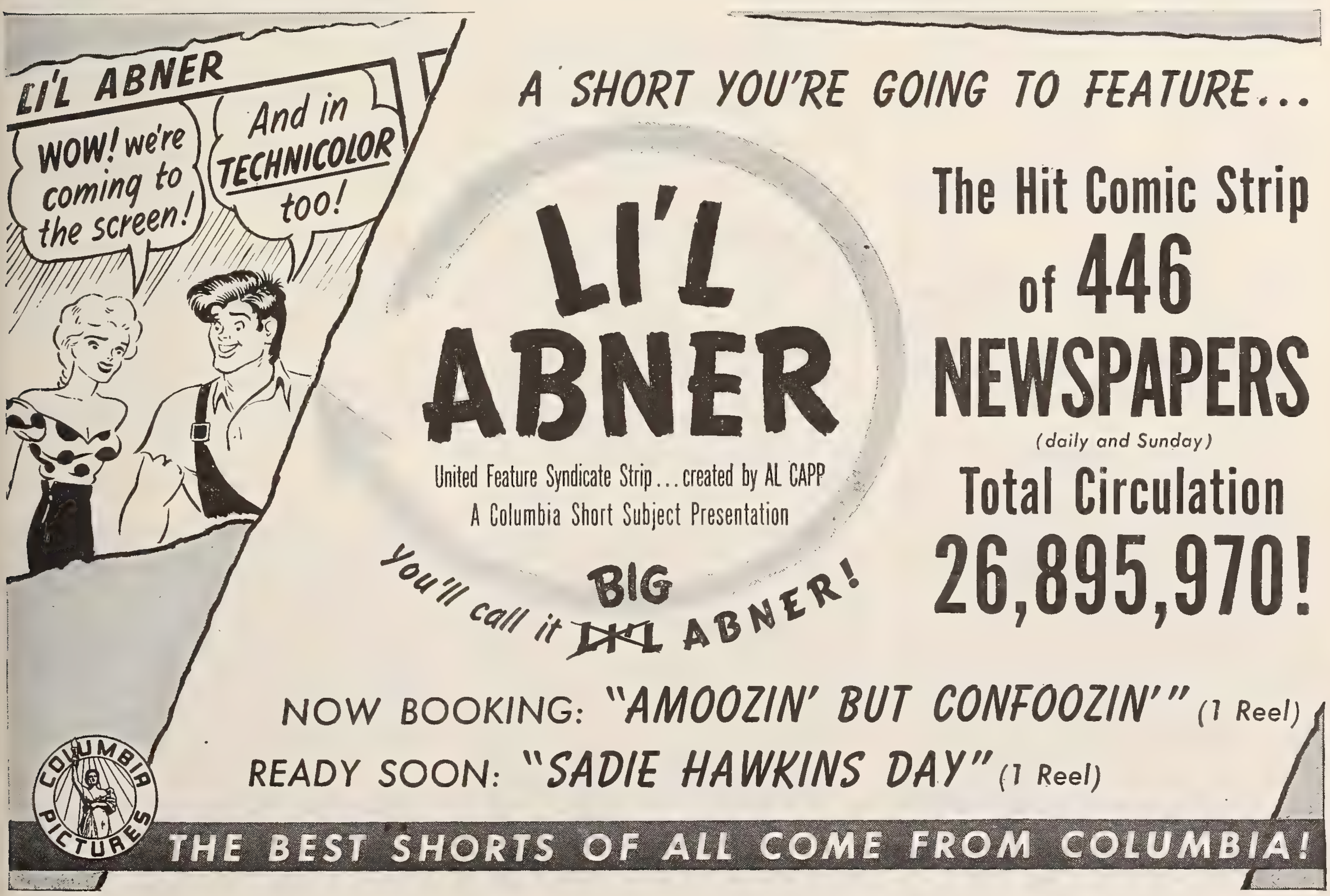
The 20th Century-Fox British sales convention held in London this past week was the most significant in its history, it was said by Murray Silverstone, vice-president in charge of foreign distribution. F. L. Harley, managing director for Great Britain, announced that the highlight of the convention was the address by Spyros Skouras, president, who is currently in England to carry out a series of business missions.

A discussion of the 20th Century product lineup as well as sales and advertising policies which will back up distribution formed the basis of Mr. Skouras' speech. He characterized the business outlook as extremely optimistic. This optimism, he explained, stemmed from the sound policies at work in the company and a detailed analysis of plans for world markets now and in the post-war world. He paid high tribute to British industry and particularly to British cinema operators.

A discussion of Movietone News and March of Time as important program adjuncts was held.

Republic Has Big Ad Plans For "Lady and Monster"

Republic's "The Lady and the Monster," in which Vera Hruba Ralston has her first dramatic role, is being advertised in the May and June issues of fan and general magazines with a total circulation of more than 49,000,000, according to the company. Republic is backing the production, in which Richard Arlen and Erich Von Stroheim are co-starred with Miss Ralston, by a high appropriation for advertising. In addition to national magazines, advertisements will be carried in such newspaper supplements as *Parade, This Week,* and *American Weekly.*



LI'L ABNER
WOW! we're coming to the screen!
And in TECHNICOLOR too!
COLUMBIA PICTURES

A SHORT YOU'RE GOING TO FEATURE...

LI'L ABNER

United Feature Syndicate Strip... created by AL CAPP
A Columbia Short Subject Presentation

You'll call it ~~LI'L~~ BIG ABNER!

The Hit Comic Strip of 446 NEWSPAPERS
(daily and Sunday)
Total Circulation 26,895,970!

NOW BOOKING: "AMOOZIN' BUT CONFOOZIN'" (1 Reel)
READY SOON: "SADIE HAWKINS DAY" (1 Reel)

THE BEST SHORTS OF ALL COME FROM COLUMBIA!

"WHAT THE PICTURE DID FOR ME"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box-office performance of product — providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20, N. Y.

Columbia

BLONDIE: Penny Singleton, Arthur Lake—This is a very good family picture, enjoyed by all who saw it. Amusing actions by Dagwood, his relation with his customer-to-be and the colored porter who lost his vacuum cleaner, all add up to make this one worth seeing. An old one, but many came to see it again. Played Wednesday-Monday, Feb. 23-28.—Andrew Mayeshiba, Technical Dept., Heart Mountain, Wyo.

KLONDIKE KATE: Ann Savage, Tom Neal—I double billed this feature with "Adventures in Iraq." It is a good program double.—W. J. Haney, Milan Theatre, Milan, Ind.

MY SISTER EILEEN: Rosalind Russell, Brian Aherne—As an audience fare this was hard to beat and with one laugh following another everyone found this film vastly entertaining. There was never a let-up in the hilarity as one clever line followed another, and smartly drawn characters, with highly amusing lines, delivered in a manner to make them more amusing. Played Saturday, Sunday, Feb. 12, 13.—A. W. Bates, Florida State Prison, Raiford, Fla. Prison patronage.

NIGHT TO REMEMBER, A: Loretta Young, Brian Aherne—I used this old timer as a substitute and was satisfied. I don't think it deserves the many adverse reports it has received.—B. R. Johnson, Roxy Theatre, Nipawin, Sask., Canada. Rural patronage.

PASSPORT TO SUEZ: Warren William, Ann Savage—This is a fairly good picture, but in no way extraordinary or pretentious. The plot is a little too deep, and even high school students couldn't fully understand all the situations. Played Tuesday, Wednesday, March 7, 8.—Leonard J. Leise, Rand Theatre, Randolph, Vt. Rural and small town patronage.

PRIDE OF THE MARINES: Charles Bickford, Florence Rice—This picture is terrible. It dates back to about 1936, and it is the worst we've done since "Elephant Boy," which played in October, 1943. This picture builds up to all sorts of expectations, then drops everything to a very poor ending. Played Tuesday-Sunday, Feb. 15-20.—Andrew Mayeshiba, Technical Dept., Heart Mountain, Wy.

SAHARA: Humphrey Bogart, Bruce Bennett—Here is an excellently-produced thriller which contains more suspense, excitement and pace than most super-dupers. However, it suffered the fate of all war pictures these days—very little business.—B. R. Johnson, Roxy Theatre, Nipawin, Sask., Canada. Rural patronage.

WHAT A WOMAN: Rosalind Russell, Brian Aherne, Willard Parker—What a surprise! I expected just another one of those things Rosalind Russell has been in, and got something better. She still does her act in the same old way, but the material is somewhat fresher. Very good business. The new male riot, Willard Parker, looked rather dissipated for his frightfully clean-living role. Played Monday-Wednesday, Jan. 31, Feb. 2.—N. W. Mason, Roseland Theatre, New Glasgow, Nova Scotia, Canada.

Metro-Goldwyn-Mayer

ABOVE SUSPICION: Joan Crawford, Fred MacMurray—This picture was well made and the acting oaf Joan Crawford and Fred MacMurray is splendid. The story is very interesting, but the theme has been worn almost threadbare. Business poor. Played Wednesday, Thursday, March 1, 2.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

BILLY THE KID: Robert Taylor—Here is one of the 10 MGM reissues. It has very beautiful color, some action, but it lacked the comedy which is usually plentiful in super-Westerns. I had a very bad print. —Ralph Raspa, State Theatre, Rivesville, W. Va.

CABIN IN THE SKY: Rochester, Ethel Waters—On the whole this picture pleased the majority of my patrons. Considering the all-Negro cast, it did good business with both the white and Negro patrons. Rochester and Lena Horne are very good in it and it also has some good Negro music. I believe it should please the public most anywhere. Played Tuesday, March 7.—J. D. Leger, Royal Theatre, Lecompte, La. Rural and small town patronage.

DUBARRY WAS A LADY: Red Skelton, Lucille Ball—And the picture is more of a lady than a "lulu." However, the stars do a lot with it. Virginia O'Brien drew raves. Business was respectable, but no records were broken. Played Friday-Saturday, Jan. 28-29.—N. W. Mason, Roseland Theatre, New Glasgow, Nova Scotia, Canada.

GIRL CRAZY: Mickey Rooney, Judy Garland—This picture should have been a hit, but it turned out to be just another picture. As a drawing card, Mickey Rooney is fading fast. Certainly, they gave it too much publicity for what the picture actually was worth. Played Friday-Sunday, March 3-5.—Leonard J. Leise, Rand Thaetre, Randolph, Vt. Rural and small town patronage.

HITLER'S MADMAN: John Carradine, Patricia Morison—My patrons came out looking for Germans to kill, but that didn't help business much; it seemed to drop as their anger soared. There must be a market for this sort of picture, but I haven't found it yet. It has fairly good acting, too. Played Monday-Wednesday, Feb. 7-9.—N. W. Mason, Roseland Theatre, New Glasgow, Nova Scotia, Canada.

HITLER'S MADMAN: Patricia Morison, John Carradine—I showed this free to all Bond purchasers and had a very good attendance, but we have had plenty of this kind of picture. Played Tuesday-Thursday, Feb. 1-3.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

LASSIE COME HOME: Lassie, Roddy McDowall—This is certainly a natural for any patronage. It has beautiful scenery, fine acting and a swell story. Give us more like this one, and we will not have one dissatisfied customer. Played Friday-Sunday, March 10-12.—Leonard J. Leise, Rand Theatre, Randolph, Vt. Rural and small town patronage.

MAN FROM DOWN UNDER, THE: Binnie Barnes, Charles Laughton—This picture has charm, and with a little clever exploitation can be turned into a box office winner. Played Monday-Wednesday, Jan. 24-26.—N. W. Mason, Roseland Theatre, New Glasgow, Nova Scotia, Canada.

MAN FROM DOWN UNDER, THE: Charles Laughton, Binnie Barnes—This was well liked by my public, although it is quite corny. If ever shown down under it probably will be laughed off the screen as it is even more technically stupid than the pictures which are supposed to depict the Royal Canadian Mounted Police.—B. R. Johnson, Roxy Theatre, Nipawin, Sask., Canada. Rural patronage.

RANDOM HARVEST: Ronald Colman, Greer Garson—This deeply moving story, which last year made James Hilton's novel a favorite, has been translated to the screen with its emotional content heightened by the artistry of Greer Garson. MGM has mounted it superbly without overburdening the absorbing love story. Played Saturday, Sunday, Feb. 26, 27.—A. W. Bates, Florida State Prison, Raiford, Fla. Prison patronage.

SALUTE TO THE MARINES: Wallace Beery, Fay Bainter—Here is just the picture for a weekend in this community where Beery has a big draw. It's the same old story in Technicolor. Played Thursday-Saturday, Feb. 24-26.—N. W. Mason, Roseland Theatre, New Glasgow, Nova Scotia, Canada.

WHISTLING IN BROOKLYN: Red Skelton—This is the best picture Red has ever made. My patrons were satisfied and business went up a great deal. Played Tuesday-Thursday, Feb. 15-17.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

How about more comments from all exhibitors?

—LEONARD J. LEISE,
Rand Theatre, Randolph, Neb.

YOUNGEST PROFESSION: Virginia Weidler, Edward Arnold—It would take even more than all the MGM stars to draw them in to see this.—Ralph Raspa, State Theatre, Rivesville, W. Va.

Paramount

HENRY ALDRICH, BOY SCOUT: Jimmy Lydon, Charlie Smith—This is a good picture for a small town. Business was above average and it pleased all my patrons. Played Wednesday, Thursday, March 8, 9.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

MAJOR AND THE MINOR, THE: Ginger Rogers, Ray Milland—This is not an unsophisticated comedy, but the situations which it develops have wide appeal, and the careful presentation keeps it well within the bounds of good taste. Rita Johnson and Robert Benchley, and a fine cast, help make this one of the best. Played Sunday, Monday, March 5, 6.—A. W. Bates, Florida State Prison, Raiford, Fla. Prison patronage.

RIDING HIGH: Cass Daley, Dorothy Lamour, Dick Powell—Dorothy Lamour and Dick Powell are the nominal stars of this one, with Victor Moore added. Cass Daley steals it right from under their noses. Nobody minds, least of all the customers; we had a job to get one crowd out to let the next in. They wanted to stay to hear "Willie the Wolf from the West" over again. Moore is better than usual, too. Beautful business. Played Thursday-Saturday, Feb. 3-5.—N. W. Mason, Roseland Theatre, New Glasgow, Nova Scotia, Canada.

TORNADO: Chester Morris, Nancy Kelly—Here is a good little action picture which did average business. Played Tuesday, March 7.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

PRC Pictures

ISLE OF FORGOTTEN SINS: John Carradine, Gale Sondergaard—Congratulations, PRC. This is the best picture ever made by this small company and it received many grand compliments. It is the different type of story that helps it.—Ralph Raspa, State Theatre, Rivesville, W. Va.

QUEEN OF BROADWAY: Buster Crabbe, Rochelle Hudson—Many people liked this; it is sort of a human interest story. PRC should make more pictures of this sort.—Ralph Raspa, State Theatre, Rivesville, W. Va.

RKO

ADVENTURES OF A ROOKIE: Allan Carney, Wally Brown—Here is a swell comedy team that produces laughs all the way. These boys know how to time a gag and belong in more and better pictures. We need comedians like these, as they are on a par with Abbott and Costello.—W. J. Haney, Milan Theatre, Milan, Ind.

BEHIND THE RISING SUN: Tom Neal, Margo—Believe it or not, I played this right after "Hitler's Madman." It probably meant bigger collections in church on Sunday for I didn't do average weekend business. This feature is fair enough. Played Thursday-Saturday, Feb. 10-12.—N. W. Mason, Roseland Theatre, New Glasgow, Nova Scotia, Canada.

LADY TAKES A CHANCE, A: Jean Arthur, John Wayne—Business was very good and reactions were favorable. We would much rather show a picture like this on Sunday than some that are awarded the "Oscars." Played Saturday, Sunday, March 5, 6.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

(*Continued one following page*)

(*Continued from preceding page*)

LADY TAKES A CHANCE, A: Jean Arthur, John Wayne—Personally, I think it is swell and so did the majority of my patrons, although there were a few complaints. However, I still say it is a grand picture. —B. R. Johnson, Roxy Theatre, Nipawin, Sask., Canada. Rural patronage.

PETTICOAT LARCENY: Ruth Warrick, Joan Carroll—his picture proved satisfactory for our weekend double bill trade. The little girl isn't at all bad. Many comments, all favorable. Played Friday, Saturday, March 3, 4.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

SPITFIRE: Leslie Howard, David Niven, Rosamund John—This is the story of the plane "Spitfire" and the man who invented it. It pleased the few who came to see it, but on the whole it is just another English picture; never could do any business with one, and I don't guess I ever will. Played Wednesday, March 1.—J. D. Leger, Royal Theatre, Lecompte, La. Rural and small town patronage.

TARZAN TRIUMPHS: Johnny Weissmuller, Frances Gifford—This is just another Tarzan picture. However, in this one he overcomes the Nazis and this will please the Tarzan fans. We did average midweek business. Played Wednesday, March 8.—J. D. Leger, Royal Theatre, Lecompte, La. Rural and small town patronage.

THEY GOT ME COVERED: Bob Hope, Dorothy Lamour—This has the usual Bob Hope comedy and Dorothy Lamour. It did nice Sunday-Monday business for me, and it will do business wherever these two are liked. My patrons found it very entertaining. Played Sunday, Monday, March 5, 6.—J. D. Leger, Royal Theatre, Lecompte, La. Rural and small town patronage.

Republic

DRUMS OF FU MANCHU: Henry Brandon, William Royle—I have played worse, but I don't know when.—W. J. Haney, Milan Theatre, Milan, Ind.

HERE COMES ELMER: Al Pearce, Dale Evans—Here is a good comedy which pleased my Friday-Saturday patrons. I did good business. Played Friday-Saturday, Feb. 11-12.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

HIT PARADE OF 1943: John Carroll, Susan Hayward—This is Republic's best musical to date. It is laid against a background of song writing, music publishing and contracting bands to play songs. The supporting cast, of many musical comedy stars, helped to make this a fine picture. Played Saturday, Sunday, Feb. 19, 20.—A. W. Bates, Florida State Prison, Raiford, Fla. Prison patronage.

MOJAVE FIREBRAND: Bill Elliott, Gabby Hayes —Here is an entertaining Western which pleased my Friday-Saturday patrons. Played March 10, 11.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

NOBODY'S DARLING: Mary Lee—Here is a grand small scale musical which really pleased both adults and children. We could use more of these as co-features.—Samuel Feldman, Hollis Theatre, Framingham, Mass. Small town patronage.

OLD BARN DANCE, THE: Gene Autry—This would have been the biggest Autry draw, and a record for Friday-Saturday had not my sound gone dead. It happens every time I get a large crowd, and I have to give back tickets and watch my business take a nice beating for a week.—Ralph Raspa, State Theatre, Rivesville, W. Va.

PISTOL PACKIN' MAMA: Ruth Terry—The title helped to sell this one. This is a fair picture with business above average for Friday and Saturday. Played March 3, 4.—Melville Danner, Kozy Theatre, Granite, Okla.

Twentieth Century-Fox

CONEY ISLAND: Betty Grable—No wonder Betty Grable is Number One box office attraction. I would say for entertainment it is one of the "tops." Played Saturday-Monday, Jan. 29-31.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

CRASH DIVE: Tyrone Power, Anne Baxter—Here is one of the best along this line of war stories. It has good color and it pleased all my patrons. Played Saturday-Monday, Feb. 26-28.—Melville Danner, Kozy Theatre, Granite, Okla.

GUADALCANAL DIARY: Preston Foster, Lloyd Nolan—Dynamic! Beyond a doubt, each exhibitor should witness grosses that are very welcome. Exploit it by word-of-mouth and ordinary channels. Expect a good deal of repeat trade. Played Sunday-Tuesday, March 12-14.—Samuel Feldman, Hollis Theatre, Framingham, Mass. Small town patronage.

MARGIN FOR ERROR: Joan Bennett—Here is a fair picture, but business was terrible. Played Tuesday-Thursday, March 7-9. — Melville Danner, Kozy Theatre, Granite, Okla.

MEANEST MAN IN THE WORLD: Jack Benny, Priscilla Lane—This was not very funny and it was very short. Also, it sold too high, but you have to pay for the star's name. Played Tuesday-Thursday, Feb. 22-24.—Melville Danner, Kozy Theatre, Granite, Okla.

MOON IS DOWN, THE: Cedric Hardwicke—Here is a very fine production played by a good cast and it was approved by most of my patrons. Played Saturday-Monday, Feb. 12-14.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

OX-BOW INCIDENT: Henry Fonda, Dana Andrews —Here is a good picture, but it was hard to understand, as there were many splices in the film and the print was bad.—Melville Danner, Kozy Theatre, Granite, Okla.

STORMY WEATHER: Bill Robinson, Lena Horne —Here is a good picture, but it didn't do the business I expected. Played Saturday-Monday, Feb. 19-21.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

Universal

ARIZONA TRAIL: Tex Ritter, Fuzzy Knight—Here comes Universal again with another series of action-packed Westerns. If you liked the others, you'll like these.—Ralph Raspa, State Theatre, Rivesville, W. Va.

COWBOY IN MANHATTAN: Robert Paige, Frances Langford—There is nothing much to say about this picture. It is an average picture with an average attendance. People around here don't seem to go for Robert Paige, but Frances Langford is at her best as usual. It seems an insult to the New York taxi drivers' integrity in the scene where Robert Paige is taken for a ride. Played Wednesday-Monday, Feb. 23-28.—Andrew Mayeshiba, Technical Dept., Heart Mountain, Wy.

FIRED WIFE: Robert Paige, Louise Allbritton—Here is a swell comedy. Robert Paige and Louise Allbritton make a grand team.—Ralph Raspa, State Theatre, Rivesville, W. Va.

HERS TO HOLD: Deanna Durbin, Joseph Cotten—Here is a picture that has good music, good acting and plenty of laughs. It failed to draw as well as I thought it would.—Ralph Raspa, State Theatre, Rivesville, W. Va.

IMPOSTOR, THE: Jean Gabin, Ellen Drew, Allyn Joslyn—I played this fair picture to average business. Yes, it's another war picture. Played Sunday, Monday, March 5, 6.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

NEVER A DULL MOMENT: Ritz Brothers, Frances Langford—There is never a dull moment is right. These fellows are crazy and my patrons like them that way. It has good music and dancing.—Ralph Raspa, State Theatre, Rivesville, W. Va.

RHYTHM OF THE ISLANDS: Allan Jones, Jane Frazee—This could have been better. The plot seems to have been used so that they could have an excuse to make another picture. There is nothing to it and it is not comical enough to be called a comedy.—Played Tuesday-Sunday, Feb. 15-20.—Andrew Mayeshiba, Technical Dept., Heart Mountain, Wy.

SHERLOCK HOLMES FACES DEATH: Basil Rathbone, Nigel Bruce—These Sherlock Holmes stories never draw. They would draw much better if all were like this one; suspenseful, good acting, plenty of murders and no war.—Ralph Raspa, State Theatre, Rivesville, W. Va.

SWING IT SOLDIER: Ken Murray, Frances Langford—This picture has a timely title and is a timely picture. I played it a few years back and brought it back to average business. This is good.—Ralph Raspa, State Theatre, Rivesville, W. Va.

WE'VE NEVER BEEN LICKED: Richard Quine, Noah Beery, Jr.—This is the third Universal "B" picture that I gave "A" time to good advantage. It has a little war, some excitement and some good laughs. It didn't seem to get draggy, even though it is 102 minutes long.—Ralph Raspa, State Theatre, Rivesville, W. Va.

Warner Brothers

ADVENTURE IN IRAQ: John Loder—This will pass, but it is rather dull in some parts and the sound is very low. It's a type of picture that will bring them in and that is what counts.—Ralph Raspa, State Theatre, Rivesville, W. Va.

ACTION IN THE NORTH ATLANTIC: Humphrey Bogart, Raymond Massey—Here is a good action picture which pleased most of my patrons. Played Saturday-Monday, Feb. 5-7.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

BACKGROUND TO DANGER: George Raft, Brenda Marshall—Here is a good picture, but business was not up to average. Played Tuesday-Thursday, Feb. 8-10.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

BACKGROUND TO DANGER: George Raft, Brenda Marshall, Sidney Greenstreet, Peter Lorre—Turkey, the center of international intrigue, is the background for an action-filled melodrama. George Raft competently outwits and outfights the various menaces, Sydney Greenstreet and Peter Loree, who beset him. An entertaining thriller, we called it. Played Saturday, Feb. 26.—J. A. Reynolds, N. J. State Prison, Trenton, N. J. Prison patronage.

GEORGE WASHINGTON SLEPT HERE: Jack Benny, Ann Sheridan—Jack Benny is a very funny man when given the right material, and he produces many an hilarious moment in this picture. He receives excellent support from Ann Sheridan and Charles Coburn, the latter supplying a few good laughs on his own. Our men thoroughly enjoyed this excellent comedy. Played Wednesday, March 1.—J. A. Reynolds, N. J. State Prison, Trenton, N. J. Prison patronage.

GUNS OF THE PECOS: Dick Foran—The Westerns are still the best juvenile entertainment ever screened, and the adults very seldom walk out on them. Played Friday, Saturday, March 3, 4.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

MURDER ON THE WATERFRONT: John Loder, Ruth Ford—Here is a fast-moving murder picture. It is only 50 minutes long and filled with murder.—Ralph Raspa, State Theatre, Rivesville, W. Va.

NORTHERN PURSUIT: Errol Flynn, Julie Bishop —Here is another war picture that is O. K., but light business was all I could do.—W. J. Haney, Milan Theatre, Milan, Ind.

PRINCESS O'ROURKE: Olivia de Havilland, Charles Coburn, Robert Cummings—I played this fine picture on Sunday-Monday to just fair business, and had more raves about it than anything I played in years. Maybe it was the title that kept them away. I really exploit my pictures using four weekly newspapers, 100 tack cards and 1,000 heralds; plus a public address system. If the preview had had a hillbilly chirping "Coming Round the Mountain," or something, maybe that would have got them. My patrons like corn, green, ripe, in muffins, cans or jugs, and I simply have got to give it to them, and that's what they are going to get from now on . This picture business is getting me, or has it got me?—W. J. Haney, Milan Theatre, Milan, Ind.

PRINCESS O'ROURKE: Olivia de Havilland, Robert Cummings—Here is a little package of comedy that was a surprise. Robert Cummings was at his best, with Olivia doing excellent work, and the rest of the cast in there pitching. Played Friday-Sunday, March 4-6.—Melville Danner, Kozy Theatre, Granite, Okla.

YANKEE DOODLE DANDY: James Cagney, Joan Leslie—This is a tuneful picture. Played Monday-Wednesday, Feb. 14-16.—N. W. Mason, Roseland Theatre, New Glasgow, Novia Scotia, Canada.

Short Features

Columbia

FALSE ALARMS: All Star Comedy—This is an old-time slapstick short that was enjoyed by everyone who saw it. Most of the audience recognized several scenes in and about Los Angeles. It made a big hit with everyone.—Andrew Mayeshiba, Technical Dept., Heart Mountain, Wy.

Paramount

HEN PECKED ROOSTER: Noveltoon—This is a very good cartoon in color.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

RKO

ART OF SKIING, THE: Walt Disney Cartoon—This is a very funny cartoon. Book it.—Ralph Raspa, State Theatre, Rivesville, W. Va.

DER FUEHRER'S FACE: Walt Disney Cartoon—Here is one of the best cartoons made. It is very funny and also shows us the real facts.—Ralph Raspa, State Theatre, Rivesville, W. Va.

DUKE ELLINGTON AND ORCHESTRA: Jamborees—This musical is dead; skip it.—Ralph Raspa, State Theatre, Rivesville, W. Va.

EDUCATION FOR DEATH: Walt Disney Cartoon —Here is a very funny and educational cartoon. It tells us about German youth in a simple way.—Ralph Raspa, State Theatre, Rivesville, W. Va.

FLICKER FLASHBACKS No. 6: This is a good reel showing William S. Hart in an old-time Western, also scenes from D. W. Griffith's picture.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

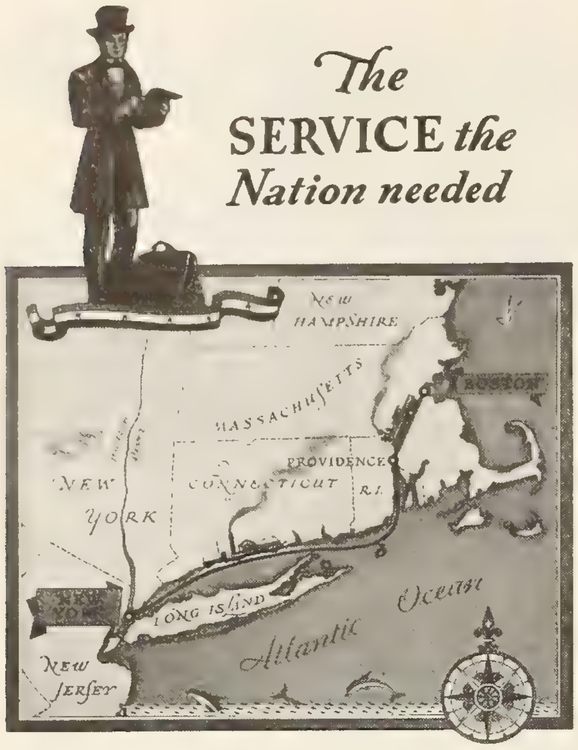
Twentieth Century-Fox

SPORT STARS IN WAR: Sports Review—Here is a good sport reel.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

WRECK OF THE HESPERUS: Terrytoon—Here is

(*Continued on following page, column 2*)

The SERVICE *the Nation needed*



SET TO GO, but held by a brake. Goods ready to move faster and surer, but no adequate way to do it. That was America's business situation in 1839. William Harnden had the idea for a railway express service. "I'll carry your goods for you," he advertised to Boston and New York. And he did, at *passenger speed* in a wooden car between Boston and Providence which was where the railroad ended; and between there and New York by steamboat. That was the transportation service idea people and business needed. And as the idea grew, it helped broaden our young nation, unite its spreading frontiers and hasten its growth and development.

Today, 105 years later, Railway Express is performing by land, water and air the same basic personalized express service. The goods it carries now are mostly war materiel. In peacetime, they will again encompass every conceivable personal item as well as the products of industry.

You, as a shipper, can help us carry our share of America's wartime transportation load and serve you better by doing two simple things. Pack your shipments securely . . . address them clearly. Our century of experience proves that "a shipment started right is half-way there!"

RAILWAY EXPRESS AGENCY

NATION-WIDE RAIL-AIR SERVICE

(*Continued from preceding page*)

a good cartoon in color.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Universal

ANIMAL TRICKS: Variety View—Here is a good animal reel which was enjoyed by all my customers.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

DANCING ON THE STARS: Musical—Al Donahue features an excellent orchestra and several very good vocalists.—J. A. Reynolds, N. J. State Prison, Trenton, N. J.

MAGAZINE MODEL: Variety View—Here is an entertaining reel.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Vitaphone

AN ITCH IN TIME: Merrie Melody Cartoon—A very good cartoon with a new character, a flea, that should be used more often. Everyone is whistling the tune, even persons who didn't see the short. Book it.—Ralph Raspa, State Theatre, Rivesville, W. Va.

BEAR'S TALE, THE: Merrie Melody Cartoon—This is a good color cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

DAFFY THE COMMANDO: Looney Tune Cartoon—This is Daffy Duck's best. By the way, where has Vitaphone been keeping Daffy Duck? This is the first I've played in a long while.—Ralph Raspa, State Theatre, Rivesville, W. Va.

EARLY WORM GETS THE BIRD: Blue Ribbon Merrie Melody—This cartoon was worth reissuing.—Ralph Raspa, State Theatre, Rivesville, W. Va.

HAPPY TIMES AND JOLLY MOMENTS: Broadway Brevity—Here's a short that can back up any feature. Very funny for kids, who will cause you plenty of trouble keeping them quiet. Give us more of these Vitaphone shorts.—Ralph Raspa, State Theatre, Rivesville, W. Va.

MEATLESS FLYDAY: Merrie Melody Cartoon—Here is a very good cartoon.—Ralph Raspa, State Theatre, Rivesville, W. Va.

VOICE THAT THRILLED THE WORLD: Featurette—This deals with the introduction of sound to the screen. Shots from the first talkies, in the late 20's, entertainingly reveal the tremendous improvements achieved in this field. Very good. J. A. Reynolds, N. J. State Prison, Trenton, N. J.

War Activities Committee

WESTERN FRONT: War Film—This one is about China and its contribution to the war. It is excellent material for a short subject. A bit long, but it's worth it.—Andrew Mayeshiba, Technical Dept., Heart Mountain, Wy.

Prevention of Blindness Shown in New Picture

"Eyes for Tomorrow," a two-reel film, has been produced by the Emerson Yorke Studio for the National Society for the Prevention of Blindness, New York. Alois Havrilla is commentator. The picture stresses good general health, the importance of prenatal care, the conservation of vision among school children, the use of sight-saving classes for children with seriously defective vision; the necessity for regular eye examinations, methods of treating glaucoma and trachoma, and the eye hazards of industry.

The film, in 16 and 35mm., will be distributed in the U. S. by the National Society for the Prevention of Blindness. Prints in 16mm are offered for sale at $50, or rental at $5 per day, exclusive of time in transit.

A slightly altered version, with Spanish and Portuguese sound tracks, will be released throughout Latin America under the auspices of the Office of the Coordinator of Inter-American Affairs.

Divide Checking Service

Warner Brothers announce that their film checking service in California, formerly supervised from the Los Angeles office, has been split between that city and San Francisco. Edward Resnick has been appointed field supervisor for the northern part of the state, with headquarters in San Francisco, while Ben Taylor remains in Los Angeles as field supervisor for the southern territory.

Exhibitors Honor Ray Johnston

W. Ray Johnston, president of Monogram Pictures, on visits to exchanges, in the past few days has been the honored guest at a number of parties and receptions held in honor of his thirtieth anniversary in the industry.

In Atlanta last week at the Capitol City Club, Arthur C. Bromberg, southern Monogram distributor, held a cocktail party, with members of the press and prominent theatre owners as guests. On the following day Mr. Johnston arrived in Cincinnati, where a reception was given him by William Onie and George West, Cincinnati franchise holders, at the Netherland Plaza, with some 40 exhibitors of the southern Ohio area present.

Mr. Johnston arrived in Chicago Thursday, and will be in St. Louis Sunday night and Monday, Fort Worth Tuesday and Wednesday, Dallas Thursday and Friday, and back in Hollywood, Sunday, April 2.

Marsha Hunt Back from 12,000-Mile Trip

Motion pictures, together with mail and manual labor comprise the life of our fighting men stationed in isolated outposts of the world, Marsha Hunt has reported after completing a 22-day, 12,000-mile trip to American troops in Alaska and Canada.

Together with Kay Francis, Reginald Gardiner, Teddi Sherman and USO Camp-Shows performers, Miss Hunt played 24 shows. The places visited were so secret that the artists still do not know where they were.

"Audiences ranged from about 70 to several thousand men," said Miss Hunt, "and we appeared in everything from Arctic huts to huge plane hangars. Everywhere we went they had pictures and the boys were seeing many that had not played Hollywood. They get four new shows every week, and they certainly appreciate them. But there is still need for entertainment, and I hope I can go back there again."

Back also from a three-month Victory Committee—USO Camp Shows tour of Pacific bases, John Wayne reported that the Army was doing a great job of getting the industry's gift films to the troops in forward areas. He also said that the chief value of the Hollywood players going overseas was their ability to bring "home" to the men.

Detroit Houses Face 50% Fee Increase

Faced with a 50 per cent increase in city license fees of Detroit film houses, Mayor Edward J. Jeffries, Jr., has announced a series of public hearings will be held to determine whether they should be applied. Controller Charles G. Oakman has maintained that the current fees are below those charged in comparable cities. Mayor Jeffries decided on the hearings because he felt that license fees should not be a revenue source but should simply be for covering costs of necessary inspections.

Club Fights Delinquency

In an effort to control a serious juvenile delinquency situation a Boys Club has been organized with quarters in the Salvation Army building, in Johnson City, Tenn. Free films are shown weekly with film and equipment furnished by local theatres and the Club has the use of the high school gymnasiums two nights a week. As a further effort to solve the same problem the City Council has passed an ordinance prohibiting boys under 17 from entering a pool rooms without written consent of parents.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

CHESTER FRIEDMAN, Editor **GERTRUDE MERRIAM, Associate Editor**

Object Lesson—Showmanship

To promote "Tender Comrade" within the trade, RKO Radio Pictures recently sponsored a contest among exhibitors and theatre advertising representatives, with prizes offered for the best original mailing piece submitted.

From among several hundred entries submitted, William L. Heiss, manager of the Markay theatre, in Jackson, Ohio, won first prize by the unanimous decision of the judges.

Mr. Heiss exceeded the expectations of the sponsor, by fashioning a most effective selling piece which will serve a dual purpose.

Not only is the brochure capable of doing a good sales job within the trade, but the theatre manager can employ the medium as a unique lobby display when properly arranged.

When one considers how well the Mr. Littles in theatre business have demonstrated their knowledge of showmanship when given the opportunity, it is surprising that the Mr. Bigs do not avail themselves more often of the tremendous resources represented by the men in the field.

△ △ △

Women at Work

Just about one year ago, when the shortage of managers was first manifest, everyone was concerned over the question of how well women as replacements would work out.

The question seems to have been answered by the women themselves.

First, a comparative newcomer, Miss Gertrude Bunchez, won the Bronze Grand Award in the Quigley Competitions for 1943, for her publicity achievements at the Century theatre, Baltimore.

Immediately after the announcement was made, Standard Theatres Co., a Wisconsin circuit, reported that a plaque, awarded annually to the manager whose exploitation and promotions during the year are considered outstanding, had also been won by a woman manager.

The young lady in question is Audrey Miller, of the Bay theatre, in Green Bay. Miss Miller has been with the circuit for four years, starting as cashier and working up to her present position which she has occupied for the past year.

Another outstanding achievement was recently accomplished by Geneve Druker, assistant manager of the Loew Poli theatre, Springfield, Mass.

Mrs. Druker was tendered a dinner by the local Probus Club, a men's service organization, at which she was presented with an orchid and a medal for "distinguished service beyond the call of duty".

The unusual distinction was in recognition for her efforts in selling $209,000 worth of War Bonds to be diverted toward a hospital ship to be named "The Probus Club of Springfield".

The organization was so impressed with Mrs. Druker's "willingness and tireless efforts" that she was made an honorary member, the only woman to hold this distinction.

Mrs. Druker undoubtedly comes by her talents naturally; her husband, Cpl. Maurice Druker of the Armed Forces, was formerly manager of the Loew theatre in Memphis.

△ △ △

Something Added

Not new, perhaps, but representing smart showmanship, nevertheless, is Robert Weitman's current trailer presentation for Bing Crosby's new picture, at the New York Paramount theatre.

During his regular turn at the console, the house organist, Don Baker, plays Crosby's hit song numbers from previous pictures, with the audience joining in a community sing.

Baker then plays in a soft undertone while a one-minute recording is played over the house amplifier giving capsule comment on the new release, "Going My Way".

For a punch finish, scenes from the picture are shown, with Crosby singing one of the new song hits attuned with the organ.

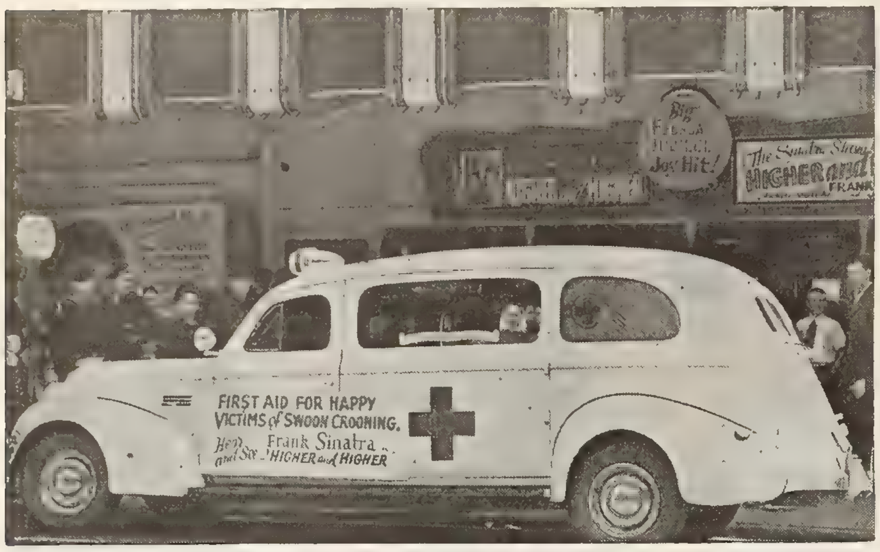
△ △ △

News Note

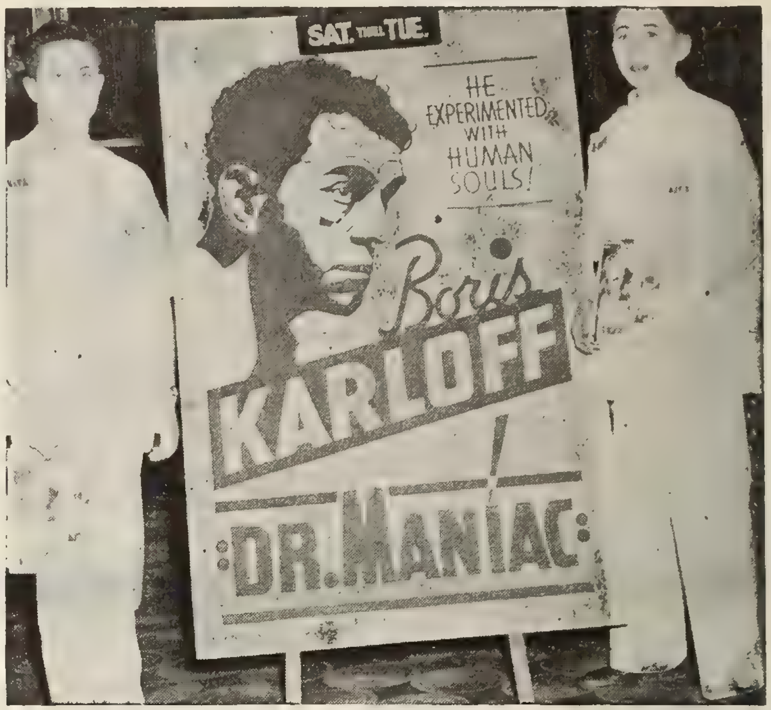
Accent is again placed on the importance of advertising the newsreel. In Gloversville, N. Y., a letter, emanating from the desk of Seymour Morris, director of advertising and publicity for the Schine circuit, informs the managers of that enterprise that omission of newsreel content from display ads will not be sanctioned in the future.

—CHESTER FRIEDMAN

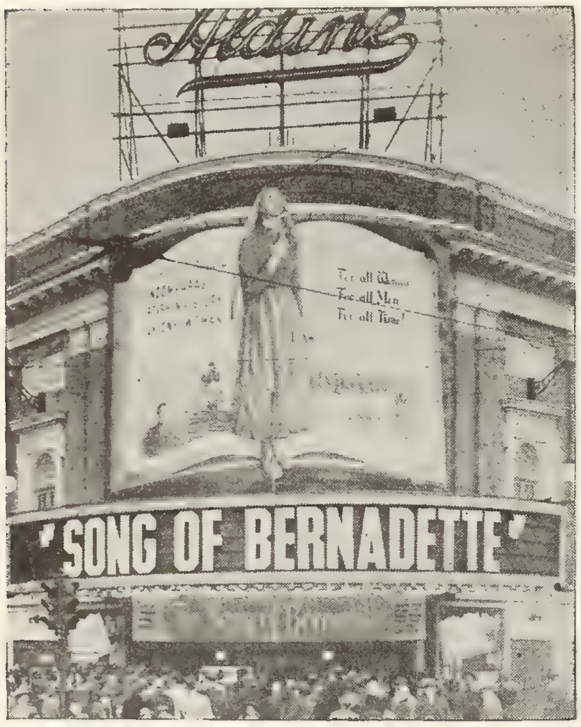
ENTICING THE PATRON


FIRST AID FOR HAPPY
VICTIMS of SWOON CROONING.
Hear and See Frank Sinatra "HIGHER and HIGHER"
The Sinatra Show HIGHER and

Enterprising manager W. R. Seale staged this novel stunt as the highlight of his campaign on "Higher and Higher" at the Orpheum, Spokane, Wash. Photo broke in all local dailies.

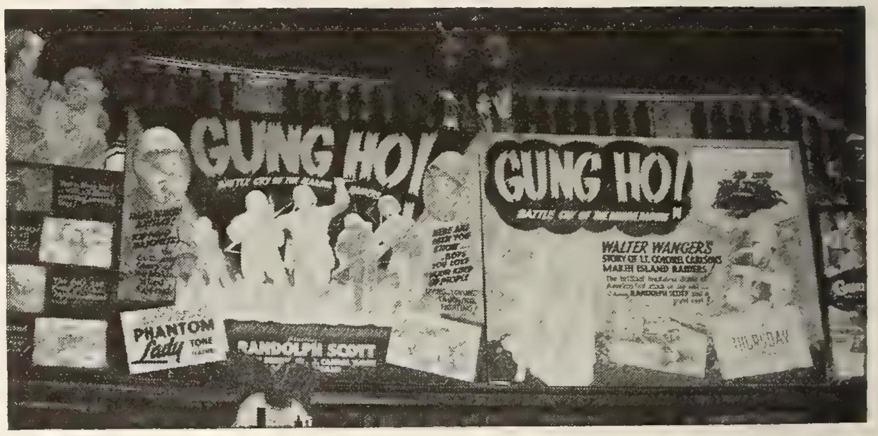

SAT. thru TUE.
HE EXPERIMENTED WITH HUMAN SOULS!
Boris KARLOFF
DR. MANIAC

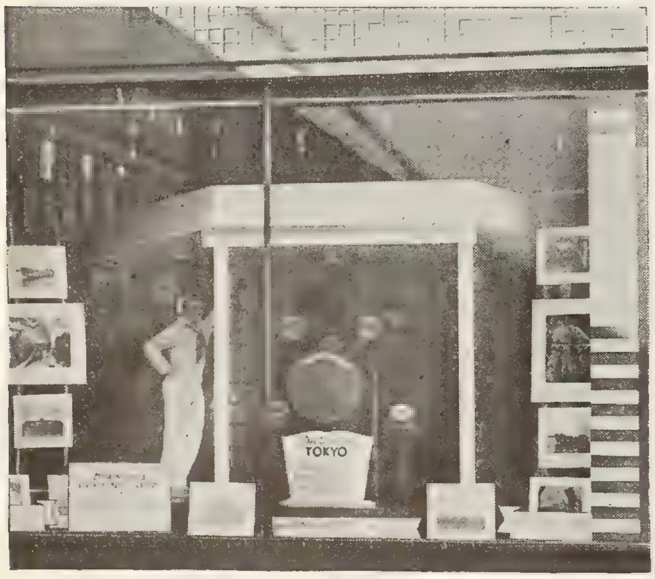
Jay Williams used these two ushers as a ballyhoo for engagement of "Dr. Maniac" at the Liberty, Sharon, Pa. House staff was garbed in doctors' outfits as advance plug.


Aldine
SONG OF BERNADETTE

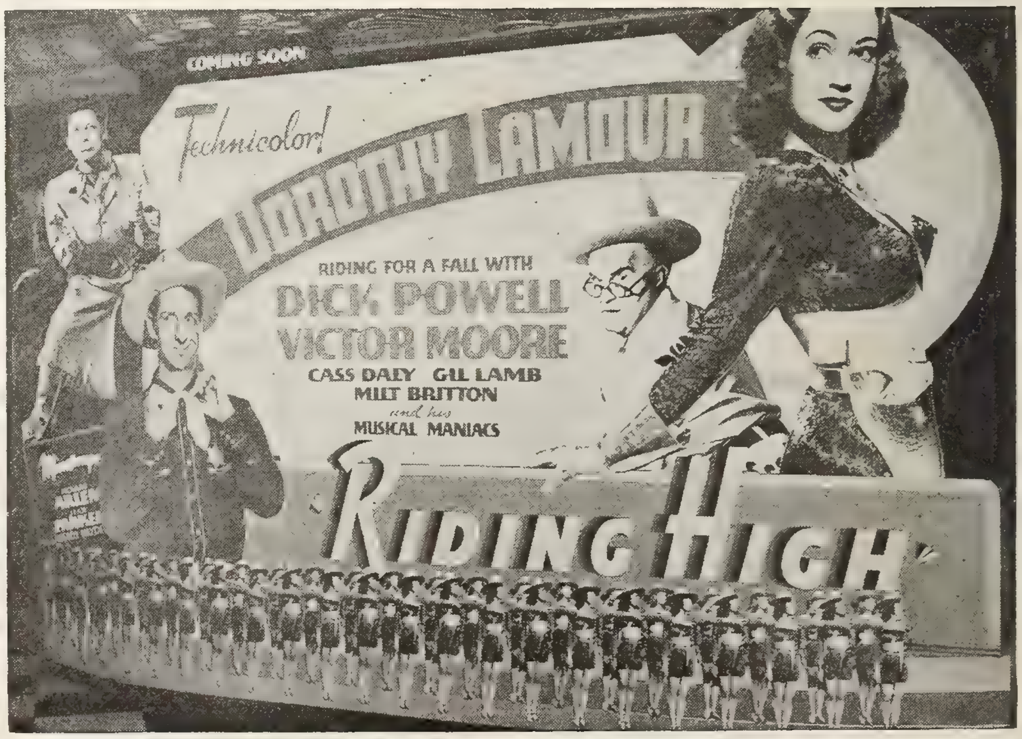
Advertising director Irv Blumberg of Warners', Philadelphia, and manager M. Gable of the Aldine designed this front for "Song of Bernadette".

Over the doors of the Sheridan, New York, manager Bob Rosen built this attention-getter for "Gung-Ho".

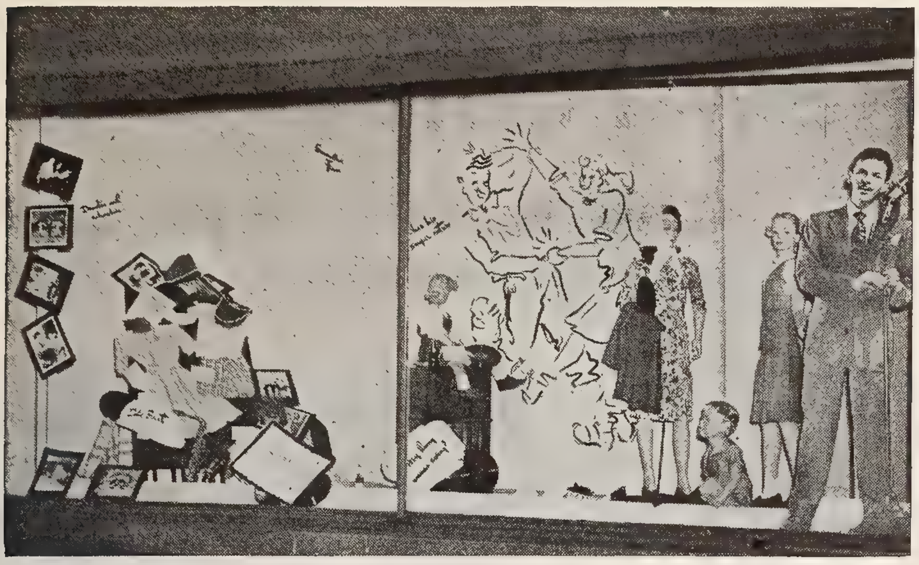

GUNG HO!
GUNG HO!
WALTER WANGER'S
PHANTOM Lady
RANDOLPH SCOTT



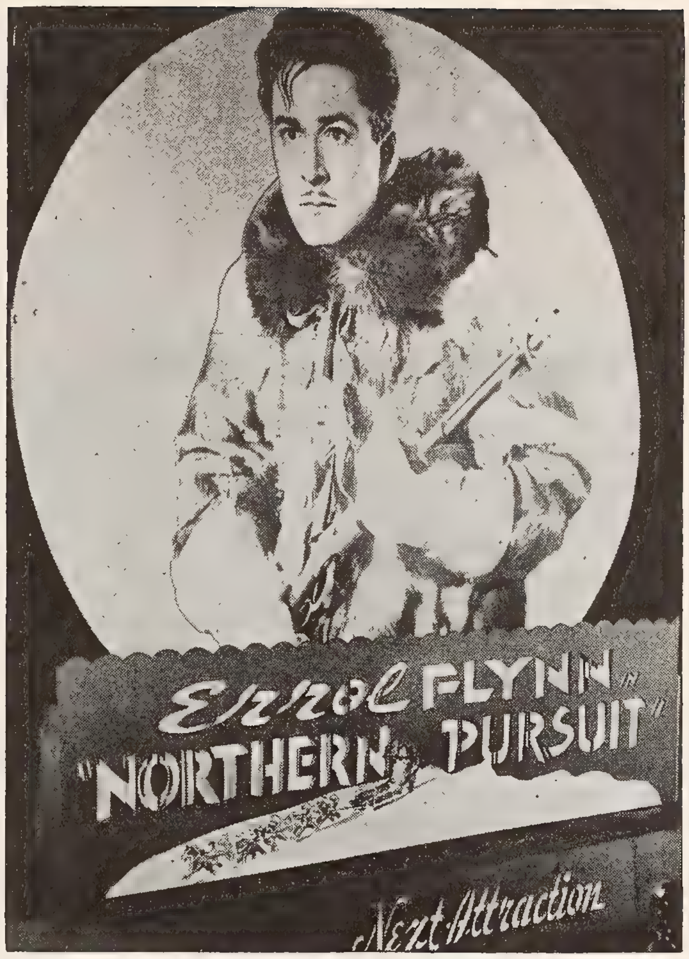
To publicize "Tokyo," at the Metropolitan, Boston, Paul Levi, publicist promoted this attractive window display with life-size figures of the stars.


COMING SOON
Technicolor!
DOROTHY LAMOUR
RIDING FOR A FALL WITH
DICK POWELL
VICTOR MOORE
CASS DALY GIL LAMB
MILT BRITTON
and his
MUSICAL MANIACS
RIDING HIGH

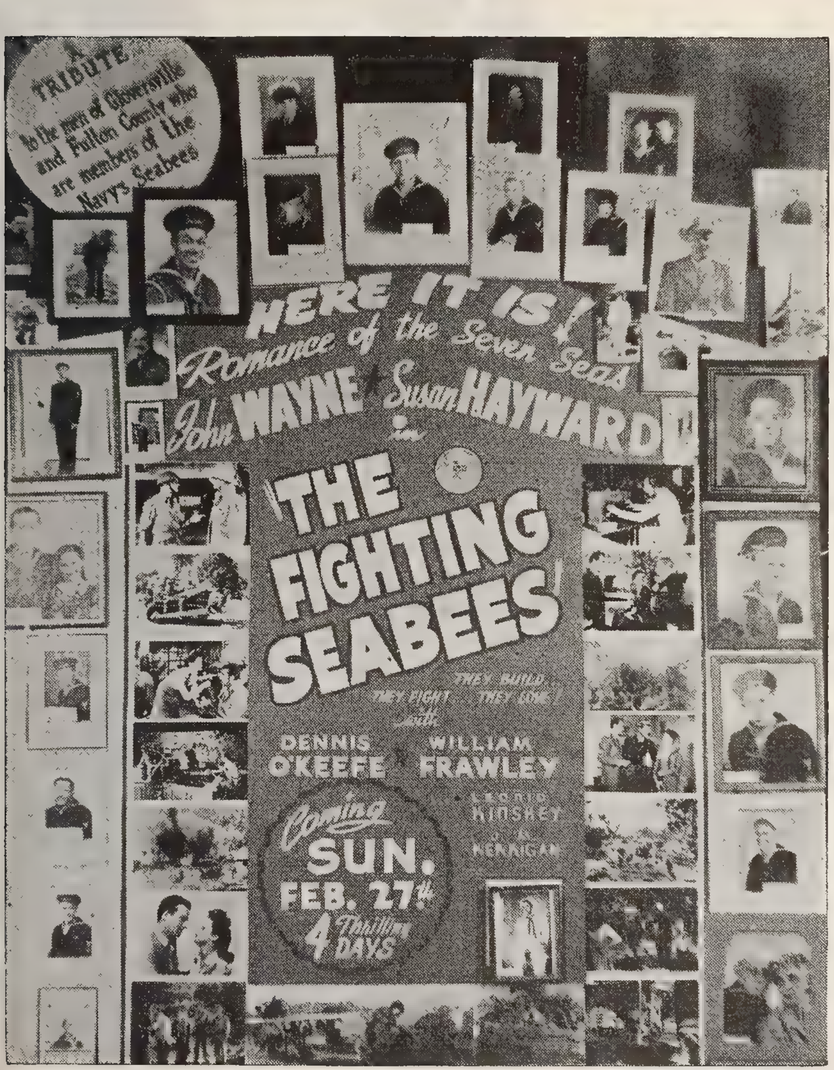
This mammoth lobby display at the Palms State, Detroit, was created by Alice Gorham, ad head for United Detroit theatres.



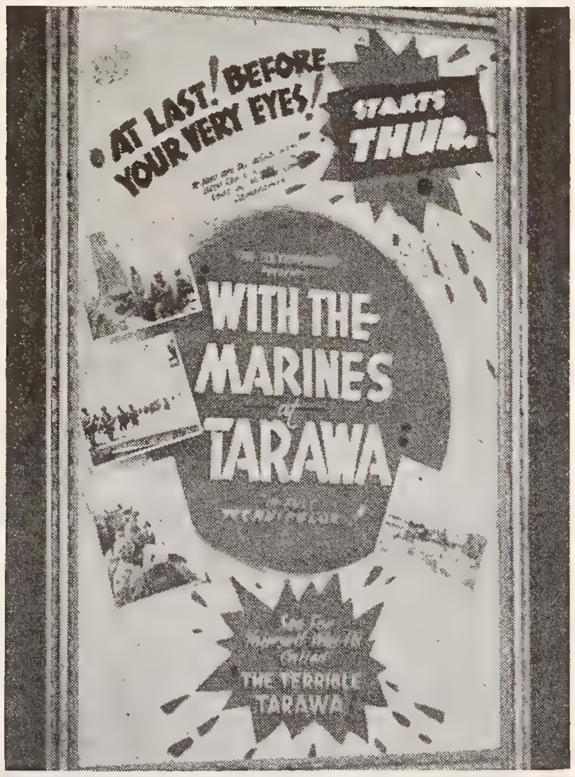
One of many full window displays obtained by Red King, to exploit "Higher and Higher" at Keith's Memorial theatre, Boston.


Errol FLYNN in
"NORTHERN PURSUIT"
Next Attraction

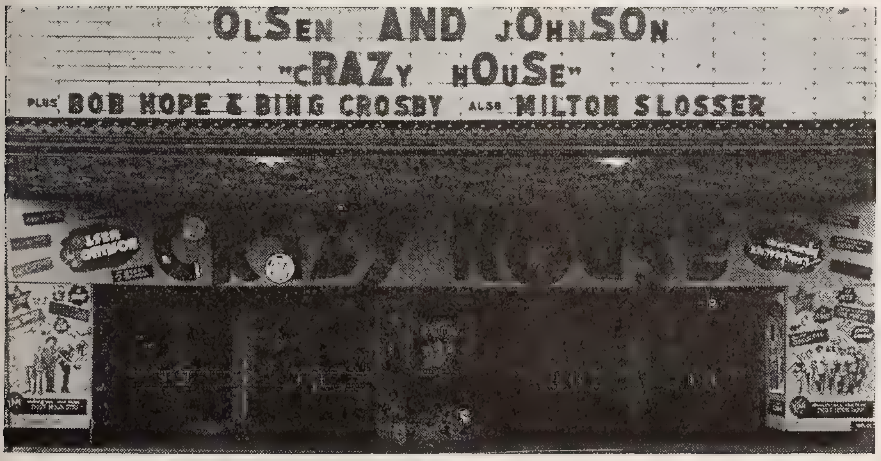
Blue fluorescent lighting accentuated this 24-sheet cutout. Bill Hoyle created the effect at the Lincoln, Washington.


A TRIBUTE to the men of Gloversville and Fulton County who are members of the Navy's Seabees
HERE IT IS!
Romance of the Seven Seas
John WAYNE Susan HAYWARD in
THE FIGHTING SEABEES
THEY BUILD THEY FIGHT THEY LOVE
with
DENNIS O'KEEFE
WILLIAM FRAWLEY
LEONID KINSKEY
J. M. KERRIGAN
Coming SUN. FEB. 27th
4 Thrilling DAYS

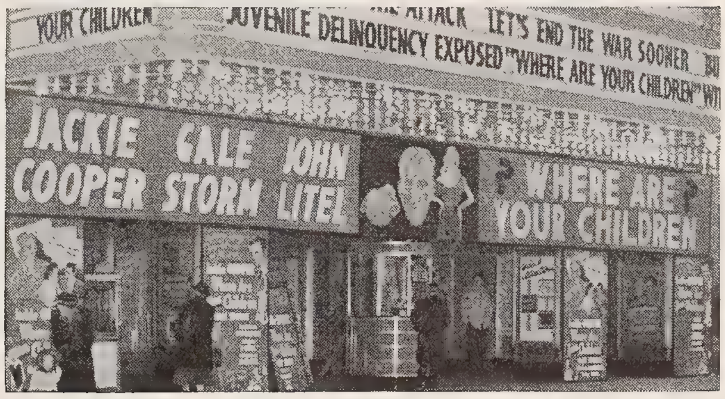
Lou Hart used scene stills from the picture and photos of local boys in action to exploit "Fighting SeaBees" at the Glove, in Gloversville.


AT LAST! BEFORE YOUR VERY EYES!
STARTS THUR.
WITH THE MARINES at TARAWA
THE TERRIBLE TARAWA

Fanchon & Marco theatres, in St. Louis, displayed 40 by 60 posters with official Marine Corps photos, to publicize "With the Marines at Tarawa".


OLSEN AND JOHNSON
"CRAZY HOUSE"
PLUS BOB HOPE & BING CROSBY ALSO MILTON SLOSSER

Elliot Johnson carried out the "Crazy House" theme with jumbled marquee letters at the Malco, Memphis.


YOUR CHILDREN
JUVENILE DELINQUENCY EXPOSED "WHERE ARE YOUR CHILDREN"
LET'S END THE WAR SOONER
JACKIE COOPER
GALE STORM
JOHN LITEL
WHERE ARE YOUR CHILDREN

Louie Charninsky ballyhooed "Where Are Your Children?" at the Rialto, Dallas, with a front.

Exploiting the New Films

How the recent pictures are being sold at the first run and pre-release date showings

STANDING ROOM ONLY

Advertising for "Standing Room Only" emphasized the entertainment value of the picture as escapist fare in the Washington campaign undertaken by Jesse Pulcipher, director of advertising and publicity for Loew Theatres in that city. The picture was booked at the Palace theatre and the campaign opened with teaser ads in the dailies.

Display ads were taken and news and art breaks obtained in the *Jewish Ledger, This Week, Shopping News* and the *Washington Week,* all local publications.

All city network stations carried program and spot announcements two days before opening and during the current engagement.

A screening and luncheon was tendered to drama editors and radio commentators.

Special promotions included use of posters on trolley dash boards and imprinting 1,500 menu cards which were distributed in downtown eateries and hotel grills.

ACTION IN ARABIA

Sid Kleper, manager of Loew's Poli-Bijou theatre, in New Haven, Conn., employed an effective exploitation campaign to put over the engagement of "Action in Arabia."

Kleper sniped "No Parking" signs along the main thoroughfare of the city with plaques bearing copy on the attraction and theatre playdates.

A ballyhoo boy garbed in Arab costume with a banner on his back, paraded the streets for several days in advance, attracting considerable attention of passersby. The same boy also boarded buses and street cars carrying a large card with theatre copy.

Kresge's and Allen's soda fountains used counter displays and full windows were obtained from curio shops, a retail coffee store, rug shops featuring Oriental rugs and even fruit stores tied in on the picture.

One hundred "reward" posters were sniped on trees, lampposts, fences, and spotted in prominent store windows. An attractive display was used in the lobby in advance of playdates which during the current run of the picture was moved into a popular restaurant.

Kleper also obtained display space in the Taft Hotel, Haufbrau and Hotel Garde. He had 5,000 special heralds printed and distributed them from house to house.

Both local dailies, the *Register* and *Journal,* came through with art layouts and readers prior to and concurrent with the picture's engagement.

RATIONING

George Peters, manager of Loew's, Richmond, Va., used two separate angles to exploit the showing of "Rationing," one of which played up the idea of "no rationing on fun and laughter"; the other emphasizing "the world's funniest lovers—Wallace Beery and Marjorie Main."

A promotion was also engineered with the aid of the local Ration Board which supplied volunteer workers who manned a lobby booth with a display of groceries. The workers furnished theatre patrons with information on ration buying, budgeting and the new type ration tokens. A backboard displayed scene stills and tiein copy from the picture. Peters arranged the stunt for a week in advance of playdates to insure proper publicity for the attraction.

Drama critics, State and local Ration Board officials were guests at a special screening of the picture.

Newspapers Devote Space To Art and Story Breaks

Newspaper publicity included Sunday art breaks in the *Times Dispatch* for three consecutive weeks in advance of the opening. The *News-Leader* also devoted special art layouts to the film in addition to a featured story on the lobby ration counter display which tied in the story theme with the new token instructions.

REWARD
BIJOU

ACTION IN ARABIA
SANDERS BRUCE
NOW PLAYING
BIJOU

Above, left, reward posters were tacked to trees and fences by Sid Kleper, manager of the Loew Poli-Bijou, New Haven, Conn., to exploit "Action in Arabia". Right, an attractive window display arranged by Kleper, illustrating suggested articles which patrons were advised to bring along to quiet the nervous system while viewing the picture.

LAUGHS ARE NOT
RATIONED
WALLACE BEERY
MARJORIE MAIN
'RATIONING'
LOEW'S NOW

George Peters, manager of Loew's, Richmond, Va., obtained permission from city officials and posted trashcans with placards plugging "Rationing".

A radio rationing contest was featured over Station WRVA which involved listeners identifying rationed articles from titles of song hits played by organist Eddie Weaver. Edith Lideman, drama critic for the *Times Dispatch,* interviewed the chairman of the local Ration Board on her weekly movie broadcast over WRNL.

Merchant tieups included: Richmond Food Stores, which distributed 500 14 by 22 display cards with tiein copy on the picture; Safeway Stores, which made their own 22 by 28 cards with a scene still reproduction, theatre credits, etc., and the Sunlight Laundry which distributed 5,000 inserts plugging the picture, etc.

As a street ballyhoo, one of the ushers rolled an old tire through the streets with copy reading, "This is rationed—Laughs are not—See," etc

Peters rounded out the campaign by obtaining permission to placard 200 trashcans in the downtown area with copy on the picture and playdates.

Russian City Adopted for "We Will Come Back"

The highlight of Ed Lamoureux' campaign on "We Will Come Back" at the Empire theatre, in Windsor, Ont., was the adoption by the people of the Windsor of the Soviet city of Gomel. Malcolm Ross, executive director of the National Council for Canadian-Soviet Friendship, accepted a scroll from Mayor Arthur J. Reame affirming the desire of localities to assist the people of Gomel in their restoration program. The local papers came through with stories and art on the stunt. Lamoureux also used a teaser campaign in advance.

The Selling Approach

ON NEW PRODUCT

[The material below reflects press books now in preparation and represents the point of view of the distributors' exploiteers about the selling points and special merit of these pictures.]

LADIES COURAGEOUS (Universal): The story concerns the Women's Auxiliary Ferrying Service, now known as the W.A.S.P. (Women's Auxiliary Service Pilots). The approach here should include promotional contacts with girls' schools and clubs, women's organizations and tieups with fashion editors and merchants dealing in feminine accessories. Get posters or cards out to the organizations and big industries employing women. Try to promote a parade with units of the various women's civilian and patriotic volunteer groups for opening night of the picture. Tiein placards and banners should be supplied to the marchers reading, "We are DEDICATED TO the accomplishments of Blanktown women at war. On our way to see . . . etc." If there is a member of the W.A.S.P. in your town, arrange a special night to honor her . . . or her family . . . on the theatre stage. Sponsor a page ad with merchants handling women's clothes, jewelry, cosmetics, etc., tied in with the picture title. Tie in with the various recruiting drives constantly in progress to enlist members in the women auxiliaries of the Armed Forces. Obtain material from the recruiting officers suitable for lobby display and arrange the exhibit dedicated to the Ladies Courageous. This display can be augmented with photos of local women now serving in uniform to lend additional interest.

THE UNINVITED (Paramount): Capitalize on the spook angle here. A stunt is suggested with newspaper cooperation, of obtaining a volunteer to spend a night in an alleged haunted house. Creaky beds, shrieking records, rattling chains and other devices can be employed to scare the candidate, with a newspaper interview arranged for the morning after. Another promotion is search for a local woman who is brave enough to sit alone in the theatre at night to watch a preview of the picture. Ghost ballyhoos can be employed for outside exploitation. Display ads offered by the distributor are very effective and can be supplemented with a strong teaser campaign. Start underlining your ads two weeks in advance with copy, "Your goosepimples will love the Uninvited," etc. Lithographs are suitable for cutouts which can be made into animated displays. Just before your regular trailer is shown darken the theatre and have an usher run across the stage under a green spot with a sheet over him to simulate a ghost. Use a good circular or the exchange herald.

Gilman Promotes Full Page Of Ads for "Joe"

Sam Gilman of Loew's Regent theatre, in Harrisburg, Pa., evolved a tie-up for the War Bond premiere of "A Guy Named Joe." A full page ad in the *Harrisburg Telegraph* addressed to the "Joe's" of Harrisburg urging them to buy extra Bonds and attend the Bond premiere was paid for by patriotic merchants named "Joe," who took only the border for their signatures and addresses.

Brennan Stuffs Ad Reprints In Sunday Newspapers

As part of his campaign in advance of "Thousands Cheer" at the Bay theatre, in Green Bay, Wis., E. R. Brennan had reprints made up of his ad page and then stuffed them in the Sunday newspapers. "Stop, Look and Listen" signs were handed out in the downtown area by attractive girls in uniform, and other teaser cards were distributed for further attention.

Mayer Lands Front Page Break On Child Beauty Contest

Running three-columns on the front page of the *Cleveland News,* Louis E. Mayer at the RKO Palace theatre, in Cleveland, secured a break for his child beauty contest when Ted Fio Rito and Patti Palmer, vocalist in the band, acted as judges in the contest. The story carried over to a back page which featured a three-column cut of the two looking through the photos to select the winner.

Walsh Screens "SeaBees" For Lame Shut-in

The *Pittsburgh Press* of February 15th reported in a news story that "you would have a tough time convincing Jimmy Carrick that the age of miracles is over." John Walsh of the Fulton theatre in that city performed a miracle for the youngster when he arranged for a special screening of "The Fighting SeaBees" at the home of the seven-year old lame shut-in, prior to the picture's opening.

Equipment was set up in young Carrick's home, so that the youngster would have an opportunity to see the film. The stunt received photo coverage in the *Sun-Telegraph,* as well as a three-column photo and news story in the *Pittsburgh Press.*

Rosen Uses Stair Risers

In advance of "Madame Curie" at Loew's Sheridan, in New York City, Robert Rosen used copy on the stair risers to sell the date. Lines such as "Mr. and Mrs. Miniver together again," "A beautiful love story," etc., etc., were eye attractors to entering patrons.

Showmen Set Campaigns for Eastertide

For Eastertide, showmen are already formulating plans for activities at their theatres, repeating devices that proved successful in previous years.

Style shows always popular with patrons may be repeated with tieups arranged with a leading department store for a Spring Cotton Frolic. The merchant displays dresses made from cotton fabrics and an elaboration of the plan would be a fashion show on the stage with models wearing the dresses advertised by the cooperating store.

A tieup could be arranged with a furrier, for example, to have local debs and professional models display the latest models. The merchant paying all expenses of production and advertising. To inject some fun in the activities, the males could be given an opportunity to display their latest models, parading across the stage with audience applause deciding the winners. In all shows, local florists should be promoted for decorations in exchange for credit card. Where lobbies permit, a horticultural exhibit could be held in conjunction with the local garden club.

Ever good for a repeat is the Easter Bonnet contest, in which women design hats. Entry blanks are available at cooperating merchants' stores with the best entires selected for showing in prominent windows. The public is invited to select the funniest, most stylish and the ones made from "leftovers" along the war economy line. Prizes in this connection should be promoted and awarded ahead of Easter.

Where organs are available a community sing is in order. The organs themselves may be decorated with flowers on which amber spots are focused. Personal appearance of a popular local woman harpist playing appropriate Easter music is another suggestion.

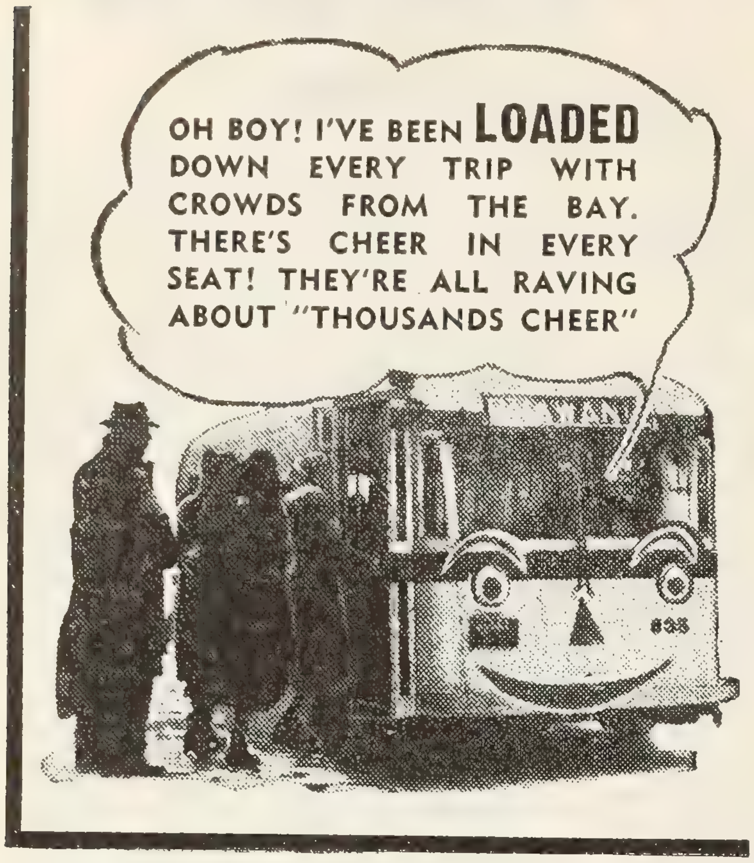
On Easter Sunday, between the hours of two and five in the afternoon, a committee of impartial judges might roam the main streets to select at least 50 best dressed women. Each might be presented with a promoted corsage and card advising that they had been so designated and requesting that they appear on the stage the following Monday. At that time, all selectees should be judged by audience applause, the three best dressed women receiving grand prizes promoted from local merchants.

Adams Sends Special Invites To "The Iron Major"

A special invitation to "The Iron Major" was sent to the athletic department and the R.O.T.C. by Elmer Adams of the Yucca theatre, in Midland, Tex., asking the stars of the team and the outstanding cadets and officers to attend the opening. An auto float was used for a street ballyhoo featuring a giant football and a head cutout of Pat O'Brien.

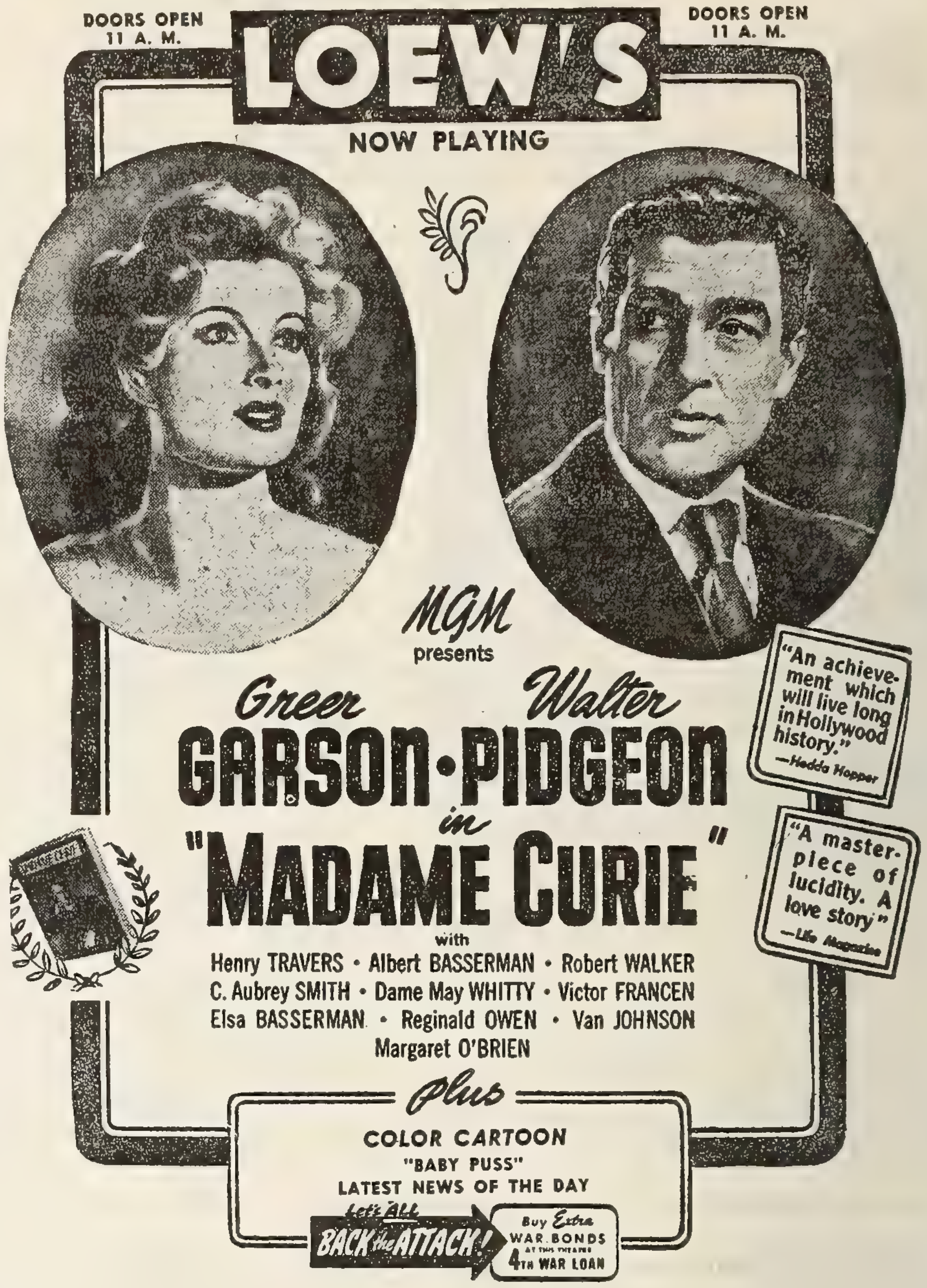
In connection with "Lassie," Elmer was able to get anouncements in all schools and general assemblies through the cooperation of the book review club. Spot announcements were landed over the radio, book tieups with all lending libraries and a special lobby display was used here too.

SHOWMEN DISPLAY ADS


OH BOY! I'VE BEEN LOADED DOWN EVERY TRIP WITH CROWDS FROM THE BAY. THERE'S CHEER IN EVERY SEAT! THEY'RE ALL RAVING ABOUT "THOUSANDS CHEER"
835

Manager Elmer Brennan had this cut made and used it at the bottom of his newspaper ads advertising "Thousands Cheer" at the Bay, Green Bay, Wis.

Right, George Peters, manager of Loew's, Richmond, combined his own ideas with press book material for this attractive ad on "Madame Curie".



DOORS OPEN 11 A. M.

LOEW'S

DOORS OPEN 11 A. M.

NOW PLAYING

MGM presents

Greer Walter

GARSON • PIDGEON

in

"MADAME CURIE"

with

Henry TRAVERS • Albert BASSERMAN • Robert WALKER
C. Aubrey SMITH • Dame May WHITTY • Victor FRANCEN
Elsa BASSERMAN • Reginald OWEN • Van JOHNSON
Margaret O'BRIEN

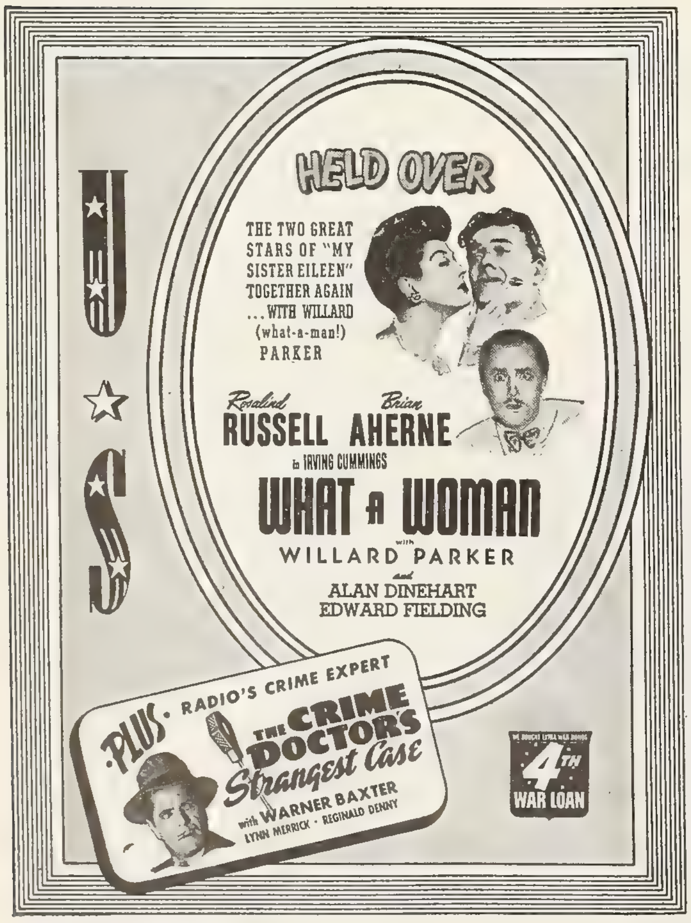
"An achievement which will live long in Hollywood history." —Hedda Hopper

"A masterpiece of lucidity. A love story" —Life Magazine

Plus

COLOR CARTOON
"BABY PUSS"
LATEST NEWS OF THE DAY

Let's ALL BACK the ATTACK! Buy Extra WAR BONDS AT THIS THEATRE 4TH WAR LOAN



U ☆ S

HELD OVER

THE TWO GREAT STARS OF "MY SISTER EILEEN" TOGETHER AGAIN ... WITH WILLARD (what-a-man!) PARKER

Rosalind RUSSELL Brian AHERNE

in IRVING CUMMINGS

WHAT A WOMAN

with WILLARD PARKER

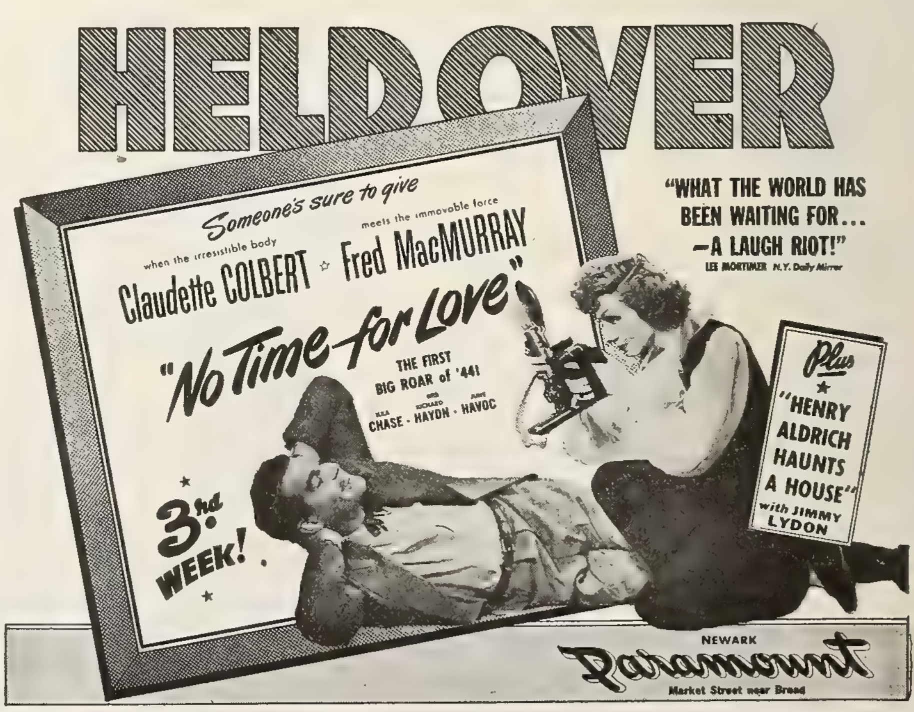
and ALAN DINEHART
EDWARD FIELDING

PLUS • RADIO'S CRIME EXPERT

THE CRIME DOCTOR'S Strangest Case

with WARNER BAXTER
LYNN MERRICK • REGINALD DENNY

WE BOUGHT EXTRA WAR BONDS 4TH WAR LOAN



HELDOVER

Someone's sure to give

when the irresistible body Claudette COLBERT ☆ meets the immovable force Fred MacMURRAY

"No Time for Love"

THE FIRST BIG ROAR of '44!

with ILKA CHASE • RICHARD HAYDN • JUNE HAVOC

"WHAT THE WORLD HAS BEEN WAITING FOR... —A LAUGH RIOT!" LEE MORTIMER N.Y. Daily Mirror

3rd WEEK!

Plus ★ "HENRY ALDRICH HAUNTS A HOUSE" with JIMMY LYDON

NEWARK Paramount Market Street near Broad

Jay Wren, advertising director for the Adams enterprises in New Jersey, submits the above examples of creative display ads. Mr. Wren combines the elements of balance and effective layout designed to catch the reader's eye with forceful simplicity.

War Showmanship Contenders

The showmen listed below have contributed and reported on their campaigns to aid the war effort. Their material is eligible for consideration by the Judges for the Quigley War Showmanship Award.

ELMER ADAMS
Yucca, Midland, Tex.

ROBERT P. BEAMER
Pulaski, Pulaski, Va.

PAUL BINSTOCK
Oceana, Brooklyn, N. Y.

MERLE BLAIR
Regent, Cedar Falls, Ia.

CHARLES BOSHART
Tujunga, Tujunga, Calif.

HARRY BOTWICK
State, Portland, Me.

RUSSELL BOVIM
Ohio, Columbus, O.

JOSEPH BOYLE
Broadway, Norwich, Conn.

JACK CONHAIM
Liberty, Pittsburgh, Pa.

CLAYTON CORNELL
Strand, Amsterdam, N. Y.

ROBERT COX
Kentucky, Lexington, Ky.

SID DICKLER
Belmar, Pittsburgh, Pa.

ARTHUR EGBERTS
State, White Plains, N. Y.

ZEB EPSTIN
Strand, New York City

MILDRED FITZGIBBONS
Roosevelt, Flushing, L. I.

WILLIAM FREEMAN
Bardavon, Poughkeepsie, N. Y.

ARNOLD GATES
Stillman, Cleveland, O.

SAM GILMAN
Regent, Harrisburg, Pa.

FRANCIS GOOCH
Houlton, Houlton, Me.

EDGAR GOTH
Fabian, Staten Island, N. Y.

BEN GRIEFER
Paramount, Newark, N. J.

J. D. HILLHOUSE
State, Galveston, Tex.

E. C. KEENAN
Burns, Newport, Vt.

JAMES KING
Keith Memorial, Boston, Mass.

LOU KLEIN
Luxor, Bronx, N. Y.

SIDNEY J. KLEPER
Bijou, New Haven, Conn.

JOE LEE
Paramount, Brooklyn, N. Y.

JOSEPH LONGO
State, Boston, Mass.

JACK MATLACK
Broadway, Portland, Ore.

ED MAY
Russell, Maysville, Ky.

MAX MINK
Fordham, Bronx, N. Y.

JERRY MONTIZAMBERT
Napa, Napa, Calif.

DAN C. NEAGLEY
Criterion, Bridgeton, N. J.

JOSEPH D. NEVISON
Bromley, Philadelphia, Pa.

GEORGE OLSEN
Madera, Madera, Calif.

DAVE PERKINS
Ritz, Lyndhurst, N. J.

GEORGE PETERS
Loew's, Richmond, Va.

LESTER POLLOCK
Loew's, Rochester, N. Y.

SYDNEY J. POPPAY
Majestic, Gettysburg, Pa.

RAY POWELL
Warner, West Chester, Pa.

TED RODIS
Broadway, Astoria, L. I.

ROBERT ROSEN
Sheridan, New York City

EARL RUTLEDGE
Indiana, Indianapolis, Ind.

JOE SAMARTANO
Palace, Meriden, Conn.

JEROME SCHUR
Laconia, Bronx, N. Y.

CHUCK SHANNON
Shea's, Buffalo, N. Y.

CHARLES B. TAYLOR
Columbia, Sharon, Pa.

Contention for Quigley War Award at Peak

Only three months have elapsed since the competition for the 1944 Quigley War Showmanship Award got underway and already the entries received by the Judges Committee have exceeded the number of contributions of previous years.

Campaigns submitted include activities in behalf of salvage drives, recruiting drives and various other endeavors in furtherance of the war effort with especial accent on the Fourth War Loan Drive.

A number of the campaigns include novel diversity and all indicate the tremendous effort extended to reach and exceed established sales quotas.

Distributes Memorial Prayer To Bond Purchasers

Gene Keenan at the Burns theatre, in Newport, Vt., to stimulate the sale of Bonds in his area distributed to each purchaser a copy of a Memorial Prayer, which is a salute to the heroic dead at the American Cemetery at Guadalcanal. The prayer had been brought home by the son of Ernest Burgess, doorman at the theatre. His son, Staff Sgt. Walter Burgess, led the assault waves on Munda, fought on Guadalcanal and New Georgia, and was wounded and is home on extended leave. Burgess and Pvt. Henry Champagne, another local boy, told of their experiences on stage the night of the drive.

Ray Powell at the Warner theatre, in West Chester, Pa., arranged for the students at the high schools to cooperate in the sale of Bonds, this netting him nearly $50,000 worth of Series E Bonds. In connection with his Bond Premiere, Powell grossed $1,331,400 in Bond sales; the population of the town is 12,000.

As vice-chairman of the War Activities Committee for the town of Houlton, Maine, Francis Gooch at the Houlton theatre reports that the campaign was most successful, since a total of $800,000 was sold to 8,000 people. Francis addressed the Rotary Club, helped organize and conduct a Bond rally at two of the high schools, in addition to covering the local grade schools. A Bond premiere at the theatre netted $102,000 in purchases, and a parade was held to open the ceremonies. Cooperation of women's organizations was enlisted, newspaper ads all carried copy, the permanent Bond booth in the lobby was redecorated for the occasion, and War Loan trailers, news reel clips, etc., were shown on the screen.

Repeats Successful Bond Auction

Julius Lamm at Warner's Uptown theatre, in Cleveland, repeated his Bond auction sale of last year, which again proved highly successful. Three weeks in advance, Julius promoted local merchants for various articles of merchandise ranging from $5 in value up to $100. All the articles were displayed in his foyer two weeks ahead, a special trailer was made up selling the auction and a jeep was promoted, with a loud speaker, to tour the city heralding the special show. The jeep was driven by a soldier, accompanied by a WAC, SPAR or WAVE. An experienced auctioneer conducted the auction and Lamm had three people in each aisle as runners to act as messengers between the auctioneer and the patron.

Russ Bovim at Loew's Ohio, in Columbus, landed publicity when Pvt. Don Tanner, former student assistant manager, was home on furlough and posed in front of the seating board. William Freeman at the Bardavon, in Poughkeepsie, N. Y., divided his board into three sections $18.75; $37.50 and $75. As each Bond was sold, a different color star for each price Bond was pasted on the seat to denote the sale. Earle Rudledge at the Indiana, in Indianapolis, also had a giant setpiece of his seating plan and as each Bond was sold, a star was affixed to one of the seats on the board.

Dan C. Neagley at the Criterion theatre, in Bridgeton, N. J., worked with Mayor Aitken, as co-chairman of the drive. Abundant newspaper coverage was landed and one of the highlights of Neagley's rally was the promotion of 25 alarm clocks from a local merchant, which were awarded to people who purchased the greatest number of Bonds during the drive. Art and stories were also landed when the grandmother of a local hero came to the theatre with 1,875 pennies and purchased a Bond.

School Program Arranged In Lexington by Cox

Bob Clark, at the Kentucky, in Lexington, Ky., who had been appointed publicity chairman of the WAC, arranged for changing the name of Main Street to "Bond Drive" during the month. The Mayor issued a proclamation and much newspaper publicity was derived. A school program was set up with many activities planned including a War Stamp jamboree at the theatre, poster contests, Bond auctions, individual and room contests with promoted prizes, all of which came in for publicity. In addition, a Victory lunch was held at $100 per plate, local heroes attending to bolster sales.

J. D. Hillhouse at the state theatre, in Galveston, Tex., enlisted the support of the local Boy Scouts by promising a free show to each scout who brought five Bond buyers into the theatre. Hillhouse reports the kids going to town on the deal, so he came

(*Continued on following page, column 1*)

Theatremen Vie For Recognition In War Awards

(*Continued from previous page*)

through with the showing of "Henry Aldrich, Boy Scout," for their efforts. This brought front page publicity for the theatre.

Jack Conhaim at the 924-seat Liberty theatre, in East Liberty, Pittsburgh, arranged a Bond auction which was sponsored by the Chamber of Commerce and assisted by the Minute Women and AWVS. To acquaint patrons of the auction, merchants came through with a co-op page of ads, stores displaying the merchandise to be auctioned in their windows. Bob Prince, Pittsburgh radio star, introduced East Liberty's own war heroes from the stage the night of the auction and Jack reports Bond sales totaling $227,825.

Robert Beamer at the Pulaski theatre, in Pulaski, Va., reports that in his 845-seat house a grand total of $561,625 in Bonds were sold during the drive. Bob also sent along tear sheet of a recent five column ad which was run by his theatre in one of the local dailies urging the purchase of Bonds.

Cornell Worked with Student Bond Committee

A portion of Clay Cornell's Bond selling activity at the Schine Strand, in Amsterdam, N. Y., was directed at school children. Clay appeared at the school one half hour ahead of first class time and with the cooperation of the student Bond committee, delivered Bonds to the students on the spot. The setup worked efficiently with the applications and money going down the line and the student walking away with his Bond, all in about five minutes time. This supplanted the school's system whereby students left their cash with an appointed teacher, who in turn had to issue a receipt prior to going to a bank or postoffice and getting the Bonds. The schools have pledged to give Cornell their entire future Bond business.

Another manager to stage an auction was Joseph D. Nevison at the Warner Bromley, in Philadelphia, his auction being sponsored by the Broad and Olney Merchants Association. Mimeographed fliers were mailed by the sponsors to member stores and the auctioneering itself was handled by Joseph Knable, Director of Special Events, Treasury Department. Patrons contributed German helmets, kits, etc., and a local war hero spoke from the stage and auctioned off his own helmet.

Botwick Aids Drive For WAC Recruits

As part of the WAC's plan to further WAVE enlistments, tied in with the Navy-produced film about the WAVES, "Chief Neely Reports to the Nation," a special preview was arranged in Portland, Maine, by Harry Botwick, manager of the Strand and Public Relations Director of the WAC in that area. A full-page co-operative ad was promoted, special publicity landed in all newspapers, the marquee plugged the stunt, special preview was held for Navy officials and mention of the reel was made in all newspaper ads.

SHOWMEN PERSONALS

IN NEW POSTS: Len Fried, Paramount, Waterloo, Ia. Charles Decker, of New York, has joined the William Goldman circuit in Philadelphia as rotating manager, succeeding Oscar Althoff, who left to manage the Crescent, West Collingswood, N. J. Charles Collins, Madison, Detroit. Frank Costello, Aldine, Philadelphia. Albert Rosenthal, Columbia, Philadelphia. Edward Rosen, Model, Philadelphia. Charles Cohen, Cross Keys, Philadelphia. Samuel Kirsch, student manager, Diamond, Philadelphia. Al LaFlamme of the Madison, Albany, goes to the Ritz, succeeding Jules Curley, who goes to the Keeney, Elmira. Curley succeeds Mel Conhaim, who goes to the Warner Studio to enter production.

ASSISTANT MANAGERS: Cecil Allard, RKO Schubert, Cincinnati. Harry Wachendorf, Lyric, Cincinnati. Alexander Harrison, Marble Hill, New York City. Harry Tane, Orpheum, New York City. Allan Platt, Franklin, Bronx, N. Y.

HAPPY BIRTHDAY: Harold D. Van Vorst, Allan Claypool, Harold W. Frakes, Jane Meisel, Henry Bettendorf, Emerson L. Carter, John Esposito, Edward Purcell, Leslie McEachern, Jack Van Borssum, Benjamin J. Smart, William J. Hamborsky, Albert C. Detwiler, Archie B. Holt, E. G. Jackson. George D. Seymour, James Anderson, Hazel Van Allen, Howard Hilderbrandt, William A. Berns, Frank A. Millspaugh, Martin F. Smith, Ben Bloomfield, J. A. Klink, James M. Sanderson, Wallace H. Akin, Lawrence J. Dandeneau, Alberto Monroy, Leon Pickle, James H. Tobin, Charles H. Gibson, R. L. Nichols, Henry Eytinge, R. Borst, Frank Schellinger, J. E. McKinstry, Andrew Gibson, H. Arthur Leatherman, Herman Berlin, Jr., Herb Righthand, Gabriel Rosenthal, Garnet M. Wright, Sam Gilman.

IN THE SERVICE: Maurice Crew, Tri-States Paramount theatre, Waterloo, Ia.

SHOWMEN'S CALENDAR: May 1, May Day, Child Health Day, Dewey's Victory in Manila; 6th, Robert Peary born, 1854 (discovered North Pole); 7th, National Music Week; 11th, Minnesota admitted to Union, 1858; 12th, Florence Nightingale born, 1820 (founded Modern Nursing); 13th, Jamestown settled, 1607; 14th, Mothers' Day; First Constitutional Convention, 1887; 23rd, Capt. Kidd, famous pirate, executed in England, 1701; 24th, First telegraph message sent, 1884; Brooklyn Bridge opened, 1883; 30th, Memorial Day.

Kids Cooperate with Wilson On Salvage Matinee

H. F. Wilson at the Regent theatre, in Brockville, Ontario, recently held a paper salvage matinee for kids, which proved highly successful, over 32,000 pounds of paper having been collected. Wilson started advertising through the lower schools three weeks in advance of the show, prizes were awarded at each school for the children bringing in the most amount of paper. Prizes were also promoted from local merchants to be given away as door prizes. Wilson reports that since he only seats 1,000 he was forced to turn away some of the kids. The scrap was turned over to the local salvage committee.

Audrey Miller, manager of the Bay theatre, Green Bay, Wis., is shown with trophy placque awarded to her by Standard Theatres Co. for outstanding showmanship. Award is made yearly to circuit manager whose exploitation merits exceptional recognition. She is first woman to achieve this distinction.

Round Tablers' Polio Activities

In connection with his recent March of Dimes collection at the Magnet theatre, Claremont, N. H., H. J. Cahalan collected $300 in three days. To acquaint his patrons with information, he ran a box in the local paper reading: "Thank You! On behalf of the March of Dimes campaign, I wish to thank our patrons who generously contributed $300 to this drive." The box was signed by the manager.

Sid Kleper at Loew's Poli-Bijou, in New Haven, Conn., arranged with the Yale Branch of the Metropolitan Life Insurance Company to have 40 of their salesmen, who visit hundreds of homes a week, participate in the March of Dimes drive. These men were supplied with the slot coin cards and solicited their accounts and friends. The Women's Auxiliary of the Harry Bartlett Post of East Haven also aided in the theatre collections.

Delbridge Lands Photo Breaks in Dailies

Tom Delbridge at Loew's Vendome, in Nashville, Tenn., landed newspaper breaks in advance of the opening of his March of Dimes drive, one of which featured a two column cut of Greer Garson and Nicholas M. Schenck, national chairman, looking over the pressbook. The caption informed readers that the pair were discussing the short Miss Garson appeared in to put over the drive.

In Rochester, N. Y., Lester Pollock utilized a horse-drawn truck on which was a giant setpiece which plugged the National Foundation for Infantile Paralysis, as a street ballyhoo. The truck covered the downtown area as well as outlying sections attracting considerable attention.

PICTURE GROSSES

A statistical compilation and comparison of Box-Office Performance in first-run theatres

Figures directly below picture title compare dollar gross with average gross and show relative percentage of all engagements tabulated.

Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending October 31, 1943.

SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.

GUNG HO (Univ.)

Final Reports:

Total Gross Tabulated	$498,100
Comparative Average Gross	396,100
Over-all Performance	125.7%

BALTIMORE—Keith's	107.9%
CHICAGO—Palace, 1st week	141.6%
(DB) Swingtime Johnny (Univ.)	
CHICAGO—Palace, 2nd week	129.1%
(DB) Swingtime Johnny (Univ.)	
CHICAGO—Grand, MO, 1st week	87.9%
(DB) Swingtime Johnny (Univ.)	
CINCINNATI—RKO Palace	122.4%
CINCINNATI—RKO Shubert, MO 1st week	120.3%
DENVER—Paramount, 1st week	120.0%
DENVER—Paramount, 2nd week	169.3%
(DB) Charlie Chan in Secret Service (Mono.)	
INDIANAPOLIS—Indiana	116.3%
(DB) Moonlight in Vermont (Univ.)	
INDIANAPOLIS—Lyric, MO 1st week	91.8%
(DB) Moonlight in Vermont (Univ.)	
KANSAS CITY—Esquire	125.0%
KANSAS CITY—Uptown	97.2%
MILWAUKEE—Warners	108.8%
MILWAUKEE—Alhambra, MO 1st week.	103.0%
(DB) Hat-Check Honey (Univ.)	
NEW HAVEN—Roger Sherman	107.1%
(DB) Sing a Jingle (Univ.)	
NEW YORK—Criterion, 1st week	197.3%
NEW YORK—Criterion, 2nd week	157.8%
NEW YORK—Criterion, 3rd week	131.5%
NEW YORK—Criterion, 4th week	106.5%
OMAHA—Omaha	115.1%
PHILADELPHIA—Fox	129.2%
PITTSBURGH—Fulton, 1st week	172.8%
PITTSBURGH—Fulton, 2nd week	104.9%
PROVIDENCE—Majestic	121.4%
(DB) Hi Goodlookin' (Univ.)	
PROVIDENCE—Carlton, MO 1st week	105.0%
(DB) Hi Goodlookin' (Univ.)	
SEATTLE—Orpheum, 1st week	113.6%
SEATTLE—Orpheum, 2nd week	94.7%
ST. LOUIS—Fox	106.9%
(DB) Moonlight in Vermont (Univ.)	
ST. LOUIS—Shubert, MO 1st week	106.5%
(DB) Around the World (RKO)	
TORONTO—Uptown	101.0%
WASHINGTON—RKO Keith's	125.0%

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THE MIRACLE OF MORGAN'S CREEK (Para.)

Intermediate Reports:

Total Gross Tabulated	$728,300
Comparative Average Gross	585,400
Over-all Performance	124.3%

BALTIMORE—Stanley	118.3%
BOSTON—Metropolitan	126.3%
(DB) The Ghost That Walks Alone (Rep.)	
CLEVELAND—Loew's State	94.7%
CLEVELAND—Loew's Stillman, MO 1st week	120.0%
DENVER—Denham, 1st week	158.6%
DENVER—Denham, 2nd week	105.7%
DENVER—Denham, 3rd week	144.2%
(DB) Timber Queen (Para.)	
DENVER—Denham, 4th week	62.5%
(DB) Timber Queen (Para.)	
KANSAS CITY—Newman, 1st week	152.5%
KANSAS CITY—Newman, 2nd week	110.1%
KANSAS CITY—Newman, 3rd week	93.2%
MINNEAPOLS—State	104.8%
MINNEAPOLIS—Lyric, MO 1st week	89.3%
NEW HAVEN—Loew's Poli	111.1%
(DB) Minesweeper (Para.)	
NEW HAVEN—Paramount, MO 1st week	80.0%
(DB) Minesweeper (Para.)	
NEW YORK—Paramount, 1st week	157.2%
(SA) Johnny Long's Orch., Hazel Scott, others	
NEW YORK—Paramount, 2nd week	160.3%
(SA) Johnny Long's Orch., Hazel Scott, others	
NEW YORK—Paramount, 3rd week	133.6%
(SA) Johnny Long's Orch., Hazel Scott, others	
NEW YORK—Paramount 4th week	111.6%
(SA) Johnny Long's Orch., Hazel Scott, others	
NEW YORK—Paramount, 5th week	113.7%
(SA) Johnny Long's Orch., Hazel Scott, others	
OMAHA—Orpheum	92.9%
(DB) Larceny with Music (Univ.)	
PROVIDENCE—Strand	142.8%
ST. LOUIS—Fox	96.2%
(DB) Timber Queen (Para.)	
WASHINGTON—Earle, 1st week	119.2%
(SA) Vaudeville	
WASHINGTON—Earle, 2nd week	98.9%
(SA) Vaudeville	
WASHINGTON—Metropolitan, MO 1st week	111.1%

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A GUY NAMED JOE (MGM)

Intermediate Reports:

Total Gross Tabulated	$924,000
Comparative Average Gross	763,700
Over-all Performance	120.9%

BALTIMORE—Century, 1st week	120.6%
BALTIMORE—Century, 2nd week	97.7%
BALTIMORE—Century, 3rd week	69.0%
CINCINNATI—RKO Palace	136.0%
CINCINNATI—RKO Shubert, MO 1st week	129.6%
CLEVELAND—Loew's States, 1st week	144.7%
CLEVELAND—Loew's State, 2nd week	105.2%
CLEVELAND—Loew's Stillman, MO 1st week	115.0%
INDIANAPOLIS—Loew's, 1st week	118.3%
INDIANAPOLIS—Loew's, 2nd week	95.6%
INDIANAPOLIS—Lowe's, 3rd week	70.0%
KANSAS CITY—Midland, 1st week	146.0%
KANSAS CITY—Midland, 2nd week	89.8%
NEW HAVEN—Loew's Poli	146.6%
NEW HAVEN—College, MO 1st week	157.1%
NEW YORK—Capitol, 1st week	137.0%
(SA) Kathryn Grayson, Richard Himber's, Orch., others	
NEW YORK—Capitol, 2nd week	130.4%
(SA) Kathryn Grayson, Richard Himber's, Orch., others	
NEW YORK—Capitol, 3rd week	128.6%
(SA) Kathryn Grayson, Richard Himber's, Orch., others	
NEW YORK—Capitol, 4th week	125.2%
(SA) Kathryn Grayson, Richard Himber's, Orch., others	
NEW YORK—Capitol, 5th week	121.7%
(SA) Kathryn Grayson, Richard Himber's, Orch., others	
NEW YORK—Capitol, 6th week	118.2%
(SA) Kathryn Grayson, Richard Himber's, Orch., others	
NEW YORK—Capitol, 7th week	86.9%
(SA) Kathryn Grayson, Richard Himber's, Orch., others	
PHILADELPHIA—Stanley	159.0%
PITTSBURGH—Penn, 1st week	128.2%
PITTSBURGH—Penn, 2nd week	87.1%
PRORVIDENCE—Loew's State, 1st week	141.2%
PROVIDENCE—Loew's State, 2nd week	101.6%
ST. LOUIS—Loew's State, 1st week	142.8%
ST. LOUIS—Loew's State, 2nd week	100.5%
ST. LOUIS—Loew's Orpheum, MO 1st week	133.8%
WASHINGTON—Loew's Palace	126.3%

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ALI BABA AND THE FORTY THIEVES (Univ.)

Intermediate Reports:

Total Gross Tabulated	$333,800
Comparative Average Gross	288,400
Over-all Performance	115.0%

BALTIMORE—Keith's, 1st week	130.2%
BALTIMORE—Keith's. 2nd week	100.7%
CINCINNATI—RKO Grand	169.4%
CLEVELAND—Hippodrome	104.0%
CLEVELAND—Allen, MO 1st week	111.7%
CLEVELAD—Warner's Lake, MO 2nd week	109.3%
DENVER—Denver, 1st week	131.1%
(DB) Casanova in Burlesque (Rep.)	
DENVER—Denver, 2nd week	92.9%
(DB) Casanova in Burlesque (Rep.)	
DENVER—Esquire, 1st week	122.2%
(DB) Casanova in Burlesque (Rep.)	
DENVER—Esquire, 2nd week	77.7%
(DB) Casanova in Burlesque (Rep.)	
DENVER—Aladdin, MO 1st week	116.0%
(DB) Casanova in Burlesque (Rep.)	
DENVER—Rialto, MO 2nd week	152.0%
(DB) Casanova in Burlesque (Rep.)	
INDIANAPOLIS—Indiana	120.6%
(DB) She's For Me (Univ.)	
INDIANAPOLIS—Lyric, MO 1st week	91.7%
(DB) She's For Me (Univ.)	
KANSAS CITY—Esquire	113.6%
KANSAS CITY—Uptown	91.6%
PHILADELPHIA—Stanley, 1st week	132.5%
PHILADELPHIA—Stanley, 2nd week	81.0%
PITTSBURGH—Harris, 1st week	163.3%
PITTSBURGH—Harris, 2nd week	94.0%
PITTSBURGH—Senator, MO 1st week	105.8%
PROVIDENCE—RKO Albee, 1st week	132.8%
(DB) Moonlight in Vermont (Univ.)	
PROVIDENCE—RKO Albee, 2nd week	76.2%
(DB) Moonlight in Vermont (Univ.)	
SEATTLE—Orpheum	145.0%
ST. LOUIS—Ambassador	110.0%
(DB) Weekend Pass (Univ.)	
TORONTO—Uptown, 1st week	175.0%
TORONTO—Uptown, 2nd week	115.3%

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IN OUR TIME (WB)

Intermediate Reports:

Total Gross Tabulated	$550,300
Comparative Average Gross	547,200
Over-all Performance	100.5%

BALTIMORE — Stanley	106.5%
BUFFALO—Buffalo	105.1%
(DB) Cry "Havoc" (MGM)	
BUFFALO—Hippodrome, MO, 1st week	92.7%
INDIANAPOLIS—Circle	84.7%
(DB) Swingtime Johnny (WB)	
LOS ANGELES—Warner's Downtown, 1st week	95.7%
LOS ANGELES—Warner's Downtown, 2nd week	89.8%
LOS ANGELES—Warner's Downtown, 3rd week	68.4%
LOS ANGELES—Warner's Hollywood, 1st week	97.0%
LOS ANGELES—Warner's Hollywood, 2nd week	91.1%
LOS ANGELES—Warner's Hollywood, 3rd week	79.4%
LOS ANGELES—Warner's Wiltern, 1st week	107.2%
LOS ANGELES—Warner's Wiltern, 2nd week	87.5%
LOS ANGELES—Warner's Wiltern, 3rd week	84.2%
MILWAUKEE—Warner	112.2%
(DB) Weekend Pass (Univ.)	
MILWAUKEE—Alhambra, MO 1st week	113.4%
(DB) Weekend Pass (Univ.)	
NEW HAVEN—Roger Sherman, 1st week	100.0%
(DB) The Falcon and the Coeds (RKO)	
NEW HAVEN—Roger Sherman, 2nd week	78.5%
(DB) The Falcon and the Coeds (RKO)	
NEW YORK—Strand, 1st week	117.3%
(SA) Ina Ray Hutton's Orch., Three Stooges, others	
NEW YORK—Strand, 2nd week	117.7%
(SA) Ina Ray Hutton's Orch., Three Stooges, others	
NEW YORK—Strand, 3rd week	93.4%
(SA) Ina Ray Hutton's Orch., Three Stooges, others	
NEW YORK—Strand, 4th week	78.2%
(SA) Ina Ray Hutton's Orch., Three Stooges, others	
PHILADELPHIA—Mastbaum, 1st week	155.5%
PHILADELPHIA—Mastbaum, 2nd week	106.6%
PHILADELPHIA—Mastbaum, 3rd week	105.0%
ST. LOUIS—Ambassador	100.6%
(DB) Men on Her Mind (PRC)	
WASHINGTON—Earle, 1st week	116.7%
(SA) Vaudeville	
WASHINGTON—Earle, 2nd week	88.8%
(SA) Vaudeville	

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Air Express Predicts Big Post-War Service

"Vision Unlimited," a booklet issued by the Railway Express Agency and containing some of the highlights of the Air Express service from its inception in 1910, was published this week. In a glimpse of things-to-come, "Vision Unlimited" predicts a new kind of airline schedule in post-war times. "We will see a package that your Railway Express Agency driver picks up in the morning, opened in Moscow or Brisbane or Fairbanks, Alaska, tomorrow."

Limitations on what can be shipped by air after the war are very few, says the booklet. Goods will range from items that are very light to heavy machine parts.

Only things of extreme bulk or weight cannot be accommodated. In cargo compartments alone, airliners now carry up to 3,000 pounds and when passenger cabins are partly or wholly given over to express, an increase up to three tons is possible.

Chicago's Empress To Change Policy

The Empress theatre, once Chicago's only South Side burlesque house, will revert to combination burlesque and motion pictures on March 24, it is announced by Van A. Nomikos, president and general manager of the Nomikos circuit. For many years prior to its recent policy of double features during the week and vaudeville on weekends, the Empress was solely devoted to burlesque. N. S. Barger, who has been at the Loop's Rialto theatre for 11 years, now will become co-manager of the Empress under its new plan.

Ohio Key Situations Shift to Central Time

All key situations and the majority of smaller communities in Ohio will change from Central War Time to Eastern War Time between now and May 1, it was disclosed in a survey by the Ohio State Council of Retail Merchants, in Columbus. Cities which will remain on Eastern War Time the year 'round are Ashtabula, Bellaire, Conneaut, East Liverpool, Martins Ferry, Steubenville and Willard. Towns which do not plan to change to Central War Time are Bryan, Wauseon and Urbana.

Expand Readers' Staff

Warner Brothers' reading staff in New York is being expanded to expedite the coverage of story material, it is announced by Jacob Wilk, eastern production manager. May Ross has joined Helen Maloney and Marian Wightman as members of the staff under Ellingwood Kay. Another addition will be made within the week. Curtailment of galley proofs by book publishers in recent months has made it advisable to speed examination of advance proofs by increased coverage in the East.

Legg Preparing Short

Stuart Legg, editor of "The World in Action" series, reports he is preparing for release "The Battle of Europe," showing the Allied air offensive over Nazi Europe. The film is scheduled as the next release in "The World in Action" series, produced by the National Film Board of Canada and distributed by United Artists in the United States, England, Mexico, Central and South America, Australia, New Zealand and South Africa.

Navy League Aids Film

Cooperation with Warners on "Destination Tokyo" was urged this week by the Dominion Council of the Navy League of Canada in a bulletin to its 421 branches throughout the Dominion, under an arrangement with Vitagraph, Ltd., distributors of Warner product in Canada, whereby a special Navy League trailer will follow each showing of the feature.

PRODUCT DIGEST

In This Week:

SHOWMEN'S REVIEWS

SHORT SUBJECTS

RELEASE CHART BY COMPANIES

SERVICE DATA

THE RELEASE CHART

Reviews

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

(Running times in all instances are the official times given by the distributors.)

It Happened Tomorrow

(UA-Pressburger)

Variations on a Theme

Acknowledging their debt to several writers who have used the idea before, Dudley Nichols and Rene Clair have built a delightful comedy around the man who saw tomorrow's newspaper. It is farce straight through, satiric at times and frankly slapstick on occasion but it is uncommonly gay with surprises that should keep the chuckles coming and the ticket offices singing a merry tune.

Dick Powell, who is unusually effective as the guileless cub reporter, sees not one but three newspapers on the day before they appear on the stands. The first lands him in jail, the second brings him out a hero and the third, reporting his death in a gun battle, turns out to be a happy exaggeration.

His charming accomplice in crime is Linda Darnell, a girl from a mind-reading act, whose familiarity with the supernatural breeds a whole-hearted contempt for the weird story. Unwittingly, she provides ample evidence to prove it, but right up to their golden wedding anniversary—on which the picture opens—she has steadfastly refused to make the foolishness public.

Jack Oakie, as the more imposing half of the clairvoyance show, adds some ripe comedy, a bit outside of his usual ingenuous line, while Edgar Kennedy, at the head of a troupe of Keystone Cops, fumbles with splendid aplomb.

But over and above the abilities of the cast are the artful ministrations of Rene Clair, who keeps a borrowed idea fresh with deft touches and inspired timing.

Arnold Pressburger's production is a triumph of consistent entertainment—a rare feat for screen fantasy.

Seen in the home office projection room. Reviewer's Rating: Excellent.—E. A. CUNNINGHAM.

Release date, not set. Running time, 84 min. PCA No. 9869. General audience classification.

Larry Stevens ....Dick Powell
Sylvia ....Linda Darnell
Cigolini ....Jack Oakie
Edgar Kennedy, John Philliber, Edward Brophy, George Cleveland, Sig Ruman, Paul Guilfoyle, George Chandler, Eddie Acuff, Marion Martin, Jack Gardner, Eddie Coke, Robert Homans, Robert Dudley, Emma Dunn.

The Memphis Belle

(WAC-Paramount)

Superb Aviation Report

A film which tells more about the bombing of Germany than a thousand headlines has been made for the Army by one of Hollywood's top craftsmen. Lieutenant Colonel William Wyler, producer of "Mrs. Miniver," and an Academy Award winner, tells the story of the Eighth Air Force with a vividness which makes this film an outstanding war documentary and with a cinematic drama which surpasses all fictional aviation films.

Heroes and center of the story are the Flying Fortress "Memphis Belle" and her crew, who battled through 25 missions over Germany. They are the focus for the amazingly complicated system of planning and preparation behind every bombing flight.

In beautiful Technicolor Colonel Wyler and his crew of Hollywood professionals, who volunteered for the duration, picture the transformation of English countryside into a front line of huge airdromes. They join the briefing for a flight over Wilhelmshaven, follow the young crews to their planes, and pause in tribute to the ground crews who keep the giant aircraft "flying sweet."

Then, in some of the most spectacular aerial film ever made, the camera sweeps across the Channel with the air fleet to bomb the Nazi naval base from 25,000 feet. The close formations, swirling vapor trails, blue sky and high cloud formation dotted with ugly black shell smoke are a spectacular background. Audiences see the bombing of the Nazi base, then the fighters sweep in. Film from many air fights is skillfully edited into a coherent story of war five miles in the sky. You will remember a wounded Fortress, wobbling downward, leaving a thin trail of parachute dots.

Home again losses are assayed and in pictures of the wounded, the shattered planes and gaps in the ranks the sacrifices of war over Europe are all too clear. It is a report which every American should see.

The Wyler supervision, the work of many camera crews, narrative written by Tech. Sergeant Lester Koenig, and music by Corporal Gail Kubik are in happy combination. Major Rudolph Ising provided animated tactical maps and Captain William Clothier and Lieutenant Harold Tannenbaum, killed in action, assisted on photography. Staff Sergeant Lynn Harrison and Corporal Pierre Wilson were cutters. All are from Hollywood.

Previewed with a WAC exhibitor committee at the Paramount home office. All were deeply impressed. Reviewer's Rating: Excellent.—JOHN STUART, JR.

Release date, April 14, 1944. Running time, 41 min. General audience classification.

Up in Mabel's Room

(UA-Small)

Vintage Bedroom Farce

Exhibitors can prove to themselves with this picture that old and tried entertainment formulae still can't miss. Edward Small, producer, and Allan Dwan, director, proved it Monday night to trade press reviewers with screams of laughter, all in the right spots, from a New York neighborhood audience who hadn't expected to see it and whose reaction started with the title and carried through 76 minutes to the closing.

Happily Mr. Small and Mr. Dwan chose not to streamline the 17-year-old farce. It is presented almost exactly in the form which made it the most successful of the series of bedroom comedies which kept Broadway audiences happy in the middle and late 1920's. The dialogue and implications have been scrubbed roughly but enough to make them acceptable to average screen audiences, and a dream sequence, apparently inevitable in this year's releases, has been added. Otherwise it's unchanged.

The story, of course, is the one about the bridegroom who tries to keep his wife from knowing about an intimate present he gave, some years before his marriage, to a woman now engaged to marry his friend. Two other happy marriages and one romance are nearly wrecked before the husband's fumbling attempts to convince his wife and mother-in-law of his innocence succeed.

The principals in the cast all handle their parts competently, although striving at times too much for reality which never is really necessary. Mischa Auer's zany antics are a relief for those seeking more modern comedy. The sets and women's gowns are lavish.

Exhibitors should try to see the picture with an audience before judging it.

Reviewed at Loew's Sheridan, in New York's Greenwich Village, to the reaction noted. Reviewer's Rating: Good.—JAMES D. IVERS.

Release date April 7, 1944. Running time, 76 min. PCA No. 9822. Adult audience classification.

Geraldine Ainsworth.................Marjorie Reynolds
Gary Ainsworth...........................Dennis O'Keefe
Mabel Essington............................Gail Patrick
Boris ....Mischa Auer
Charlotte Greenwood, Lee Bowman, John Hubbard, Binnie Barnes, Janet Lambert, Fred Kohler, Jr., Harry Hayden.

Heroes Are Made

(Artkino Pictures)

Russian Feature

Out of Russia there has come a whale of an action picture, offering drama, and at times melodrama, at its best. The propaganda blends neatly enough with the plot and rarely strikes a discord. As for the story, it suffers from past usage, thereby slightly dulling the suspense, but thanks to superb direction and camera work and acting, this film fare as entertainment actually bogs down only in retrospect.

The picture is an adaptation of a novelized autobiography by one Nikolai Ostrovsky, who died in 1936 at the age of 32, a Soviet "ideal youth," who at 15 was a Red Army fighter and lent a sanguinary hand to the ousting of the Kaiser's troops from the Ukraine.

The hero of the book and the film is Pavel Korchagin, and the role is played on the screen to the very hilt by the youth V. Perist-Petrenko, who gets support equal to his own abilities from D. Sagal, who might be described as Russia's Ronald Colman. The heroine, who is listed as I. Fedotova, is not only a fine actress but has box office appeal, another way of saying sex appeal, in any language.

As for the plot, it is concerned with the boys of a Russian village, led by Pavel, who join their adult brothers-in-arms of the Red Army, to fight and defy the Boche of World War I. The concoction of history and biography mixed with fiction has resulted in plenty of action, and for foreign language film-goers in search of entertainment, sure-fire fare.

Exploitation for this picture should be designed to make it clear that in spite of the title, "Heroes Are Made," this is not a documentary film showing young Russians being molded into heroes, but bang-up screen drama.

Seen at the Stanley theatre in New York City. Reviewer's Rating: Good.—Bert Hicks.

Release date, March 15, 1944. Running time, 74 min. General audience classification.

Pavel Korchagin ....V. Perist-Petrenko
The Sailor ....D. Sagal
Tonia ....I. Fedotova
V. Bubnov, V. Krasnovitzky, A. Dunaysky, A. Khvilia, B. Runghe, V. Balashov.

Lady in the Death House

(PRC Pictures)

Mystery Drama

Although based on a well-worn plot, "Lady in the Death House" is lifted from a low niche to a fairly high one among mystery-dramas due to performances, editing, smooth direction and production values in keeping with the category for which it is intended.

Jean Parker, playing a girl convicted of a murder which she did not commit, is saved from being electrocuted by Douglas Fowley, her research scientist sweetheart, in his capacity as executioner. Lionel Atwill, a criminologist and narrator of the flash-back story, solves the slaying and obtains a confession from the real murderer, a friend of Miss Parker's giddy sister, Marcia Mae Jones.

Although the death house scenes lag considerably, due to an apparent effort to give them a processional solemnity hardly true to life, the remainder of the footage provides sufficient well-paced action and tense moments well played and directed to make up for the other lapses.

Jack Schwarz produced with Harry D. Edwards associated. Steve Sekely directed from a screenplay by Harry O. Hoyt, based on an original by Frederick C. Davis.

Previewed at a California studio. Reviewer's Rating: Good.—Jack Cartwright.

Release date, March 15, 1944. Running time, 56 min. PCA No. 9879. General auudience classification.

Mary ....Jean Parker
Finch ....Lionel Atwill
Brad ....Douglas Fowley
Marcia Mae Jones, Cy Kendall, John Maxwell, Robert Middlemass, George Irving, Forrest Taylor.

Adventure in Music

(Crystal Pictures)

An Adventure

For music lovers, this is sheer treat; for others, instruction and experience, if they will see and hear. It is assembled at once with taste and skill, but there is repetition in two instances.

The duo-piano effect, the harpsichord, the piano, the cello, and the string quartet are each given expression; and the selections are chosen, it is apparent, for melody and for the opportunity to demonstrate the virtuosity of great artists. The photography and direction are distinctly sympathetic; they avoid monotony of viewing stance, and in so doing, they choose angles interesting and illustrative of skills. Particularly noteworthy are closeups of pianists' fingers, and feet; and of Emanuel Feuermann's fingering of cello strings. The photography is clean and sure; the lighting expert but not obvious, and the sound, almost perfect.

Reviews received too late for this Section are printed in the regular news pages of the Herald and are reprinted the following week in Product Digest for their reference value.

In order, the performers, and their selections are: Vronsky and Babin, two pianos, "Polovtzian Dances"; Mr. Feuermann, "Rondo"; Jose Iturbi, piano, "Sevilla" and "Fantasie Impromptu"; Coolidge String Quartet, "Fugue"; Mildred Dilling, harp, "The Fountain" and "Men of Harlech"; Vronsky and Babin, two waltzes, and "Flight of the Bumblebee"; Mr. Feuermann, "Spinning Song"; the quartet, "Andante"; Miss Dilling, "Fireflies"; Mr. Iturbi, on the harpsichord, "Suite," by Rameau; on piano, Liszt's 11th "Hungarian Rhapsody."

It will be seen from the names of the performers that this is a positive draw for the musically literate.

Seen at the Little Carnegie theatre, New York. A crowded house applauded at the conclusion of several selections, and exclamations of appreciation were heard frequently. Reviewer's Rating: Good.—Floyd Elbert Stone.

Release date, March 10, 1944. Running time, 62 min. General audience classification.

Produced in Hollywood by Artists Films, Inc., and distributed by Crystal Pictures, 729 Seventh Avenue, New York.

Rosie the Riveter

(Republic)

Housing Shortage Comedy

Rosie may do little riveting, but there's no mistaking the fact that she works in a defense plant. Her well-cut slacks and kerchief, her difficulty in finding living quarters and her vocal contribution to the company's elaborate show are all part of the recently familiar pattern of musical comedy. Some bright lines and a group of amusing characters with little more than nuisance value in the story keep this Republic offering above the routine level.

Jane Frazee as Rosie is forced to share her room with another girl on the day shift and to alternate with two men on the night shift. The complications, given a conservative fiance and a hare-brained household, are obvious. A trip to the station house in her underwear eliminates the fiance, and one look at the defense worker in Marine uniform settles the romantic problem. The factory, presumably, goes on producing planes as usual.

Two youngsters, Louise Erickson and Carl "Alfalfa" Switzer, are amusing swing addicts, holding their own among such adult comedians as Vera Vague and Frank Jenks.

The music, including the title song by Redd Evans and John Jacob Loeb, is pleasant and familiar.

The screenplay by Jock Townley and Aleen Leslie was based on a *Saturday Evening Post* story, "Room for Two," by Dorothy Curnow Handley. Joseph Santley directed the film, with Armand Schaefer as associate producer.

Seen in the home office projection room. Reviewer's Rating: Fair.—E. A. C.

Release date, April 9, 1944. Running time, 75 min. PCA No. 9840. General audience classification.

Rosie Warren....................Jane Frazee
Charlie Doran....................Frank Albertson
Vera Watson....................Vera Vague
Frank Jenks, Lloyd Corrigan, Frank Fenton, Maude Eburne, Carl "Alfalfa" Switzer, Louise Erickson, Ellen Lowe, Arthur Loft, Tom Kennedy

The Laramie Trail

(Republic)

Standard Western

In "The Laramie Trail" Associate Producer Lou Gray and Director Jack English have turned out a standard Western as to plot, action and chase for the horse and six-gun market regulars.

Bob Livingston and Smiley Burnette, at first suspected of murder, unravel a mysterious fire-slaying, shoot it out with the culprits responsible and save a youthful cowpuncher whom the daughter of a Spanish rancher loves. Efforts of a comic-crook lawyer to involve Livingston in the slayings come to naught when a mysterious stranger seeking the cowboy star proves to be his brother and not someone seeking vengeance. Burnette's comedy gets over in good style to lighten heavy moments in the film, while Livingston capably handles his two-fisted role. Others in the cast who help along the action include Linda Brent, Martin Garralaga, Emmett Lynn and John James. Screenplay is by J. Benton Cheney.

Seen at Hitching Post theatre, Hollywood. Reviewer's Rating: Fair.—J. C.

Release date, not set. Running time, 55 min. PCA No. 9887. General audience classification.

Bob Livingston, Smiley Burnette, Linda Brent, Martin Garralaga, Emmett Lynn, John James.

Ladies Courageous

(Universal)

Wasp Recruiting

For the teen-age girls who are weighing the advantages of service with the Waves and the Wacs, if the war lasts until they come of age, Walter Wanger puts in a claim for the Wasps, Women's Air Force Service Pilots, in his latest production, "Ladies Courageous." He has cast it with a group of glamorous performers, led by Loretta Young and Geraldine Fitzgerald, interspersed it with beautiful flying sequences and limited catastrophes to the one which occurs away from the camera. The film should be successful at recruiting.

The underlying theme is the fight for incorporation of the Wafs, a civilian outfit for women ferry pilots, into the Army Air Force. The reluctance of the Army, however, seems more than reasonable in the light of the girls' behavior.

There are only a score or so of women pilots at the beginning, all seasoned fliers, and almost every one a prima donna. Loretta Young, their superior officer mothers them with a loose discipline, attributing their restlessness to the fact that they want more responsible duties. The girls are largely concerned with their personal problems—the secret marriage of one, the flirtatiousness of another and exhibitionism of a third. When word finally comes through that the Army will accept them each, to some extent, has won the battle with herself, but the audience is left without the sense of pride promised in the title.

John Rawlins, in his direction, has subordinated the individual stories to the major theme, sacrificing emotional interest without a compensating gain in significance. Characterizations remain indistinct in spite of the earnest efforts of the performers.

The large cast of familiar names and the fact that this is the first treatment of women fliers in this war should be the best exploitation pegs for exhibitors.

Seen at Loew's Criterion theatre, New York, where a small early morning audience watched in complete silence. Reviewer's Rating: Fair.
—E. A. C.

Release date, March 17, 1944. Running time, 88 min. PCA No. 9814. General audience classification.

Roberta Harper ....Loretta Young
Virgie Alford ....Geraldine Fitzgerald
Richard Fraser, Anne Gwynne, Diana Barrymore, Evelyn Ankers, David Bruce, June Vincent, Lois Collier, Phillip Terry, Samuel S. Hinds, Frank Jenks, Kane Richmond, Marie Harmon, Janet Shaw.

(Review reprinted from last week's Herald*)*

SHORT SUBJECTS
reviews and synopses

MAIN STREET TODAY (M-G-M)

Special

MGM has taken its cameras back to a typical small town to show how Main Street is mobilized on the home front. This two-reel special is a fitting sequel to "Main Street on the March," the story of U. S. mobilization which won Metro an Academy award in 1941. It carries an equally important message on how community effort can lick war production problems. Exploitation possibilities are many.

The 20-minute reel shows how a New England town meeting rallies Yankee neighbors to meet the demand for increased war production. Together the townsfolk find housing, transportation, recreation for the new workers and at the same time spur bond drives, blood donations and other home front contributions. Filmed in a town selected as typical by the War Manpower Commission, the picture carries an impressive lesson in community cooperation, and will contribute to public understanding of the manpower problem.

Edward Cahn's direction gives a fine pictorial quality to the reel and tells the story clearly. John Nesbitt narrates in his familiar style. Karl Kamb and Julian Harmon wrote the script.—J. S., Jr.

Release date, March 25, 1944. 20 *minutes*

EAGLE VS. DRAGON (Univ.)

Featurette

Mexico in Technicolor is the scenic background for an unusual short subject highlighted by the capture of a giant iguana lizard by an American bald-headed eagle. The huge bird was trained to falconry by Dan and Jule Mannix, who re-enact the lessons for the camera. The great speed of the five-foot lizard, native to the mountains of Mexico, made capture by man almost impossible, but the eagle could wheel about the canyon, sighting its prey and pounce with its talons. The short has excitement, charm and beauty in equal quantities. It reaches a spectacular climax in the battle between the animals, and maintains an easy, informal style in the commentary by Mr. and Mrs. Mannix. Joseph O'Brien and Thomas Mead supervised production for Universal, Paul R. Thoma directing.

Release date, not set. 18 *minutes*

CHINATOWN CHAMPS (WB)

Sports Parade (9506)

There is small relation to sports here, except in the broadest sense, but there is much human interest. The subject is San Francisco's Chinatown with its distinct living patterns and its gradual absorption of some phases of the Western way of life.

Release date, March 18, 1944 10 *minutes*

SCREEN SNAPSHOTS, NO. 8 (Col.)

(5858)

This is a tribute to two great screen stars who lost their lives in the course of their activities in World War II. Carole Lombard and Leslie Howard, both victims of plane crashes while on war missions, are shown in their motion picture triumphs and in some more intimate sequences as private citizens.

Release date, March 28, 1944 8 *minutes*

Reviews and synopses of short subjects printed in Product Digest are indexed in the Short Subjects Chart, Product Digest Section, pages 1804-1805.

Running times are those furnished by the distributor.

SOUTH AMERICAN FRONT—1944 (20th-Fox)

March of Time (*V*10-8)

With the recent front page interest in our neighbors to the south March of Time's newest release takes on added significance. The subject is the growing importance of Brazil as a result of her active participation in World War II, and her competition with Argentina for leadership among the countries of South America. But the film is not devoted entirely to wartime Brazil, although air bases, war materials and the Brazilian Navy and Air Force are given deserved attention. There are also colorful shots of the Rio carnival with ornate floats and characteristic *fiesta* spirit. There are signs too of a booming domestic industry, of modern housing and transportation and increased public works, which suggest Brazil's improved position in a post-war world.

The scenes shown are photographically varied and point up the story clearly. The commentary is instructive without becoming didactic. Audiences generally should find this a worthwhile release.

Release date, March 24, 1944 18 *minutes*

FELLOW ON A FURLOUGH (Univ.)

Musical (8127)

Bob Chester and his orchestra are featured in this musical short, playing popular swing tunes with Hal Derwin, Rose Ann Stevens and the Les Paul Trio singing the choruses. A slight narrative thread concerns a soldier seeing the town on his free time.

Release date, March 29, 1944 15 *minutes*

LOVE YOUR LANDLORD (RKO)

Edgar Kennedy (43,404)

Edgar should have known better than to fight with his landlord at a time like this. But both refused to fix the faucet, and someone had to give in. Kennedy headed for his wife's Uncle in Arizona, but found only a deserted house, a suspicious patrol man and a serious lack of gas coupons. In the police station there's a little trouble with a leaking faucet, and this time Kennedy has no choice.

Release date, March 3, 1944 18 *minutes*

COMMUNITY SING, NO. 10 (Col.)

5660

If you can still listen to That Song once again, Columbia has "Mairzy Doats" in top spot on its latest audience participation song reel. When they finish tearing that apart, there's "Paper Doll" coming up for the back-row quartets.

Release date, March 17, 1944 10 *minutes*

SOUTH AMERICAN SWAY (WB)

Melody Master (9607)

Here is a musical short devoted to a distinctive rhythm rather than the personality of a single orchestra. Three bands, led by Joe Reichman, Carl Hoff and Emil Coleman, try their hands at some South American dances. The numbers are "Cachita," "Mexican Magic," "When Yuba Plays the Rhumba on the Tuba" and "Negra, Baila La Conga."

Release date, March 18, 1944 10 *minutes*

THE BEAR'S TALE (WB)

Blue Ribbon Merrie Melodie (9307)

The old story of Goldilocks and the Three Bears gets another variation here, much to the surprise of the Bear family. They leave their porridge cooling on the table and return to find unmistakable signs of a visitor. Well aware that it must be Goldilocks, they race up the stairs to find the Big Bad Wolf.

Releaes date, March 11, 1944 7 *minutes*

MIGHTY MOUSE MEETS JEKYLL AND HYDE CAT (20th-Fox)

Terrytoon (4515)

The cat comes upon a potion which appears for a time to challenge the Supercheese from which Mighty Mouse extracts his great strength. It's a formula from the laboratory of Dr. Jekyll and Mr. Hyde which turns him into a demon as the mice flee for their lives. The Mighty One wins out in due time.

Release date, April 28, 1944 6 *minutes*

BARBER OF SEVILLE (Univ.)

Color Cartune (8233)

Woody Woodpecker takes up a new profession for a very short time. Looking for a haircut, he finds the barber has left the shop and proceeds to take on the customers. The first is an Indian Chief who receives a bit of a scalping while Woody sings "Figaro." Then comes the riveter who is shaved with the tools of his trade as Woody's career comes to an abrupt finish.

Release date, not set 7 *minutes*

THE WEAKLY REPORTER (WB)

Looney Tunes (9704)

Some of the daily problems of wartime living come in for their share of attention by Leon Schlesinger. His gazette looks into transportation troubles, food and gas rationing, material shortages, women in uniform and the great national mushroom—the defense plant.

Release date, March 25, 1944. 7 *minutes*

A NIGHT IN MEXICO CITY (WB)

Featurette (9105)

The latest Warner Featurette is a two-reel trip to Mexico for a survey of the native night life. In the "Cocoanut Grove," "El Patio" and "La Jungla," the country's popular songs and dances are recorded by the camera. Among the Mexican artists participating are Maria Luisa Carbajal, Mario Gil and the Tipica orchestra and chorus. James Fitzpatrick reads the commentary.

Release date, March 25, 1944. 20 *minutes*

RELEASE CHART
By Companies

For Stars, Running Time, Review and other Service Data references, turn to the alphabetical Release Chart starting on page 1819.

Complete listing of 1942-43 Features, by company, in order of release, may be found on pages 1508 and 1509 of the Product Digest Section in the August 28, 1943 issue.

COLUMBIA

Prod. No.	Title	Release Date
5201	Hail to the Rangers	Sep. 16,'43
5031	Doughboys in Ireland	Oct. 7,'43
5003	Sahara	Oct. 14,'43
5034	Chance of a Lifetime	Oct. 26,'43
5016	Is Everybody Happy?	Oct. 28,'43
5202	Silver City Raiders	Nov. 4,'43
5024	Return of the Vampire	Nov. 11,'43
5017	There's Something About a Soldier	Nov. 30,'43
5009	The Heat's On	Dec. 2,'43
5021	Crime Doctor's Strangest Case	Dec. 9,'43
5029	Klondike Kate	Dec. 16,'43
5203	Cowboy in the Clouds	Dec. 23,'43
5005	What a Woman!	Dec. 28,'43
5036	The Racket Man	Jan. 18,'44
5020	Swing Out the Blues	Jan. 20,'44
5022	Beautiful but Broke	Jan. 28,'44
5204	The Vigilantes Ride	Feb. 8,'44
5006	None Shall Escape	Feb. 3,'44
5220	Cowboy Canteen	Feb. 8,'44
5042	The Ghost That Walks Alone	Feb. 10,'44
5018	Nine Girls	Feb. 17,'44
5038	Sailor's Holiday	Feb. 24,'44
5013	Hey Rookie	Mar. 9,'44
5039	Two Man Submarine	Mar. 16,'44
....	Sundown Valley	Mar. 23,'44
....	The Whistler	Mar. 30,'44
....	Cover Girl	Apr. 6,'44
....	Jam Session	Apr. 13,'44
....	Girl in the Case	Apr. 20,'44
....	Wyoming Hurricane	Apr. 20,'44
....	The Last Horseman	Not Set
....	Riding West	Not Set
....	Cowboy from Lonesome River	Not Set
....	Cyclone Prairie Ranger	Not Set
....	Once Upon a Time	Not Set
....	Saddle Leather Law	Not Set
...	Address Unknown	Not Set
....	At Night We Dream	Not Set
....	Sagebrush Heroes	Not Set
....	Pilebuck	Not Set
....	Mr. Winkle Goes to War	Not Set
....	Mission 36	Not Set
....	Calling All Stars	Not Set

MGM

Block 5

Prod. No.	Title	Release Date
401	Salute to the Marines	Sep.,'43
402	Above Suspicion	Sep.,'43
403	I Dood It	Sep.,'43
404	Swing Shift Maisie	Oct.,'43
405	Best Foot Forward	Oct.,'43
406	Adventures of Tartu	Oct.,'43
407	Dr. Gillespie's Criminal Case	Nov.,'43
408	Young Ideas	Nov.,'43
409	Girl Crazy	Nov.,'43
410	Lassie Come Home	Dec.,'43
411	The Man from Down Under	Dec.,'43
412	Whistling in Brooklyn	Dec.,'43

Block 6

Prod. No.	Title	Release Date
413	Thousands Cheer	Jan.,'44
414	The Cross of Lorraine	Jan.,'44
415	Lost Angel	Jan.,'44
490	Madame Curie	Feb.,'44
417	Cry "Havoc"	Feb.,'44
422	Song of Russia	Feb.,'44
418	Rationing	Mar.,'44
416	A Guy Named Joe	Mar.,'44
419	Broadway Rhythm	Mar.,'44
420	See Here, Private Hargrove	Mar.,'44
421	The Heavenly Body	Apr.,'44
423	Swing Fever	Apr.,'44

Block 7

Prod. No.	Title	Release Date
....	Andy Hardy's Blonde Trouble	
....	Gaslight	
....	Meet the People	
....	Three Men in White	
....	Two Girls and a Sailor	
....	American Miracle	Not Set
....	The White Cliffs of Dover	Not Set
....	Mr. Co-ed	Not Set
....	The Canterville Ghost	Not Set
....	Kismet	Not Set
....	Dragon Seed	Not Set
....	Seventh Cross	Not Set
....	Meet Me in St. Louis	Not Set
....	National Velvet	Not Set
....	Marriage Is a Private Affair	Not Set
....	Secrets in the Dark	Not Set
....	Thirty Seconds Over Tokyo	Not Set
....	Mrs. Parkington	Not Set
....	The Picture of Dorian Gray	Not Set

MONOGRAM

Prod. No.	Title	Release Date
....	Melody Parade	Aug. 27,'43
....	Spotlight Scandals	Sep. 24,'43
....	The Unknown Guest	Oct. 22,'43
....	The Texas Kid	Nov. 26,'43
....	Death Valley Rangers	Dec. 3,'43
....	Mr. Muggs Steps Out	Dec. 10,'43
....	Women in Bondage	Jan. 10,'44
....	Where Are Your Children?	Jan. 17,'44
....	Westward Bound	Jan. 17,'44
....	The Sultan's Daughter	Jan. 24,'44
....	Raiders of the Border	Jan. 31,'44
....	Charlie Chan in the Secret Service	Feb. 14,'44
....	Voodoo Man	Feb. 21,'44
....	Million Dollar Kid	Feb. 28,'44
....	Sweethearts of the U.S.A.	Mar. 7,'44
....	Arizona Whirlwind	Mar. 7,'44
....	Partners of the Trail	Mar. 14,'44
....	Hot Rhythm	Apr. 7,'44
....	Lady, Let's Dance	Apr. 11,'44
....	Outlaw Trail	Apr. 18,'44
....	Law Men	Apr. 25,'44

PARAMOUNT

Block 1

Prod. No.	Title	Release Date
4301	Let's Face It	
4302	The Good Fellows	
4303	True to Life	
4304	Tornado	
4305	Hostages	

SPECIAL

Prod. No.	Title	Release Date
4331	City that Stopped Hitler	

Block 2

Prod. No.	Title	Release Date
4306	Henry Aldrich Haunts a House	
4307	Riding High	
4308	Minesweeper	
4309	No Time for Love	

Block 3

Prod. No.	Title	Release Date
4311	Henry Aldrich Boy Scout	
4312	Miracle of Morgan's Creek	
4313	Timber Queen	
4314	Standing Room Only	
4315	The Uninvited	

SPECIAL

Prod. No.	Title	Release Date
4338	For Whom the Bell Tolls	
4336	Lady in the Dark	

Block 4

Prod. No.	Title	Release Date
4316	The Navy Way	
4317	The Hour Before the Dawn	
4318	You Can't Ration Love	
4319	Going My Way	
4320	The Hitler Gang	
....	Great Moment	Not Set
....	Henry Aldrich Plays Cupid	Not Set
....	And the Angels Sing	Not Set
....	Henry Aldrich's Little Secret	Not Set
....	Frenchmen's Creek	Not Set
....	Ministry of Fear	Not Set
....	The Story of Dr. Wassell	Not Set
....	Hail the Conquering Hero	Not Set
....	Our Hearts Were Young and Gay	Not Set
....	The Man in Half-Moon Street	Not Set
....	Double Indemnity	Not Set
....	I Love a Soldier	Not Set
....	'Till We Meet Again	Not Set
....	Incendiary Blonde	Not Set
....	Take It Big	Not Set
....	Rainbow Island	Not Set
....	National Barn Dance	Not Set
....	Gambler's Choice	Not Set
....	Road to Utopia	Not Set
....	And Now Tomorrow	Not Set
....	One Body Too Many	Not Set
....	Bring on the Girls	Not Set
....	Practically Yours	Not Set

PRC PICTURES

Prod. No.	Title	Release Date
405	Submarine Base	July 20,'43
401	Isle of Forgotten Sins	Aug. 15,'43
411	Danger! Women at Work	Aug. 23,'43
459	Blazing Frontier	Sep. 1,'43
406	Tiger Fangs	Sep. 10,'43
412	The Girl from Monterrey	Oct. 4,'43
451	Return of the Rangers	Oct. 26,'43
460	Devil Riders	Nov. 5,'43
452	Boss of Rawhide	Nov. 20,'43
402	Harvest Melody	Nov. 22,'43
407	Jive Junction	Dec. 20,'43
461	The Drifter	Dec. 20,'43
453	Gunsmoke Mesa	Jan. 3,'44
403	Career Girl	Jan. 11,'44
408	Nabonga	Jan. 25,'44
454	Outlaw Roundup	Feb. 10,'44
409	Men on Her Mind	Feb. 12,'44
462	Frontier Outlaws	Mar. 4,'44
414	Lady in the Death House	Mar. 15,'44
463	Thundering Gun Slingers	Mar. 25,'44
413	The Amazing Mr. Forrest	Mar. 29,'44
455	Guns of the Law	Apr. 10,'44
419	The Monster Maker	Apr. 15,'44

RKO

Block 1

Prod. No.	Title	Release Date
401	The Fallen Sparrow	
402	Adventures of a Rookie	
403	The Seventh Victim	
404	So This Is Washington	
405	A Lady Takes a Chance	

Block 2

Prod. No.	Title	Release Date
406	The Iron Major	
407	Gangway for Tomorrow	
408	Government Girl	
409	Gildersleeve on Broadway	
410	The Falcon and the Coeds	

SPECIAL

Prod. No.	Title	Release Date
451	The North Star	

Block 3

Prod. No.	Title	Release Date
411	Around the World	
412	The Ghost Ship	
413	Tarzan's Desert Mystery	
414	Rookies in Burma	
415	Higher and Higher	

Block 4

Prod. No.	Title	Release Date
416	Tender Comrade	
417	Passport to Destiny	
418	Curse of the Cat People	
419	Escape to Danger	
420	Action in Arabia	
452	Up in Arms	Not Set
....	Days of Glory	Not Set
....	Show Business	Not Set
....	Gildersleeve's Ghost	Not Set
....	The Falcon Out West	Not Set
....	Are These Our Children?	Not Set
....	Marine Raiders	Not Set
....	Seven Days Ashore	Not Set
....	One Exciting Night	Not Set
....	Manhattan Serenade	Not Set
....	Casanova Brown	Not Set
....	Heavenly Days	Not Set
....	None but the Lonely Heart	Not Set

REPUBLIC

Prod. No.	Title	Release Date
361	Fugitive from Sonora	July 1,'43
301	The Saint Meets the Tiger	July 29,'43
362	Black Hills Express	Aug. 15,'43
302	Hoosier Holiday	Sep. 13,'43
351	Beyond the Last Frontier	Sep. 18,'43
375	Death Valley Manhunt	Sep. 25,'43
363	Man from the Rio Grande	Oct. 18,'43
303	Here Comes Elmer	Nov. 15,'43
376	Overland Mail Robbery	Nov. 20,'43
306	The Deerslayer	Nov. 22,'43
304	Mystery Broadcast	Nov. 23,'43
305	Drums of Fu Manchu	Nov. 27,'43
364	Canyon City	Nov. 29,'43
307	In Old Oklahoma	Dec. 6,'43
310	Pistol Packin' Mama	Dec. 15,'43
352	Raiders of Sunset Pass	Dec. 20,'43
365	California Joe	Dec. 29,'43
309	Whispering Footsteps	Dec. 30,'43
308	O, My Darling Clementine	Dec. 31,'43
353	Pride of the Plains	Jan. 5,'44
341	Hands Across the Border	Jan. 5,'44
3301	Rootin,' Tootin' Rhythm (R)	Jan. 15,'44
9002	Women in War (R)	Jan. 25,'44
333	Casanova in Burlesque	Feb. 19,'44
3302	The Big Show	Mar. 1,'44
354	Beneath Western Skies	Mar. 3,'44
311	The Fighting Seabees	Mar. 10,'44
377	Mojave Firebrand	Mar. 19,'44
312	My Best Gal	Mar. 28,'44
378	Hidden Valley Outlaws	Apr. 2,'44
355	The Laramie Trail	Apr. 3,'44
366	Outlaws of Santa Fe	Apr. 4,'44
313	Rosie the Riveter	Apr. 9,'44
3303	Oh, Susanna (R)	Apr. 15,'44
314	Trocadero	Apr. 24,'44
315	The Lady and the Monster	Not Set
....	Cowboy and the Senorita	Not Set
....	The Man from Frisco	Not Set
....	Jamboree	Not Set
....	Storm Over Lisbon	Not Set
....	Silent Partner	Not Set
....	Tucson Raiders	Not Set
....	Yellow Rose of Texas	Not Set
....	Call of the South Seas	Not Set
....	Goodnight, Sweetheart	Not Set
....	Marshal of Reno	Not Set
....	Call of the Rockies	Not Set
....	Song of Nevada	Not Set

20TH-FOX

Prod. No.	Title	Release Date
401	Bomber's Moon	Aug. 6,'43
402	Heaven Can Wait	Aug. 13,'43
403	Holy Matrimony	Aug. 27,'43
404	Claudia	Sep. 8,'43
405	Wintertime	Sep. 17,'43
408	Sweet Rosie O'Grady	Oct. 1,'43
409	Paris After Dark	Oct. 15,'43
406	In Old Chicago (R)	Oct. 29,'43
407	Banjo on My Knee (R)	Oct. 29,'43
412	Guadalcanal Diary	Nov. 5,'43
414	The Battle of Russia	Nov. 5,'43
413	Dancing Masters	Nov. 19,'43
410	The Rains Came (R)	Nov. 26,'43
411	Under Two Flags (R)	Nov. 26,'43
415	Happy Land	Dec. 3,'43
416	The Gang's All Here	Dec. 24,'43
417	The Lodger	Jan. 7,'44
418	Uncensored	Jan. 21,'44
419	Lifeboat	Jan. 28,'44
420	Jane Eyre	Feb., '44
421	The Sullivans	Feb., '44
422	The Purple Heart	Mar.,'44
423	Four Jills in a Jeep	Mar.,'44
424	Buffalo Bill	Apr.,'44
425	Tampico	Apr.,'44
....	Roger Touhy, Gangster	Not Set
....	The Song of Bernadette	Not Set
....	Pin Up Girl	Not Set
....	The Eve of St. Mark	Not Set
....	Home in Indiana	Not Set
....	Greenwich Village	Not Set
....	Wilson	Not Set
....	In the Meantime, Darling	Not Set
....	Bermuda Mystery	Not Set
....	Ladies of Washington	Not Set
....	Sweet and Low Down	Not Set
....	Keys of the Kingdom	Not Set
....	Irish Eyes Are Smiling	Not Set
....	Wing and a Prayer	Not Set

UNITED ARTISTS

Prod. No.	Title	Release Date
....	Yanks Ahoy	July 1,'43
....	That Nazty Nuisance	Aug. 6,'43
....	Victory Through Air Power	Aug. 13,'43
....	Hi Diddle Diddle	Aug. 20,'43
....	Johnny Come Lately	Sep. 3,'43
....	The Kansan	Sep. 10,'43
....	Bar 20	Oct. 1,'43
....	False Colors	Nov. 5,'43
....	Riders of the Deadline	Dec. 3,'43
....	Jack London	Dec. 24,'43
....	Woman of the Town	Dec. 31,'43
....	Three Russian Girls	Jan. 14,'44
....	Bridge of San Luis Rey	Feb. 11,'44
....	It Happened Tomorrow	Feb. 25,'44
....	Voice in the Wind	Mar. 10,'44
....	Song of the Open Road	Mar. 24,'44
....	Up in Mabel's Room	Apr. 7,'44
....	Goodbye, My Love	Not Set
....	Sensations of 1945	Not Set
....	The Hairy Ape	Not Set
....	Knickerbocker Holiday	Not Set
....	Texas Masquerade	Not Set
....	Thundering Hoofs	Not Set
....	Since You Went Away	Not Set
....	Lumber Jack	Not Set

UNIVERSAL

Prod. No.	Title	Release Date
8017	Fired Wife	Sep. 8,'43
8022	Strange Death of Adolf Hitler	Sep. 10,'43
8028	Larceny with Music	Sep. 10,'43
8024	Sherlock Holmes Faces Death	Sep. 17,'43
8009	Top Man	Sep. 17,'43
8081	Arizona Trail	Sep. 24,'43
8023	Always a Bridesmaid	Sep. 24,'43
8007	Corvette K-225	Oct. 1,'43
8005	Crazy House	Oct. 8,'43
8035	Hi Ya Sailor	Oct. 15,'43
8033	You're a Lucky Fellow, Mr. Smith	Oct. 22,'43
8062	Flesh and Fantasy	Oct. 29,'43
8013	Son of Dracula	Nov. 5,'43
8082	Frontier Law	Nov. 5,'43
8038	The Mad Ghoul	Nov. 12,'43
8030	Never a Dull Moment	Nov. 19,'43
8004	His Butler's Sister	Nov. 26,'43
8042	So's Your Uncle	Dec. 3,'43
8041	She's for Me	Dec. 10,'43
8026	Calling Dr. Death	Dec. 17,'43
8025	Moonlight in Vermont	Dec. 24,'43
8064	Gung Ho	Dec. 31,'43
8034	Sing a Jingle	Jan. 7,'44
8003	Ali Baba and the 40 Thieves	Jan. 14,'44
8021	Spider Woman	Jan. 21,'44
8083	Marshal of Gunsmoke	Jan. 21,'44
....	Phantom Lady	Jan. 28,'44
8020	Swingtime Johnny	Feb. 4,'44
8066	The Impostor	Feb. 11,'44
8029	Weekend Pass	Feb. 18,'44
8011	Chip Off the Old Block	Feb. 25,'44
8031	Hat-Check Honey	Mar. 10,'44
8084	Oklahoma Raiders	Mar. 17,'44
8065	Ladies Courageous	Mar. 17,'44
8044	Hi Good-Lookin'	Mar. 24,'44
....	Weird Woman	Apr. 14,'44
....	Her Primitive Man	Apr. 21,'44
....	Moon Over Las Vegas	Apr. 28,'44
....	Slightly Terrific	May 5,'44
....	Cobra Woman	May 12,'44
....	Pardon My Rhythm	May 19,'44
....	Follow the Boys	Not Set
....	Moonlight and Cactus	Not Set
....	The Mummy's Ghost	Not Set
....	This Is the Life	Not Set
....	Gypsy Wildcat	Not Set
....	Patrick the Great	Not Set
....	The Merry Monahans	Not Set
....	Christmas Holiday	Not Set
....	The Invisible Man's Revenge	Not Set
....	The Scarlet Claw	Not Set
....	Climax	Not Set
....	Slick Chick	Not Set
....	Jungle Woman	Not Set
....	The Ghost Catchers	Not Set
....	South of Dixie	Not Set
....	Murder in the Blue Room	Not Set
....	The Very Thought of You	Not Set

WARNER BROS.

Prod. No.	Title	Release Date
301	Watch on the Rhine	Sep. 4,'43
330	Oklahoma Kid (R)	Sep. 11,'43
302	Murder on the Waterfront	Sep. 18,'43
303	Thank Your Lucky Stars	Sep. 25,'43
331	Song of the Saddle (R)	Oct. 2,'43
332	Prairie Thunder (R)	Oct. 2,'43
333	Cherokee Strip (R)	Oct. 2,'43
334	Empty Holsters (R)	Oct. 2,'43
335	Guns of the Pecos (R)	Oct. 2,'43
336	Land Beyond the Law (R)	Oct. 2,'43
304	Adventure in Iraq	Oct. 9,'43
305	Princess O'Rourke	Oct. 23,'43
306	Find the Blackmailer	Nov. 6,'43
307	Northern Pursuit	Nov. 13,'43
308	Old Acquaintance	Nov. 27,'43
327	Crime School (R)	Dec. 4,'43
328	Girls on Probation (R)	Dec. 4,'43
309	Destination, Tokyo	Jan. 1,'44
310	The Desert Song	Jan. 29,'44
224	This Is the Army	Feb. 15,'44
311	In Our Time	Feb. 19,'44
325	Frisco Kid (R)	Mar. 4,'44
312	Passage to Marseille	Mar. 11,'44
313	Shine On, Harvest Moon	Apr. 8,'44
....	Uncertain Glory	Apr. 22,'44
....	Adventures of Mark Twain	Not Set
....	Arsenic and Old Lace	Not Set
....	Crime by Night	Not Set
....	Devotion	Not Set
....	The Last Ride	Not Set
....	Saratoga Trunk	Not Set
....	Conflict	Not Set
....	Rhapsody in Blue	Not Set
....	Mr. Skeffington	Not Set
....	The Horn Blows at Midnight	Not Set
....	The Animal Kingdom	Not Set
....	Between Two Worlds	Not Set
....	My Reputation	Not Set
....	Mask of Dimitrios	Not Set
....	Make Your Own Bed	Not Set
....	Cinderella Jones	Not Set
....	Janie	Not Set
....	The Conspirators	Not Set
....	The Doughgirls	Not Set
....	To Have and Have Not	Not Set

ADVANCE SYNOPSES *and information*

LAW MEN
(Monogram)

PRODUCER: Charles J. Bigelow. DIRECTOR: Lambert Hillyer. PLAYERS: Johnny Mack Brown, Raymond Hatton, Jan Wiley, Kirby Grant, Robert Frazer, Edmund Cobb, Art Fowler, Isabel Withers.

WESTERN. Sandy and Nevada secretly arrive in Verdeen to investigate bank robberies. Sandy sets up as a shoemaker. Nevada joins an outlaw band. They discover Bradford, the town banker, is the brains behind the outlaw gang. They set a trap for him and clear a young townsman who had been framed.

JAMBOREE
(Republic)

ASSOCIATE PRODUCER: Armand Schaefer. DIRECTOR: Joseph Santley. PLAYERS: George Byron, Freddie Fischer, Ruth Terry, Walter B. Roth, Darrell Fisher, Allen C. Fox, Herbert Patzke, George Rezt, Bonnie McRaven.

COMEDY WITH MUSIC. Two different bands attempt to copy each other's style in an effort to win a radio contract. In the mixup one group of players has gone to a farm operated by Ruth Terry and her sisters to learn the Texas Troubadors' style. The radio sponsor's agent hears them, signs them up, but Ruth refuses them availability certificates. They pitch into farm work to win her favor but in the meantime the agent seeks the other band. The mixup is finally straightened out but the radio sponsor decides to use Ruth and her Music Maids on his program, so the two male bands return to the farm.

HEAVENLY DAYS
(RKO Radio)

PRODUCER: Robert Fellows. DIRECTOR: Howard Estabrook. PLAYERS: Fibber McGee and Molly, Gordon Oliver, Barbara Hale, Eugene Pallette, Raymond Walburn, Don Douglas, Frieda Inescort.

COMEDY. Enroute to Washington where Fibber is to take a dollar-a-year job on postwar planning he and Molly meet Dr. Gallup, who is inspired by them to conduct a poll to find Mr. Average American. Fibber appears in the Senate gallery as Mr. Average American and creates a sensation. Two young friends, in love, but unable to wed because of finances, sell a syndicated story on Fibber and Molly. When the two return home, they find Dr. Gallup's poll has resulted in Fibber being selected Mr. Average American and he's presented with a huge loving cup. They hurry to the polls to vote, but Fibber discovers that he cannot because, like Mr. Average American, he has neglected to register.

MR. WINKLE GOES TO WAR
(Columbia)

PRODUCER: Jack Moss. DIRECTOR: Alfred E. Green. PLAYERS: Edward G. Robinson, Robert Armstrong, Ted Donaldson, Bob Haymes, Sam Flint.

DRAMA. Robinson plays a mousey bank clerk who quits his job, in spite of his in-laws' protestations, to open a fixit shop with a youth he has befriended. He is drafted, assigned clerical work in the ordnance department, but seeks and obtains a transfer to a machinist division. In the South Pacific, Japs land as the division is fortifying an island. Operating a bulldozer he was fixing, Robinson crushes the Japs entrapped in foxholes, is wounded, and returned home a hero. He turns down his old job in the bank, reopens the shop. He and his wife, reconciled, adopt his boy partner.

SEVEN DAYS ASHORE
(RKO Radio)

PRODUCER-DIRECTOR: John Auer. PLAYERS: Gordon Oliver, Wally Brown, Alan Carney, Marcy McGuire, Freddie Slack and Band, Dooley Wilson, Elaine Shepard, Amelita Ward, Virginia Mayo, Marjorie Gateson.

COMEDY WITH MUSIC. Three members of the Merchant Marine go ashore on seven days' leave after submarine-menaced trips and narrow escapes in the South Pacific. Romantic difficulties develop for Oliver when his socialite girl friend and he become engaged and two other girls with whom he has romantic interludes show up. He palms them off as girl friends of his pals, Brown and Carney, and things really become hectic, but settle down in the end as the lads sail again for the danger area.

SERVICE DATA *on features*

The Bridge of San Luis Rey (UA)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Mar. 4, '44, p. 57; Mar. 11, '44, p. 74; Mar. 18, '44, p. 91.

The Desert Song (WB)
Audience Classification—General
Legion of Decency Rating—Class B
Picture Gross, Overall Performance—105.6%.
Round Table Exploitation—Jan. 1, '44, p. 60; Feb. 19, '44, p. 62.

The Fighting Seabees (Rep.)
Audience Classification—General
Legion of Decency Rating—Class A-1
Picture Gross, Overall Performance—119.4%
Round Table Exploitation—Jan. 22, '44, p. 51; Feb. 12, '44, p. 61; Feb. 19, '44, p. 63; Mar. 18, '44, p. 88, 89.

Gung Ho (Univ.)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Feb. 5, '44, p. 71; Mar. 18, '44, p. 88, 91.

A Guy Named Joe (M-G-M)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Mar. 4, '44, p. 60; Mar. 11, '44, p. 72.

The Heat's On (Col.)
Audience Classification—Adult
Legion of Decency Rating—Class B
Picture Gross, Overall Performance—104.7%.
Round Table Exploitation—Dec. 11, '43, p. 52.

Henry Aldrich, Boy Scout (Para.)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Feb. 26, '44, p. 52; Mar. 18, '44, p. 91, 92.

Higher and Higher (RKO)
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Overall Performance—115.8%
Round Table Exploitation—Jan. 22, '44, p. 50, 51; Jan. 29, '44, p. 57; Mar. 18, '44, p. 89.

In Our Time (WB)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Feb. 12, '44, p. 64; Mar. 4, '44, p. 60.

Jack London (UA)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Dec. 11, '43, p 52; Jan. 1, '44, p. 61; Jan. 8, '44, p. 82; Jan. 22, '44, pp. 51, 56; Feb. 5, '44, p. 72; Feb. 19, '44, p. 61; Mar. 18, '44, p. 88.

Knickerbocker Holiday (UA)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Feb. 19, '44, p. 64.

Lady in the Dark (Para.)
Audience Classification—General
Legion of Decency Rating—Class B
Round Table Exploitation—Mar. 18, '44, p. 91.

References to Round Table Exploitation, Picture Gross final percentages, and Legion of Decency ratings with audience classifications are listed in this department.

Index to Service Data may be found in the Release Chart starting on page 1819.

Lifeboat (20th-Fox)
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Overall Performance—109.3%
Round Table Exploitation—Feb. 19, '44, p. 64; Mar. 18, '44, p. 90.

The Lodger (20th-Fox)
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Overall Performance—117.8%
Round Table Exploitation—Feb. 12, '44, p. 64.

Lost Angel (M-G-M)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Jan. 22, '44, p. 54; Feb. 26, '44, p. 52; Mar. 18, '44, p. 89.

Madame Curie (M-G-M)
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Overall Performance—113.2%
Round Table Exploitation—Mar. 4, '44, p. 56; Mar. 11, '44, p. 73.

Minesweeper (Para.)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Mar. 11, '44, p. 72.

Miracle of Morgan's Creek (Para.)
Audience Classification—Adult
Legion of Decency Rating—Class B
Round Table Exploitation—Feb. 19, '44, p. 63, 64.

No Time for Love (Para.)
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Overall Performance—104.7%
Round Table Exploitation—Feb. 12, '44, p. 64; Feb. 19, '44, p. 62.

Pistol Packin' Mama (Rep.)
Audience Classification—Adult
Legion of Decency Rating—Class A-2
Round Table Exploitation—Feb. 19, '44, p. 60.

LEGION of DECENCY Ratings

Class A-1	Unobjectionable
Class A-2	Unobjectionable for Adults
Class B	Unobjectionable in Part
Class C	Condemned

Riding High (Para.)
Audience Classification—General
Legion of Decency Rating—Class B
Picture Gross, Overall Performance—114.5%
Round Table Exploitation—Jan. 1, '44, p. 60; Feb. 26, '44, p. 48.

See Here, Private Hargrove (M-G-M)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Mar. 18, '44, p. 90.

Song of Bernadette (20th-Fox)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Mar. 4, '44, p. 60; Mar. 18, '44, p. 90.

Song of Russia (M-G-M)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Mar. 4, '44, p. 56.

Son of Dracula (Univ.)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Mar. 18, '44, p. 88.

The Sullivans (20th-Fox)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Mar. 4, '44, p. 57, Mar. 11, '44, p. 74.

Three Russian Girls (UA)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Mar. 11, '44, p. 73.

The Uninvited (Para.)
Audience Classification—Adult
Legion of Decency Rating—Class B
Round Table Exploitation—Mar. 18, '44, p. 90.

What a Woman (Col.)
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Overall Performance—103.9%
Round Table Exploitation—Jan. 1, '44, p. 59; Jan. 22, '44, p. 55; Feb. 5, '44, p. 71; Feb. 26, '44, p. 48; Mar. 4, '44, p. 56.

Where Are Your Children? (Mono.)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Jan. 29, '44, p. 59; Feb. 26, '44, p. 48.

Woman of the Town (UA)
Audience Classification—General
Legion of Decency Rating—Class B
Round Table Exploitation—Mar. 18, '44, p. 90.

Women in Bondage (Mono.)
Audience Classification—Adult
Legion of Decency Rating—Class B
Round Table Exploitation—Jan. 29, '44, p. 58; Feb. 19, '44, p. 60.

Young Ideas (M-G-M)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Feb. 12, '44, p. 64; Feb. 26, '44, p. 52.

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

(•) before the title indicates 1942-43 product.

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Consult Service Data in the PRODUCT DIGEST SECTION for Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation.

Short Subjects Chart with Synopsis Index can be found on pages 1804-1805.

Feature Product Including Coming Attractions, listed by Company, in order of release, on pages 1816-1817.

						— REVIEWED —			
Title	*Company*	*Prod. Number*	*Stars*	*Release Date*	*Running Time*	*M. P. Herald Issue*	*Product Digest Page*	*Advance Synopsis Page*	*Service Data Page*
ABOVE Suspicion	MGM	402	Joan Crawford-Fred MacMurray	Sept.,'43	90m	May 1,'43	1546	1081	1575
Action in Arabia	RKO	420	George Sanders-Virginia Bruce	Block 4	75m	Feb. 19,'44	1762	1746	....
Address Unknown	Col.	....	Paul Lukas-Mady Christians	Not Set	....	....	....	1695	....
Adventure in Iraq	WB	304	John Loder-Ruth Ford	Oct. 9,'43	64m	Sept. 25,'43	1553	1530	....
Adventure in Music	Crystal	....	Classical Music Feature	Mar. 10,'44	62m	Mar. 25,'44	1814	....	....
Adventures of a Rookie	RKO	402	Wally Brown-Alan Carney	Block 1	64m	Aug. 21,'43	1547	1471	1617
Adventures of Mark Twain	WB	....	Fredric March-Alexis Smith	Not Set	....	....	....	936	....
Adventures of Tartu (British)	MGM	406	Robert Donat-Valerie Hobson	Oct.,'43	103m	Aug. 7,'43	1546	....	1655
Ali Baba and 40 Thieves (color)	Univ.	8003	Jon Hall-Maria Montez	Jan. 14,'44	87m	Jan. 15,'44	1713	1457	....
Always a Bridesmaid	Univ.	8023	Andrews Sisters-Patric Knowles	Sept. 24,'43	61m	Oct. 2,'43	1566	1192	....
Amazing Mr. Forrest, The	PRC	413	Edward E. Horton-Jack Buchanan	Mar. 29,'44	....	....	....	1747	....
American Miracle (color)	MGM	....	Brian Donlevy-Ann Richards	Not Set	....	....	....	1457	....
(formerly America)									
And Now Tomorrow	Para.	....	Loretta Young-Alan Ladd	Not Set	....	....	....	1715	....
And the Angels Sing	Para.	....	Fred MacMurray-Dorothy Lamour	Not Set	....	....	....	1555	....
Andy Hardy's Blonde Trouble	MGM	....	Mickey Rooney-Lewis Stone	Block 7	....	....	....	1456	....
Animal Kingdom, The	WB	....	Ann Sheridan-Olivia de Havilland	Not Set	....	....	....	1431	....
Are These Our Children?	RKO	....	Kent Smith-Jean Brooks	Not Set	....	....	....	1786	....
Arizona Trail	Univ.	8081	Tex Ritter-Fuzzy Knight	Sept. 24,'43	57m	....	....	1545	....
Arizona Whirlwind	Mono.	....	Ken Maynard-Hoot Gibson	Mar. 7,'44	...	....	....	1746	....
Around the World	RKO	411	Kay Kyser-Joan Davis-Mischa Auer	Block 3	81m	Nov. 27,'43	1645	1457	1766
Arsenic and Old Lace	WB	....	Cary Grant-Raymond Massey	Not Set	....	....	....	1806	....
At Night We Dream (color)	Col.	....	Merle Oberon-Paul Muni	Not Set	...	....	....	1718	....
BANJO on My Knee (Reissue)	20th-Fox	407	Barbara Stanwyck-Joel McCrea	Oct. 29,'43	95m	Dec. 5,'36	1585	....	....
Bar 20	UA	....	William Boyd-Andy Clyde	Oct. 1,'43	54m	July 24,'43	1559	....	
Battle of Russia	20th-Fox	414	Documentary	Nov. 5,'43	80m	Nov. 6,'43	1615	....	1766
Beautiful But Broke	Col.	5022	Joan Davis-Jane Frazee	Jan. 28,'44	72m	Feb. 5,'44	1742	1696	....
Bell Bottom George (British)	Col.	....	George Formby	Not Set	97m	Jan. 29,'44	1734	....	....
Beneath Western Skies	Rep.	354	Bob Livingston-Smiley Burnette	Mar. 3,'44	....	....	....	1746	....
Best Foot Forward (color)	MGM	405	Lucille Ball-William Gaxton	Oct.,'43	94m	July 3,'43	1532	1191	1617
Between Two Worlds	WB	....	John Garfield-Paul Henreid	Not Set	....	....	....	1646	....
(formerly Outward Bound)									
Beyond the Last Frontier	Rep.	351	Eddie Dew-Smiley Burnette	Sept. 18,'43	55m	Sept. 11,'43	1529	....	....
Big Show, The (Reissue)	Rep.	3302	Gene Autry	Mar. 1,'44	71m	....	....	....	....
Black Hills Express	Rep.	362	Don Barry-Wally Vernon	Aug. 15,'43	55m	Aug. 7,'43	1546	1457	....
Blazing Frontier	PRC	459	Buster Crabbe-Al St. John	Sept. 1,'43	59m	....	....	1531	....
•Blazing Guns	Mono.	....	Hoot Gibson-Ken Maynard	Oct. 8,'43	55m	Sept. 18,'43	1542	1509	....
Bombers Moon	20th-Fox	401	George Montgomery-Annabella	Aug. 6,'43	70m	July 10,'43	1532	1305	....
Boss of Rawhide	PRC	452	Dave O'Brien-Jim Newill	Nov. 20,'43	59m	....	....	1599	
Bridge of San Luis Rey, The	UA	....	Lynn Bari-Akim Tamiroff	Feb. 11,'44	107m	Feb. 5,'44	1742	1636	1818
Bring On the Girls	Para.	....	Veronica Lake-Sonny Tufts	Not Set	....	....	....	1763	....
Broadway Rhythm (color)	MGM	419	George Murphy-Ginny Simms	Mar.,'44	115m	Jan. 22,'44	1725	1616	....
Buffalo Bill (color)	20th-Fox	424	Maureen O'Hara-Joel McCrea	Apr.,'44	90m	Mar. 18,'44	1801	1531	....
•Bullets and Saddles	Mono.	....	Range Busters	Oct. 29,'43	54m	Oct. 9,'43	1573	1531	...
CALIFORNIA Joe	Rep.	365	Don Barry-Helen Talbot	Dec. 29,'43	55m	Jan. 8,'44	1706	1675	....
Calling Dr. Death	Univ.	8026	Lon Chaney-Patricia Morison	Dec. 17,'43	63m	Dec. 18,'43	1673	1635	....
•Campus Rhythm	Mono.	....	Gale Storm-Robert Lowery	Nov. 19,'43	63m	Oct. 9,'43	1574	1545	....
Candlelight in Algeria (Br.)	Br. Lion	....	James Mason-Carla Lehmann	Not Set	85m	Jan. 1,'44	1694	....	....
Canterville Ghost, The	MGM	....	Charles Laughton-Margaret O'Brien	Not Set	....	....	....	1635	....
Canyon City	Rep.	364	Don Barry-Helen Talbot	Nov. 29,'43	55m	Nov. 13,'43	1626	1599	....
Casanova Brown	RKO	....	Gary Cooper-Teresa Wright	Not Set	....	....	....	1806	....
Casanova in Burlesque	Rep.	333	Joe E. Brown-June Havoc	Feb. 19,'44	72m	Jan. 29,'44	1733	1676	....
Career Girl	PRC	403	Frances Langford-Craig Wood	Jan. 11,'44	66m	Dec. 18,'43	1674	1634	....
Chance of a Lifetime, The	Col.	5034	Chester Morris-Jeanne Bates	Oct. 26,'43	66m	Oct. 16,'43	1586	1545	....
Charlie Chan in Secret Service	Mono.	....	Sidney Toler-Gwen Kenyon	Feb. 14,'44	65m	Jan. 15,'44	1714	1599	....
Cherokee Strip (Reissue)	WB	333	Dick Foran	Oct. 2,'43	56m	....	....	....	....
Chip Off the Old Block	Univ.	8011	Donald O'Connor-Peggy Ryan	Feb. 25,'44	81m	Feb. 19,'44	1761	1715	....
Christmas Holiday	Univ.	....	Deanna Durbin-Gene Kelly	Not Set	....	....	....	1695	....
Cinderella Jones	WB	....	Joan Leslie-Robert Alda	Not Set	....	....	....	1746	....
City That Stopped Hitler	Para.	4331	Russian Documentary	Special	57m	Sept. 4,'43	1521	....	1655

						REVIEWED			
Title	*Company*	*Prod. Number*	*Stars*	*Release Date*	*Running Time*	*M. P. Herald Issue*	*Product Digest Page*	*Advance Synopsis Page*	*Service Data Page*
Claudia	20th-Fox	404	Dorothy McGuire-Robert Young	Sept. 3,'43	91m	Aug. 21,'43	1558	....	1655
Climax, The (color)	Univ.	....	Susanna Foster-Boris Karloff	Not Set	....	....	....	1786	....
Coastal Command (British)	RKO	....	Documentary	Not Set	60m	Nov. 14,'42	1005	....	....
Cobra Woman (color)	Univ.	....	Jon Hall-Maria Montez	May 12,'44	....	....	....	1457	1655
Conflict	WB	....	Humphrey Bogart-Alexis Smith	Not Set	....	....	....	1456	....
Corvette K-225	Univ.	8007	Randolph Scott-James Brown	Oct. 1,'43	99m	Oct. 2,'43	1565	1240	1719
Courageous Mr. Penn (Br.)	Hoffberg	....	Clifford Evans-Deborah Kerr	Dec. 22,'43	78m	Jan. 1,'44	1694	....	....
Cover Girl, The (color)	Col.	....	Rita Hayworth-Gene Kelly	Apr. 6,'44	110m	Mar. 11,'44	1793	1416	....
Cowboy Canteen	Col.	5220	Charles Starrett-Jane Frazee	Feb. 8,'44	72m	Feb. 26,'44	1774	1763	....
Cowboy in the Clouds	Col.	5203	Charles Starrett-Julie Duncan	Dec. 23,'43	55m	Jan. 8,'44	1706	1636	....
Cowboy and the Senorita, The	Rep.	....	Roy Rogers-Dale Evans	Not Set	....	....	....	1747	....
Crazy House	Univ.	8005	Olsen and Johnson	Oct. 8,'43	80m	Oct. 23,'43	1595	1531	1719
Crime by Night	WB	....	Jane Wyman-Jerome Cowan	Not Set	....	....	....	1091	....
Crime Doctor's Strangest Case	Col.	5021	Warner Baxter-Lynn Merrick	Dec. 9,'43	68m	Jan. 22,'44	1725	1654	....
Crime School (Reissue)	WB	327	Humphrey Bogart-Dead End Kids	Dec. 4,'43	86m	May 7,'38	1626	...	....
Cross of Lorraine, The	MGM	414	Pierre Aumont-Gene Kelly	Jan.,'44	90m	Nov. 13,'43	1625	1457	1719
Cry "Havoc"	MGM	417	Margaret Sullavan-Ann Sothern	Feb.,'44	97m	Nov. 6,'43	1614	1555	....
Curse of the Cat People	RKO	418	Simone Simon-Kent Smith	Block 4	70m	Feb. 19,'44	1762	1715	....
DANCING Masters, The	20th-Fox	413	Laurel and Hardy	Nov. 19,'43	63m	Oct. 30,'43	1605	1555	....
● Dangerous Blondes	Col.	4016	Evelyn Keyes-Edmund Lowe	Sept.23,'43	80m	Oct. 23,'43	1594	1509	....
Danger! Women at Work	PRC	411	Patsy Kelly-Mary Brian	Aug. 23,'43	59m	July 17,'43	1426	....	....
Day After Day (Russian)	Artkino	....	Documentary	Nov. 15,'43	62m	Nov. 20,'43	1634	....	....
Days of Glory	RKO	....	Tamara Toumanova-Gregory Peck	Not Set	....	....	....	1636	....
Dear Octopus (British)	Gains.-Gen'l	....	Margaret Lockwood-Michael Wilding	Not Set	86m	Sept. 18,'43	1542	....	....
Death Valley Manhunt	Rep.	375	Bill Elliott-Gabby Hayes	Sept. 25,'43	55m	Aug. 28,'43	1558	1402	....
Death Valley Rangers	Mono.	....	Hoot Gibson-Ken Maynard	Dec. 3,43	59m	Dec. 18,'43	1674	1555	....
Demi Paradise (Br.)	Two Cities-GFD	....	Laurence Olivier-Penelope Ward	Not Set	115m	Dec. 18,'43	1673	....	....
Deerslayer, The	Rep.	306	Bruce Kellogg-Jean Parker	Nov. 22,'43	67m	Nov. 6,'43	1615	1599	....
Desert Song, The (color)	WB	310	Dennis Morgan-Irene Manning	Jan. 29,'44	96m	Dec. 18,'43	1673	872	1818
Destination, Tokyo	WB	309	Cary Grant-John Garfield	Jan. 1,'44	135m	Dec. 25,'43	1685	1530	1766
Devil Riders, The	PRC	460	Buster Crabbe-Al St. John	Nov. 5,'43	58m	Feb. 12,'44	1754	1566	....
Double Indemnity	Para.	....	Barbara Stanwyck-Fred MacMurray	Not Set	....	....	....	1646	....
Doughboys in Ireland	Col.	5031	Kenny Baker-Jeff Donnell	Oct. 7,'43	61m	Oct. 9,'43	1574	1545	....
Dragon Seed	MGM	....	Katharine Hepburn-Walter Huston	Not Set	....	....	....	1675	....
Drifter, The	PRC	461	Buster Crabbe-Al St. John	Dec. 20,'43	60m	....	....	1606	....
Dr. Gillespie's Criminal Case	MGM	407	Lionel Barrymore-Van Johnson	Nov.,'43	89m	May 8,'43	1546	1192	
Dr. Paul Joseph Goebbels	Frank	....	Paul Andor-Claudia Drake-Donald Woods	Not Set	....	....	....	1599	....
Drums of Fu Manchu	Rep.	305	Henry Brandon-William Royle	Nov. 27,'43	68m	Nov. 13,'43	1626	1606	....
EMPTY Holsters (Reissue)	WB	334	Dick Foran	Oct. 2,'43	62m	....	....	....	....
Escape to Danger (British)	RKO	419	Eric Portman-Ann Dvorak	Block 4	83m	Feb. 5,'44	1742	....	....
Eve of St. Mark	20th-Fox	....	Michael O'Shea-Anne Baxter	Not Set	....	....	....	1636	....
FALCON and the Coeds, The	RKO	410	Tom Conway-Jean Brooks	Block 2	68m	Nov. 6,'43	1615	1599	....
Falcon Out West, The	RKO	....	Tom Conway-Barbara Hale	Not Set	64m	Mar. 4,'44	1782	....	....
Fallen Sparrow, The	RKO	401	Maureen O'Hara-John Garfield	Block 1	93m	Aug. 21,'43	1547	1182	1719
False Colors	UA	....	William Boyd	Nov. 5,'43	65m	Nov. 6,'43	1614	1431	....
Fighting Seabees, The	Rep.	311	John Wayne-Susan Hayward	Mar. 10,'44	100m	Jan. 22,'44	1725	1616	1818
Find the Blackmailer	WB	306	Faye Emerson-Jerome Cowan	Nov. 6,'43	55m	Oct. 23,'43	1594	....	....
Fired Wife	Univ.	8017	Robert Paige-Louise Allbritton	Sept. 3,'43	73m	Sept. 4,'43	1521	....	....
Flesh and Fantasy	Univ.	8062	Charles Boyer-Barbara Stanwyck	Oct. 29,'43	94m	Sept. 18,'43	1541	1058	1766
Follow the Boys (formerly Three Cheers for the Boys)	Univ.	....	Stage and Screen Entertainers	Not Set	....	....	....	1635	....
Follow the Leader	Mono.	....	East Side Kids	Not Set	....	....	....	1606	....
● Footlight Glamour	Col.	4020	Penny Singleton-Arthur Lake	Sept. 30,'43	68m	Oct. 9,'43	1573	1531	....
For Whom the Bell Tolls (color)	Para.	4338	Gary Cooper-Ingrid Bergman	Special	168m	July 17,'43	1546	855	1719
Four Jills in a Jeep	20th-Fox	423	Kay Francis-Carole Landis	Mar.,'44	89m	Mar. 18,'44	1802	1676	....
Frenchman's Creek (color)	Para.	....	Joan Fontaine-Arturo de Cordova	Not Set	....	....	....	1416	....
Frisco Kid (Reissue)	WB	325	James Cagney-Margaret Lindsay	Mar. 4,'44	77m	Nov. 2,'35	1726	....	....
Frontier Law	Univ.	8082	Russell Hayden-Jennifer Holt	Nov. 5,'43	55m	....	....	1606	....
Frontier Outlaws	PRC	462	Buster Crabbe-Al St. John	Mar. 4,'44	....	....	....	1746	....
Fugitive from Sonora	Rep.	361	Don Barry-Lynn Merrick	July 1,'43	55m	July 10,'43	1414	1375	....
GANG'S All Here (color)	20th-Fox	416	Alice Faye-Carmen Miranda	Dec. 24,'43	103m	Dec. 4,'43	1653	1530	1766
Gangway for Tomorrow	RKO	407	Margo-Robert Ryan-John Carradine	Block 2	69m	Nov 6,'43	1614	1566	....
Gaslight	MGM	....	Charles Boyer-Ingrid Bergman	Block 7	....	....	....	1786	....
Ghost Ship, The	RKO	412	Richard Dix-Edith Barrett	Block 3	69m	Dec. 11,'43	1666	1646	....
Ghost That Walks Alone, The	Col.	5042	Arthur Lake-Lynn Roberts	Feb. 10,'44	64m	Feb. 19,'44	1762	1696	....
Gildersleeve on Broadway	RKO	409	Harold Peary-Billie Burke	Block 2	65m	Oct. 23,'43	1595	1566	....
Gildersleeve's Ghost	RKO	....	Harold Peary-Marion Martin	Not Set	....	....	....	1786	....
Girl Crazy	MGM	409	Mickey Rooney-Judy Garland	Nov.,'43	99m	Aug. 7,'43	1558	1191	1766
Girl from Monterrey, The	PRC	412	Armida-Edgar Kennedy	Oct. 4,'43	61m	Sept. 25,'43	1554	1509	....
Girl in the Case, The	Col.	....	Edmund Lowe-Janis Carter	Apr. 20,'44	....	....	....	1806	....
Girls on Probation (Reissue)	WB	328	Jane Bryan-Ronald Reagan	Dec. 4,'43	63m	Oct. 29,'38	1626	....	....
Going My Way	Para.	4319	Bing Crosby-Rise Stevens	Block 4	130m	Feb. 26,'44	1773	1763	....
Good-bye, My Love (formerly Strange Confession)	UA	....	George Sanders-Linda Darnell	Not Set	....	....	....	1747	....
Good Fellows, The	Para.	4302	Cecil Kellaway-Helen Walker	Block 1	70m	Aug. 14,'43	1559	1191	....
Government Girl	RKO	408	Olivia de Havilland-Sonny Tuffs	Block 2	93m	Nov. 6,'43	1614	1416	1766
Great Moment, The (formerly Great Without Glory)	Para.	....	Joel McCrea-Betty Field	Not Set	....	....	....	912	....
Great Mr. Handel, The (color) (British)	Midfilm	....	Wilfred Lawson-Elizabeth Allan	Sept.. 9 '43	89m	Sept. 18,'43	1542		....
Greenwich Village (color)	20th-Fox	....	Don Ameche-Carmen Miranda	Not Set	....	....	....	1676	....
Guadalcanal Diary	20th-Fox	412	Preston Foster-Lloyd Nolan	Nov. 5,'43	93m	Oct. 30,'43	1605	1457	1766
Gung Ho	Univ.	8064	Randolph Scott-Grace McDonald	Dec. 31,'43	88m	Dec. 25,'43	1686	1599	1818

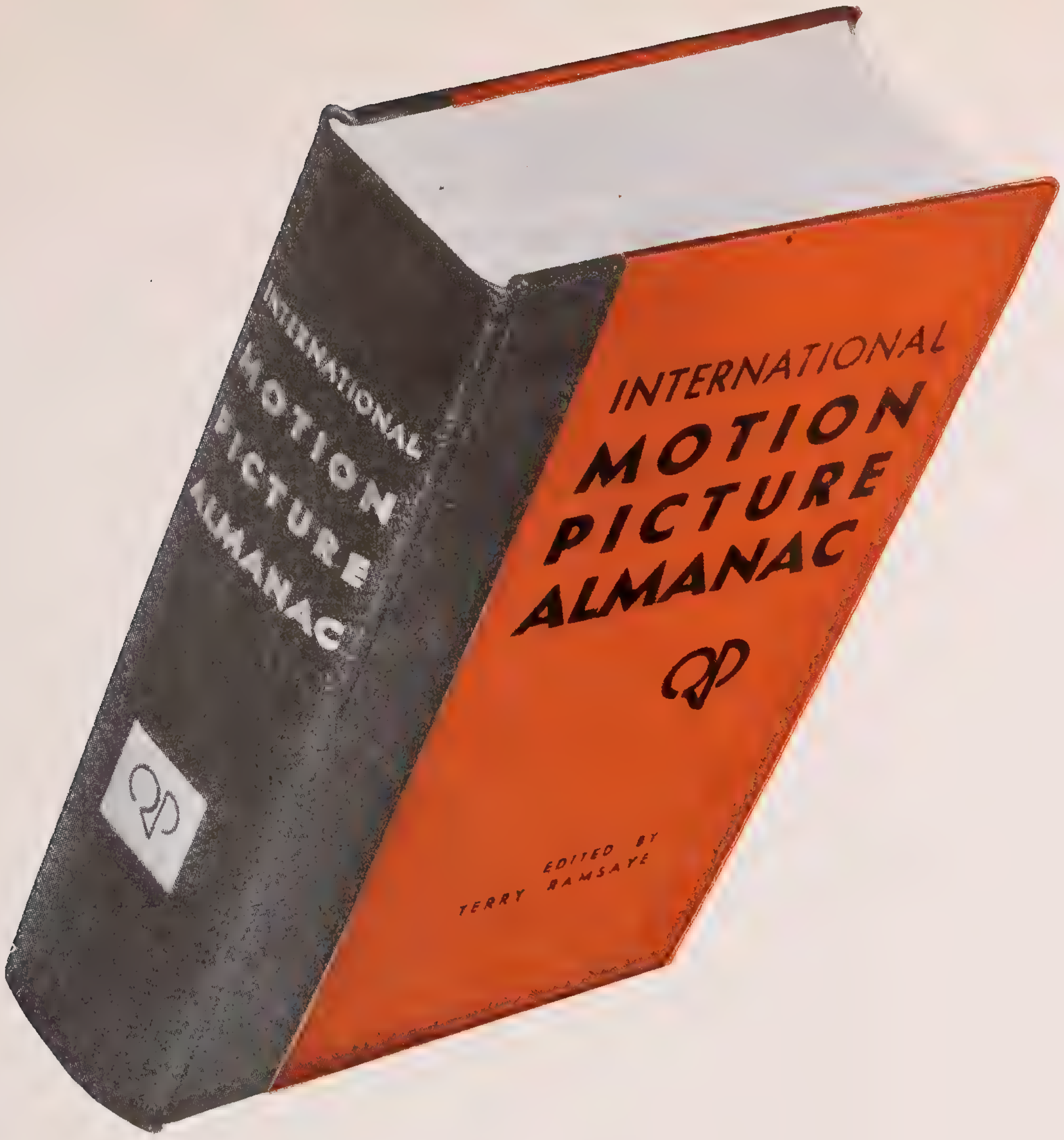
						REVIEWED			
Title	Company	Prod. Number	Stars	Release Date	Running Time	M. P. Herald Issue	Product Digest Page	Advance Synopsis Page	Service Data Page
Gunsmoke Mesa	PRC	453	Dave O'Brien-Jim Newill	Jan. 3,'44	59m	....	....	1635	....
Guns of the Law	PRC	455	Dave O'Brien-Jim Newill	Apr. 10,'44	....	....	....	1806	....
Guns of the Pecos (Reissue)	WB	335	Dick Foran	Oct. 2,'43	56m	....	....	....	....
Guy Named Joe, A	MGM	416	Spencer Tracy-Irene Dunne	Mar.,'44	120m	Dec. 25,'43	1686	1431	1818
Gypsy Wildcat (color)	Univ.	....	Maria Montez-Jon Hall	Not Set	....	....	....	1675	....
HAIL the Conquering Hero	Para.	....	Eddie Bracken-Ella Raines	Not Set	....	....	....	1696	....
Hail to the Rangers	Col.	5201	Charles Starrett	Sept. 16,'43	57m	Nov. 27,'43	1646	1055	....
Hairy Ape, The	UA	....	William Bendix-Susan Hayward	Not Set	....	....	....	1763	....
Halfway House, The (British)	Ealing	....	Francoise Rosay-Mervyn Johns	Not Set	95m	Mar. 4,'44	1781	....	....
Hands Across the Border	Rep.	341	Roy Rogers-Ruth Terry	Jan. 5,'44	73m	Dec. 11,'43	1665	1545	....
Happy Land	20th-Fox	415	Don Ameche-Frances Dee	Dec. 3,'43	75m	Nov. 13,'43	1625	1555	1766
Harvest Melody	PRC	402	Rosemary Lane-Johnny Downs	Nov. 22,'43	71m	Oct. 9,'43	1574	1545	....
Hat-Check Honey	Univ.	8031	Grace McDonald-Leon Errol	Mar. 10,'44	69m	Mar. 11,'44	1794	1746	....
Heat's On, The	Col.	5009	Mae West-Victor Moore	Dec. 2,'43	79m	Dec. 4,'43	1653	1555	1818
Heaven Can Wait (color)	20th-Fox	402	Don Ameche-Gene Tierney	Aug. 13,'43	112m	July 24,'43	1578	1240	1617
Heaven Is Around the Corner (British)	Nat'l-Anglo	....	Will Fyffe-Leni Lynn	Not Set	100m	Mar. 18,'44	1802	....	....
Heavenly Body, The	MGM	421	William Powell-Hedy Lamarr	Apr.,'44	94m	Jan. 1,'44	1693	1555	1766
Heavenly Days	RKO	....	Fibber McGee and Molly	Not Set	....	....	....	1817	....
Henry Aldrich, Boy Scout	Para.	4311	Jimmy Lydon-Charlie Smith	Block 3	66m	Jan. 8,'44	1706	1696	1818
Henry Aldrich Haunts a House	Para.	4306	Jimmy Lydon-Charlie Smith	Block 2	73m	Nov. 6,'43	1614	1566	1766
Henry Aldrich's Little Secret	Para.	....	Jimmy Lydon-Charlie Smith	Not Set	...	....	....	1747	....
Henry Aldrich Plays Cupid	Para.	....	Jimmy Lydon-Charlie Smith	Not Set	...	....	....	1431	....
Her Bachelor Husband	Mono.	....	Johnny Downs-Wanda McKay	Not Set	....	....	....	1747	....
Here Comes Elmer	Rep.	303	Al Pearce-Dale Evans	Nov. 15,'43	74m	Oct. 16,'43	1585	....	....
Heroes Are Made (Russian)	Artkino	....	Russian Feature	Mar. 15,'44	74m	Mar. 25,'44	1813	....	....
Her Primitive Man	Univ.	....	Louise Allbritton-Robert Paige	Apr. 21,'44	....	....	....	1675	....
Hey, Rookie	Col.	5013	Ann Miller-Larry Parks	Mar. 9,'44	....	....	....	1654	....
Hidden Valley Outlaws	Rep.	378	Bill Elliott-Gabby Hayes	Apr. 2,'44	....	....	....	1806	....
Hi Diddle Diddle	UA		Martha Scott-Adolphe Menjou	Aug. 20,'43	73m	July 31,'43	1559	1375	1617
Hi Good-Lookin' (formerly Kelly Takes Over)	Univ.	8044	Eddie Quillan-Harriet Hilliard	Mar. 24,'44	62m	Mar. 18,'44	1801	1763	....
Higher and Higher	RKO	415	Michele Morgan-Frank Sinatra	Block 3	90m	Dec. 11,'43	1665	1616	1818
His Butler's Sister	Univ.	8004	Deanna Durbin-Franchot Tone	Nov. 26,'43	93m	Nov. 13,'43	1625	1555	1766
Hitler Gang, The	Para.	4320	Robert Watson-Victor Varconi	Not Set		....	....	1675	....
Hi Ya Sailor	Univ.	8035	Donald Woods-Elyse Knox	Oct. 15'43	63m	Oct. 9,'43	1574	1531	....
Holy Matrimony	20th-Fox	403	Monty Woolley-Gracie Fields	Aug. 27,'43	87m	Aug. 28,'43	1547	1431	1655
Home in Indiana (color)	20th-Fox	....	Walter Brennan-Lon McAllister	Not Set		....	....	1634	....
Hoosier Holiday	Rep.	302	Dale Evans-George Byron	Sept. 13'43	72m	Aug. 28,'43	1547	....	....
Horn Blows at Midnight, The	WB	....	Jack Benny-Alexis Smith	Not Set		....	....	1715	....
Hostages	Para.	4305	Luise Rainer-William Bendix	Block 1	87m	Aug. 14,'43	1579	1277	1766
Hot Rhythm	Mono.	....	Dona Drake-Robert Lowery	Apr. 22,'44	79m	Mar. 4,'44	1783	1763	....
Hour Before the Dawn, The	Para.	4317	Veronica Lake-Franchot Tone	Block 4	75m	Mar. 4,'44	1781	1555	....
I DOOD It	MGM	403	Red Skelton-Eleanor Powell	Sept.,'43	102m	July 31,'43	1579	1192	1719
I Love a Soldier	Para.	....	Paulette Goddard-Sonny Tufts	Not Set		...	....	1675	....
Impostor, The	Univ.	8066	Jean Gabin-Allyn Joslyn	Feb. 11,'44	94m	Feb. 12,'44	1754	1616	....
Incendiary Blonde (color)	Para.	....	Betty Hutton-Arturo de Cordova	Not Set	...	...	....	1675	....
In Old Chicago (Reissue)	20th-Fox	406	Alice Faye-Tyrone Power-Don Ameche	Oct. 29,'43	94m	Jan. 8,'38	1542	....	....
In Old Oklahoma	Rep.	307	John Wayne-Martha Scott	Dec. 6,'43	102m	Oct. 23,'43	1593	....	1719
In Our Time	WB	311	Ida Lupino-Paul Henreid	Feb. 19,'44	110m	Feb. 5,'44	1741	1416	1818
Iron Major, The	RKO	406	Pat O'Brien-Ruth Warrick	Block 2	85m	Oct. 23,'43	1593	1555	1719
Is Everybody Happy?	Col.	5016	Ted Lewis-Nan Wynn	Oct. 28,'43	73m	Nov. 27,'43	1646	1545	1655
Isle of Forgotten Sins	PRC	401	John Carradine-Gale Sondergaard	Aug. 15,'43	82m	July 3,'43	1532	1339	1617
It Happened in Gibraltar (Fr.)	Vigor	....	Erich von Stroheim-Viviane Romance	Nov. 15,'43	93m	Nov. 27,'43	1646	....	....
It Happened Tomorrow	UA	....	Dick Powell-Linda Darnell	Feb. 25,'44	84m	Mar. 25,'44	1813	1675	....
JACK London	UA	....	Michael O'Shea-Susan Hayward	Dec. 24,'43	93m	Nov. 27,'43	1645	1554	1818
Jamboree	Rep.	....	George Byron-Ruth Terry	Not Set	....	....	....	1817	....
Jam Session	Col.	....	Ann Miller-Jess Barker	Apr. 13,'44	....	....	....	1806	....
Jane Eyre	20th-Fox	420	Orson Welles-Joan Fontaine	Feb.,'44	96m	Feb. 5,'44	1741	1240	1655
Janie	WB	....	Joyce Reynolds-Robert Hutton	Not Set	...	....	....	1747	....
Jeannie (British)	English	....	Barbara Mullen-Michael Redgrave	Oct. 1,'43	85m	Aug. 23,'41	1594	....	....
Jive Junction	PRC	407	Dickie Moore-Tina Thayer	Dec. 20,'43	64m	Nov. 20,'43	1633	1606	....
Johnny Come Lately	UA	....	James Cagney-Grace George	Sept. 3,'43	97m	Aug. 28,'43	1559	1375	1719
KANSAN, The	UA	....	Richard Dix-Jane Wyatt	Sept 10,'43	79m	June 19,'43	1547	1182	....
Keys of the Kingdom	20th-Fox	....	Sir Cedric Hardwicke-Roddy McDowall	Not Set	....	....	....	1806	....
Kings of the Ring	Lewis-Lesser	....	Fight Film Feature	Jan. 22,'44	95m	Jan. 29,'44	1735	....	....
Kismet (color)	MGM	....	Ronald Colman-Marlene Dietrich	Not Set		..		1635	....
Klondike Kate	Col.	5029	Ann Savage-Tom Neal	Dec. 16,'43	62m	Feb. 5,'44	1742	1636	....
Knickerbocker Holiday	UA	....	Nelson Eddy-Charles Coburn	Not Set	85m	Mar. 4,'44	1781	1635	1818
LAD from Our Town	Artkino	..	Russian Feature	Oct. 6,'43	65m	Oct. 16,'43	1586	....	...
Ladies Courageous (formerly When Ladies Fly)	Univ.	8065	Loretta Young-Geraldine Fitzgerald	Mar. 17,'44	88m	Mar. 25,'44	1814	1616	....
Lady and the Monster, The	Rep.	315	Vera Ralston-Richard Arlen	Not Set	86m	Mar. 18,'44	1801	....	....
Lady in the Dark (color)	Para.	4336	Ginger Rogers-Ray Milland	Special	100m	Feb. 12,'44	1753	1091	1818
Lady in the Death House (formerly Her Last Mile)	PRC	414	Lionel Atwill-Jean Parker	Mar. 15,'44	56m	Mar. 25,'44	1814	1746	....
Lady, Let's Dance	Mono.	....	Belita-James Ellison	Apr. 11,'44	88m	Jan. 29,'44	1735	1599	....
Lady Takes a Chance, A	RKO	405	Jean Arthur-John Wayne	Block 1	86m	Aug. 21,'43	1547	1240	1655
Lamp Still Burns, The (British)	Two Cities-Gen'l	....	Rosamund John-Stewart Granger	Not Set	90m	Nov. 20,'43	1633	....	....
Land Beyond the Law (Reissue)	WB	336	Dick Foran	Oct. 2,'43	55m	Mar. 25,'44	1814	....	....

						REVIEWED			
Title	*Company*	*Prod. Number*	*Stars*	*Release Date*	*Running Time*	*M. P. Herald Issue*	*Product Digest Page*	*Advance Synopsis Page*	*Service Data Page*
Laramie Trail, The	Rep.	355	Bob Livingston-Smiley Burnette	Apr. 3,'44	55m	Mar. 25,'44	1814	1786	....
Larceny with Music	Univ.	8028	Allan Jones-Kitty Carlisle	Sept. 10,'43	64m	Sept. 11,'43	1530	1351	....
Lassie Come Home (color)	MGM	410	Roddy McDowall-Edmund Gwenn	Dec.,'43	90m	Aug. 21,'43	1546	1240	1766
Last Ride, The	WB	....	Richard Travis-Eleanor Parker	Not Set	....	....	....	1115	....
Law Men	Mono.	....	Johnny Mack Brown	Apr. 25,'44	....	....	....	1817	....
Let's Face It	Para.	4301	Bob Hope-Betty Hutton	Block 1	76m	Aug. 7,'43	1559	1277	1766
Lifeboat	20th-Fox	419	Tallulah Bankhead-William Bendix	Jan. 28,'44	96m	Jan. 15,'44	1713	1616	1818
Life and Death of Colonel Blimp (British)	Archers-Gen'l	....	Anton Walbrook-Roger Livesey	Not Set	163m	July 10,'43	1413	....	....
Life of Simon Bolivar, The (Mexican)	Grovas-Mohme	....	Historical Feature	June 17,'43	152m	June 26,'43	1386	....	....
Lodger, The	20th-Fox	417	Laird Cregar-Merle Oberon	Jan. 7,'44	84m	Jan. 8,'44	1705	1636	1818
•Lone Rider in Raiders Red Gap	PRC	368	Bob Livingston-Al St. John	Sept. 30,'43	54m	....	....	....	....
Lost Angel	MGM	415	Margaret O'Brien-James Craig	Jan.,'44	91m	Nov. 6,'43	1613	1555	1818
Love in Jalisco (Mex.)	Clasa-Mohme	....	Jorge Negrete-Maria Elena Marques	Aug. 6,'43	128m	Aug. 21,'43	1496		....
Lumber Jack	UA	....	William Boyd-Andy Clyde	Not Set	....	....	....	1763	....
MADAME Curie	MGM	490	Greer Garson-Walter Pidgeon	Feb.,'44	124m	Nov. 20,'43	1633	1416	1818
Mad Ghoul, The	Univ.	8038	Evelyn Ankers-David Bruce	Nov. 12,'43	65m	Oct. 23,'43	1594	1586	....
Make Your Own Bed	WB	....	Jack Carson-Jane Wyman	Not Set	....	....	....	1715	....
Man from Down Under, The	MGM	411	Charles Laughton-Binnie Barnes	Dec.,'43	103m	Aug. 7,'43	1547	....	....
•Man from Music Mountain	Rep.	257	Roy Rogers	Oct. 30,'43	71m	Sept. 25,'43	1554	1402	....
Man from the Rio Grande, The	Rep.	363	Don Barry-Twinkle Watts	Oct. 18,'43	55m	Oct. 2,'43	1566	....	....
Manhattan Serenade	RKO	....	Frank Sinatra-George Murphy	Not Set	....	....	....	1785	....
Man in Half Moon Street, The	Para.	....	Nils Asther-Helen Walker	Not Set	....	....	....	1747	....
Marine Raiders	RKO	....	Pat O'Brien-Ruth Hussey	Not Set	....	....	....	1696	....
Marriage Is a Private Affair	MGM	....	Lana Turner-John Hodiak	Not Set	....	....	....	1806	....
Marshal of Gunsmoke	Univ.	8083	Tex Ritter-Russell Hayden	Jan. 21,'44	....	....	....	1676	...
Mask of Dimitrios, The	WB	....	Sydney Greenstreet-Peter Lorre	Not Set	....	....	....	1746	....
Meet Me in St. Louis (color)	MGM	....	Judy Garland-Margaret O'Brien	Not Set	....	....	....	1715	....
Meet the People	MGM	....	Dick Powell-Lucille Ball	Block 7	....	....	....	1456	....
Melody Parade	Mono.	....	Mary Beth Hughes-Eddie Quillan	Aug. 27,'43	73m	Aug. 7,'43	1559	1339	....
Memphis Belle, The	WAC	....	War Documentary	Not Set	41m	Mar. 25,'44	1813	....	....
Men on Her Mind	PRC	409	Mary Beth Hughes-Edward Norris	Feb. 12,'44	67m	Feb. 5,'44	1743	1715	....
Merry Monahans, The	Univ.	....	Donald O'Connor-Peggy Ryan	Not Set	....	....	....	1786	....
Million Dollar Kid, The	Mono.	....	East Side Kids	Feb. 28,'44	65m	Feb. 26,'44	1774	1676	....
Millions Like Us (British)	Gains.-Gen'l	....	Eric Portman-Patricia Roc	Not Set	103m	Oct. 23'43	1595	..	
Minesweeper	Para.	4308	Richard Arlen-Jean Parker	Block 2	66m	Nov. 6,'43	1615	1606	1818
Ministry of Fear	Para.	....	Ray Milland-Marjorie Reynolds	Not Set	....	....		1616	.
Miracle of Morgan's Creek, The	Para.	4312	Eddie Bracken-Betty Hutton	Block 3	99m	Jan. 8,'44	1705	1079	1818
Mission Thirty-six	Col.	....	John Carradine-Larry Parks	Not Set	....	....	....	1806	....
Mojave Firebrand	Rep.	377	Bill Elliott-Gabby Hayes	Mar. 19,'44	55m	Jan. 29,'44	1734	....	...
Monster Maker, The	PRC	419	J. Carrol Naish-Ralph Morgan	Apr. 15,'44	62m	Mar. 11,'44	1794	....	....
Moonlight and Cactus	Univ.	....	Andrews Sisters-Leo Carillo	Not Set	....	....	....	1746	....
Moonlight in Vermont	Univ.	8025	Gloria Jean-Fay Helm	Dec. 24,'43	62m	Dec. 25,'43	1686	1635	....
Moon Over Las Vegas	Univ.	....	Anne Gwynne-David Bruce	Apr. 28,'44	....	....	....	1785	....
Mr. Co-ed (color)	MGM	....	Red Skelton-Esther Williams	Not Set	....	....	....	1635	....
Mr. Muggs Steps Out	Mono.	....	East Side Kids	Dec. 10,'43	63m	Dec. 25,'43	1686	1555	....
Mr. Skeffington	WB	....	Bette Davis-Claude Rains	Not Set	....	....	....	1654	....
Mr. Winkle Goes to War	Col.	....	E. G. Robinson-Robert Armstrong	Not Set	....	....	....	1817	....
Mummy's Ghost, The	Univ.	.	John Carradine-Lon Chaney	Not Set	.	....	....	1763	....
Murder on the Waterfront	WB	302	John Loder-Ruth Ford	Sept. 18,'43	49m	July 31,'43	1579		....
My Best Gal	Rep.	312	Jane Withers-Jimmy Lydon	Mar. 28,'44	67m	Mar. 18,'44	1802	1696	....
My Reputation	WB	.	Barbara Stanwyck-George Brent	Not Set		..	....	1695	....
Mystery Broadcast	Rep.	304	Nils Asther-Ruth Terry	Nov. 23,'43	63m	Oct. 23,'43	1594	1586	...
•Mystery of the 13th Guest	Mono.	....	Dick Purcell-Helen Parrish	Nov. 5,'43	60m	Oct. 16,'43	1586	....	....
NABONGA	PRC	408	Buster Crabbe-Fifi Dorsey	Jan. 25,'44	73m	Mar. 4,'44	1783	1634	....
National Velvet	MGM	....	Mickey Rooney-Jackie Jenkins	Not Set	...	......	....	1763	....
Navy Way, The	Para.	4316	Robert Lowery-Jean Parker	Block 4	75m	Feb. 26,'44	1774	1747	....
•Nearly Eighteen	Mono.	....	Gale Storm-Bill Henry	Nov. 12'43	61m	Oct. 30,'43	1605	1545	....
Never a Dull Moment	Univ.	8030	Ritz Bros.-Frances Langford	Nov. 19,'43	60m	Nov. 6,'43	1615	1351	....
•Nine Girls	Col.	5018	Ann Harding-Evelyn Keyes	Feb. 17,'44	75m	Mar. 18,'44	1802	1676	....
No Greater Love (Russian)	Artkino	....	Russian feature	Mar. 3,'44	71m	Mar. 4,'44	1782	....	....
None Shall Escape	Col.	5006	Marsha Hunt-Alexander Knox	Feb. 3,'44	85m	Jan. 15,'44	1713	1695	1766
Northern Pursuit	WB	307	Errol Flynn-Julie Bishop	Nov. 13,'43	94m	Oct. 23,'43	1593	1471	1719
North Star, The	RKO-Goldwyn	451	Walter Huston-Anne Baxter	Special	105m	Oct. 16,'43	1585	1305	1766
Norway Replies	Hoffberg	....	Documentary on Norway	Feb. 25,'44	61m	Mar. 4,'44	1782	....	....
No Time for Love	Para.	4309	Claudette Colbert-Fred MacMurray	Block 2	83m	Nov. 13,'43	1625	855	1818
OH, SUSANNA (Reissue)	Rep.	....	Gene Autry	Apr. 15,'44	59m	....	....	....	....
Oklahoma Kid (Reissue)	WB	330	James Cagney-Humphrey Bogart	Sept. 11,'43	80m	Mar. 18'39	1482		....
Oklahoma Raiders	Univ.	8084	Tex Ritter-Fuzzy Knight	Mar. 17,'44	....	....	....	1785	....
Old Acquaintance	WB	308	Bette Davis-Miriam Hopkins	Nov. 27,'43	110m	Nov. 6,'43	1613	1192	1719
•Old Barn Dance, The (Reissue)	Rep.	2307	Gene Autry	Oct. 15,'43	60m	Jan. 15,'38	1574	....	....
O My Darling Clementine	Rep.	308	Frank Albertson-Lorna Grey	Dec. 31,'43	68m	Dec. 4,'43	1653	1636	....
Once Upon a Time (formerly Curly)	Col.	....	Cary Grant-Janet Blair	Not Set	....	....	....	1616	....
Our Hearts Were Young and Gay	Para.	....	Diana Lynn-Gail Russell	Not Set	....	....	....	1746	....
•Outlaws of Stampede Pass	Mono.	.	Johnny Mack Brown-Raymond Hatton	Oct. 15,43	55m	Oct. 2,'43	1566	1402	....
Outlaw Roundup	PRC	454	Dave O'Brien-Jim Newill	Feb. 10,'44	...	....	....	1715	....
Outlaw Trail, The	Mono.	...	Hoot Gibson-Bob Steele	Apr. 29,'44	....	....	....	1786	....
Outlaws of Santa Fe	Rep.	366	Don Barry-Wally Vernon	Apr. 4,'44	54m	Mar. 18, 44	1802	....	....
Overland Mail Robbery	Rep.	376	Bill Elliott-Anne Jeffreys	Nov. 20,'43	55m	Oct. 23,'43	1594	..	....
PARDON My Rhythm	Univ.	....	Gloria Jean-Patric Knowles	May 19,'44	....	....	....	1785	....
Paris After Dark	20th-Fox	409	George Sanders-Brenda Marshall	Oct. 15,'43	85m	Oct. 9,'43	1573	1545	....

Title	Company	Prod. Number	Stars	Release Date	Running Time	— REVIEWED —		Advance Synopsis Page	Service Data Page
						M. P. Herald Issue	Product Digest Page		
Partners of the Trail	Mono.	....	Johnny Mack Brown-Raymond Hatton	Apr. 1,'44	54m	Mar. 4,'44	1782	1747	....
Passage to Marseille	WB	312	Humphrey Bogart-Michele Morgan	Mar. 11,'44	109m	Feb. 19,'44	1761	1616	....
Passport to Destiny (formerly Passport to Adventure)	RKO	417	Elsa Lanchester-Gordon Oliver	Block 4	64m	Jan. 29,'44	1734	1636	....
Patrick the Great	Univ.	....	Donald O'Connor-Peggy Ryan	Not Set	....	....	....	1675	....
Phantom Lady	Univ.	....	Ella Raines-Franchot Tone	Jan. 28,'44	87m	Jan. 29,'44	1733	1675	....
Pilebuck	Col.	....	Pat O'Brien-Ruth Warrick	Not Set	....	....	....	1786	....
Pin Up Girl (color)	20th-Fox	....	Betty Grable-Joe E. Brown	Not Set	....	....	....	1531	....
Pistol Packin' Mama	Rep.	310	Ruth Terry-Bob Livingston	Dec. 15,'43	64m	Dec. 11,'43	1666	1654	1818
Practically Yours	Para.	....	Claudette Colbert-Fred MacMurray	Not Set	....	....	....	1806	....
Prairie Thunder (Reissue)	WB	332	Dick Foran	Oct. 2,'43	55m	....	....	....	....
Pride of the Plains	Rep.	353	Robert Livingston-Smiley Burnette	Jan. 5,'44	56m	Dec. 4,'43	1653	....	....
Princess O'Rourke	WB	305	Olivia de Havilland-Robert Cummings	Oct. 23,'43	94m	Sept. 25,'43	1553	962	1655
Purple Heart, The	20th-Fox	422	Dana Andrews-Richard Conte	Mar.,'44	99m	Feb. 26,'44	1773	1654	....
RACKET Man, The	Col.	5036	Tom Neal-Jeanne Bates	Jan. 18,'44	65m	Jan. 8,'44	1706	1676	....
Raiders of the Border	Mono.	....	Johnny Mack Brown	Jan. 31,'44	53m	Jan. 15,'44	1714	....	....
Raiders of Sunset Pass	Rep.	352	Eddie Dew-Smiley Burnette	Dec. 20,'43	56m	Dec. 25,'43	1686	1457	....
Rainbow Island (color)	Para.	....	Dorothy Lamour-Eddie Bracken	Not Set	....	....	....	1654	....
Rains Came, The (Reissue)	20th-Fox	410	Myrna Loy-Tyrone Power	Nov. 26,'43	95m	Sept. 9,'39	1574	....	....
Rationing	MGM	418	Wallace Beery-Marjorie Main	Mar.,'44	93m	Jan. 29,'44	1734	1616	....
Return of the Ape Man	Mono.	....	Bela Lugosi-John Carradine	Not Set	....	....	....	1606	....
Return of the Rangers	PRC	451	Dave O'Brien-Jim Newill	Oct. 26,'43	60m	Oct. 16,'43	1585	1545	....
Return of the Vampire	Col.	5024	Bela Lugosi-Frieda Inescourt	Nov. 11,'43	69m	Feb. 5,'44	1742	1599	....
●Revenge of the Zombies	Mono.	....	John Carradine-Veda Ann Borg	Sept. 17,'43	61m	Aug. 7,'43	1471	1391	....
Rhapsody in Blue	WB	....	Joan Leslie-Robert Alda	Not Set	...	....	....	1530	....
Riders of the Deadline	UA	....	William Boyd	Dec. 3,'43	70m	Jan. 15,'44	1714	1696	....
Riding High (color)	Para.	4307	Dorothy Lamour-Dick Powell	Block 2	88m	Nov. 6,'43	1613	1431	1818
Road to Utopia	Para.	....	Bing Crosby-Bob Hope-D. Lamour	Not Set	....	....	....	1715	....
Roger Touhy, Gangster	20th-Fox	....	Preston Foster-Lois Andrews	Not Set	...	....	....	1362	....
Rookies in Burma	RKO	414	Alan Carney-Wally Brown	Block 3	62m	Dec. 11,'43	1666	1646	....
Rootin', Tootin' Rhythm (Reissue)	Rep.	3301	Gene Autry	Jan. 15 '44	61m				...
Rosie the Riveter	Rep.	313	Jane Frazee-Frank Albertson	Apr. 9,'44	75m	Mar. 25,'44	1814	1785	....
SAHARA	Col.	5003	Humphrey Bogart-Bruce Bennett	Oct. 14,'43	97m	Oct. 2,'43	1565	1305	1719
Saint Meets the Tiger, The	Rep.	301	Hugh Sinclair-Jean Gillis	July 29,'43	70m	Aug. 7,'43	1471	....	....
Sailor's Holiday	Col.	5038	Arthur Lake-Jane Lawrence	Feb. 24,'44	...	....	....	1696	....
Salute to the Marines (color)	MGM	401	Wallace Beery-Fay Bainter	Sept.,'43	101m	July 31,'43	1579	1057	1655
San Demetrio, London (British)	Ealing	....	Walter Fitzgerald-Ralph Michael	Not Set	105m	Jan. 29,'44	1734	....	....
Saratoga Trunk	WB	....	Gary Cooper-Ingrid Bergman	Not Set	....	....	....	1431	....
●Scream in the Dark, A	Rep.	229	Robert Lowery-Marie McDonald	Oct. 15,'43	55m	Oct. 30,'43	1605	1531	..
See Here, Private Hargrove	MGM	420	Robert Walker-Donna Reed	Mar.,'44	100m	Feb. 19,'44	1761	1616	1818
Sensations of 1945 (color)	UA-Stone	....	W. C. Fields-Eleanor Powell	Not Set	....	....	....	1746	.
Seven Days Ashore	RKO	....	Wally Brown-Gordon Oliver	Not Set	....	....	....	1817	....
Seventh Cross, The	MGM		Spencer Tracy-Signe Hasso	Not Set	....	....	.	1715	....
Seventh Victim, The	RKO	403	Tom Conway-Kim Hunter	Block 1	71m	Aug. 21,'43	1558	1471	....
Sherlock Holmes Faces Death	Univ.	8024	Basil Rathbone-Nigel Bruce	Sept. 17,'43	68m	Sept. 11,'43	1529	....	....
She's for Me	Univ.	8041	David Bruce-Grace McDonald	Dec. 10,'43	60m	Dec. 11,'43	1665	1635	....
Shine On, Harvest Moon	WB	313	Ann Sheridan-Dennis Morgan	Apr. 8,'44	112m	Mar. 11,'44	1794	1457	....
Shipbuilders, The (Br.)	Br. Nat'l-Anglo	....	Clive Brook-Morland Graham	Not Set	90m	Jan. 29,'44	1733	....	....
Show Business	RKO	....	Eddie Cantor-George Murphy	Not Set	..	.		1675	....
Shrine of Victory (British)	20th-Fox	....	Documentary on Greece	Apr.,'44	45m	Aug. 21,'43	1495	....	....
Silver City Raiders	Col.	5202	Russell Hayden-Bob Wills	Nov. 4,'43	55m	Nov. 27,'43	1646	....	....
Since You Went Away	UA	....	Colbert-Temple-Woolley-Cotten	Not Set	....	....	....	1635	....
Sing a Jingle	Univ.	8034	Allan Jones-June Vincent	Jan. 7,'44	62m	Jan. 1,'44	1694	1654	...
Slightly Terrific	Univ.	....	Leon Errol-Anne Rooney	May 5,'44	....	....	....	1785	....
●Smart Guy	Mono.	....	Rick Vallin-Wanda McKay	Dec. 17,'43	63m	Jan. 1,'44	1695	1599	....
Snow White and the Seven Dwarfs (color)	RKO-Disney	....	Disney Cartoon Feature	Reissue	83m	Dec. 25,'37	1782	....	....
So This Is Washington	RKO	404	Lum 'n' Abner-Mildred Coles	Block 1	64m	Aug. 21,'43	1558	1471	
Son of Dracula	Univ.	8013	Louise Allbritton-Lon Chaney	Nov. 5,'43	80m	Nov. 13,'43	1626	1241	1818
Song of Bernadette, The	20th-Fox	....	Jennifer Jones-Charles Bickford	Not Set	157m	Dec. 25,'43	1685	1416	1818
Song of Russia	MGM	422	Robert Taylor-Susan Peters	Feb.,'44	107m	Jan. 1,'44	1693	1416	1818
Song of the Marimba	Clasa-Mohme	....	Mexican Feature	Aug. 20,'43	131m	Sept. 11,'43	1530	...	...
Song of the Open Road	UA	....	Edgar Bergen-"Charlie"-Bonita Granville	Mar. 24,'44	....	....	....	1695	....
Song of the Saddle (Reissue)	WB	331	Dick Foran	Oct. 2,'43	59m	Apr. 11,'36	1482	....	....
So's Your Uncle	Univ.	8042	Donald Woods-Elyse Knox	Dec. 3,'43	64m	Dec. 4,'43	1654	1635	....
Spider Woman	Univ.	8021	Basil Rathbone-Nigel Bruce	Jan. 21,'44	63m	Jan. 15,44	1714	1675	....
Spotlight Scandals	Mono.		Billy Gilbert-Frank Fay	Sept. 24,'43	73m	July 24,'43	1579	1351	....
Standing Room Only	Para.	4314	Paulette Goddard-Fred MacMurray	Block 3	83m	Jan. 8,'44	1706	1616	....
Story of Dr. Wassell (color)	Para.		Gary Cooper-Laraine Day	Not Set	....	....	....	1530	....
Strange Death of Adolf Hitler	Univ.	8022	Ludwig Donath-Gale Sondergaard	Sept. 10,'43	72m	Sept. 4,'43	1522	....	....
Submarine Base	PRC	405	John Litel-Alan Baxter	July 20,'43	65m	July 10,'43	1414	1305	
Sullivans, The	20th-Fox	421	Anne Baxter-Thomas Mitchell	Feb.,'44	111m	Feb. 5,'44	1741	1636	1818
Sultan's Daughter, The	Mono.	....	Ann Corio-Charles Butterworth	Jan. 24,'44	64m	Dec. 18,'43	1674	1555	...
Sundown Valley	Col.	....	Charles Starrett-Jeanne Bates	Mar. 23,'44	....	....	....	1763	...
●Suspected Person (British)	PRC	315	Clifford Evans-Patricia Roc	Nov. 29,'43	78m	Jan. 1,'44	1694	...	....
Sweet and Lowdown	20th-Fox	....	Lynn Bari-Benny Goodman	Not Set	....	....	....	1786	....
Sweet Rosie O'Grady (color)	20th-Fox	409	Betty Grable-Robert Young	Oct. 1,'43	76m	Sept. 25,'43	1553	1305	1719
Sweethearts of the U. S. A.	Mono.	....	Una Merkel-Donald Novis	Mar. 7,'44	63m	Mar. 18,'44	1802	1586	....
Swing Fever	MGM	423	Kay Kyser-Marilyn Maxwell	Apr.,'44	81m	Nov. 13,'43	1626	1241	....
Swing Out the Blues	Col.	5020	Bob Haymes-Lynn Merrick	Jan. 20,'44	70m	Jan. 22,'44	1726	1636	....
Swing Shift Maisie	MGM	404	Ann Sothern-James Craig	Oct.,'43	86m	May 8,'43	1546	1191	1617
Swingtime Johnny	Univ.	8020	Andrews Sister-Harriet Hilliard	Feb. 4,'44	60m	Jan. 1,'44	1695	1676	....
TAKE It Big	Para.	....	Jack Haley-Harriet Hilliard	Not Set	....	....	....	1786	....
Tampico	20th-Fox	425	Lynn Bari-Edward G. Robinson	Apr.,'44		....	....	1636	....
Tarzan's Desert Mystery	RKO	413	Johnny Weissmuller-Nancy Kelly	Block 3	70m	Dec. 11,'43	1666	1362	....

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Page	Advance Synopsis Page	Service Data Page
Tender Comrade	RKO	416	Ginger Rogers-Robert Ryan	Block 4	101m	Jan. 1,'44	1693	1635	....
Texas Kid, The	Mono.	....	Johnny Mack Brown	Nov. 26,'43	57m	Nov. 27,'43	1645	1545	....
Texas Masquerade	UA	....	William Boyd	Not Set	59m	Jan. 29,'44	1733	....	....
Thank Your Lucky Stars	WB	303	Warner Stars Revue	Sept. 25,43	127m	Aug. 21,'43	1559	1058	1719
That Nazty Nuisance	UA	....	Bobby Watson-Joe Devlin	Aug. 6,'43	42m	June 12,'43	1546	1019	....
There's Something About a Soldier	Col.	5017	Evelyn Keyes-Tom Neal	Nov. 30,'43	81m	Dec. 18,'43	1674	1545	....
They Met in the Dark (British)	Hellman-Gen'l	....	James Mason-Joyce Howard	Not Set	104m	Sept. 4,'43	1522	....	....
●This Is the Army (color)	WB	224	Joan Leslie-George Murphy-Stage Cast	Feb. 15,'44	115m	July 31,'43	1453	1276	1575
This Is the Life (formerly Angela)	Univ.	....	Susanna Foster-Donald O'Connor	Not Set	....	....	....	1416	....
Thousands Cheer (color)	MGM	413	Kathryn Grayson-Gene Kelly	Jan.,'44	126m	Sept. 18,'43	1541	1079	1766
Three Men in White	MGM	....	Lionel Barrymore-Van Johnson	Block 7	....	....	....	1786	....
Three Russian Girls	UA	....	Anna Sten-Kent Smith	Jan. 14,'44	80m	Jan. 1,'44	1694	1457	1818
Thundering Gun Slingers	PRC	463	Buster Crabbe-Al St. John	Mar. 25,'44	....	....	....	1786	....
Thundering Hoofs	UA	....	William Boyd	Not Set	....	....	....	1747	....
Tiger Fangs	PRC	406	Frank Buck-Duncan Renaldo	Sept. 10,'43	59m	Sept. 25,'43	1554	1531	....
Till We Meet Again	Para.	....	Ray Milland-Maureen O'Hara	Not Set	....	....	....	1676	....
Timber Queen	Para.	4313	Dick Arlen-Mary Beth Hughes	Block 3	66m	Jan. 8,'44	1706	1696	....
Time Flies (British)	Gains.	....	Tommy Handley-Evelyn Dall	Not Set	88m	Mar. 18,'44	1803	....	....
Top Man	Univ.	8009	Donald O'Connor-Peggy Ryan	Sept. 17,'43	82m	Sept. 18,'43	1541	1456	....
Tornado	Para.	4304	Chester Morris-Nancy Kelly	Block 1	80m	Aug. 14,'43	1579	1457	....
●Trail of Terror	PRC	356	Dave O'Brien-Jim Newill	Sept. 14,'43	59m	Mar. 11,'44	1794	....	....
Trocadero	Rep.	314	Rosemary Lane-Johnny Downs	Apr. 24,'44	....	....	....	1806	....
True to Life	Para.	4303	Mary Martin-Franchot Tone	Block 1	93m	Aug. 14,'43	1578	1079	1719
●Tumbling Tumbleweed (Reissue)	Rep.	2308	Gene Autry-Lucile Browne	Dec. 1,'43	58m	....	....	....	....
Tunisian Victory	MGM-MOI	....	Documentary	Not Set	80m	Mar. 11,'44	1794	....	....
Two-Man Submarine	Col.	5039	Tom Neal-Ann Savage	Mar. 16,'44	....	....	....	1746	....
Two Girls and a Sailor	MGM	....	Jimmy Durante-Van Johnson	Block 7	....	....	....	1696	....
UNCENSORED (British)	20th-Fox	418	Eric Portman-Phyllis Calvert	Jan. 21,44	83m	Aug. 1,'42	1714	....	....
Uncertain Glory	WB	....	Errol Flynn-Paul Lukas	Apr. 22,'44	....	....	....	1636	....
●Underdog, The	PRC	316	Barton MacLane-Charlotte Wynters	Oct. 10,'43	67m	Oct. 9,'43	1574	1509	....
Under Two Flags (Reissue)	20th-Fox	411	Ronald Colman-Claudette Colbert	Nov. 26,'43	99m	May 9,'36	1574	....	..
Uninvited, The	Para.	4315	Ray Milland-Ruth Hussey	Block 3	98m	Jan. 8,'44	1705	1416	1818
Unknown Guest	Mono.	....	Victor Jory-Pamela Blake	Oct. 22,'43	64m	Aug. 28,'43	1559	....	....
Unpublished Story (British)	Col.	....	Richard Greene-Miles Malleson	Not Set	91m	Apr. 11,'42	598	....	....
Up in Arms (color)	RKO-Goldwyn	452	Danny Kaye-Dinah Shore	Not Set	105m	Feb. 12,'44	1753	1457	....
Up in Mabel's Room	UA	....	Marjorie Reynolds-Dennis O'Keefe	Apr. 7,'44	76m	Mar. 25,'44	1813	1695	....
VICTORY Through Air Power (color)	UA-Disney	...	Disney Aviation Feature	Aug. 13,'43	65m	July 10,'43	1532	1375	1617
Vigilantes Ride, The	Col.	5204	Russell Hayden-Shirley Patterson	Feb. 3,'44	55m	Feb. 12,'44	1754	1081	....
Virgin of Guadalupe (Mex.)	Maya	....	Jose Luis Jiminez	May 14,'43	95m	May 22,'43	1325	....	....
Voice in the Wind	UA	....	Francis Lederer-Sigrid Gurie	Mar. 10,'44	85m	Mar. 4,'44	1782	....	....
Voodoo Man, The	Mono.	....	Bela Lugosi-John Carradine	Feb. 21,'44	62m	Feb. 26,'44	1774	1676	....
WATCH on the Rhine	WB	301	Bette Davis-Paul Lukas	Sept. 4,'43	113m	July 31,'43	1579	986	1719
We Dive at Dawn (British)	Gains.	....	John Mills-Eric Portman	Not Set	98m	May 22,'43	1326	....	....
Weekend Pass	Univ.	8029	Martha O'Driscoll-Noah Beery, Jr.	Feb. 18,'44	63m	Feb. 5,'44	1742	1676	....
Weird Woman	Univ.	....	Lon Chaney-Anne Gwynne	Apr. 14,'44	....	....	....	1747	....
Westward Bound	Mono.	....	Ken Maynard-Hoot Gibson	Jan. 17,'44	59m	Jan. 15,'44	1714	1599	....
●What a Man	Mono.	....	Johnny Downs-Wanda McKay	Jan. 31,'44	73m	Dec. 11,'43	1666		
What a Woman!	Col.	5005	Rosalind Russell-Brian Aherne	Dec. 28,'43	93m	Dec. 11,'43	1665	1635	1818
Where Are Your Children?	Mono.	....	Jackie Cooper-Patricia Morison	Jan. 17,'44	72m	Nov. 27,'43	1645	1606	1818
Whispering Footsteps	Rep.	309	John Hubbard-Rita Quigley	Dec. 30,'43	55m	Feb. 26,'44	1774	1636	....
Whistler, The	Col.	....	Richard Dix-Gloria Stuart	Mar. 30,'44	....	....	....	1785	....
Whistling in Brooklyn	MGM	412	Red Skelton-Ann Rutherford	Dec.,'43	87m	Oct. 2,'43	1565	1431	1766
White Cliffs, The	MGM	....	Irene Dunne-Roddy McDowall	Not Set	126m	Mar. 11,'44	1793	1586	....
Wilson (color)	20th-Fox	....	Alexander Knox-Charles Coburn	Not Set	..	....	...	1676	...
Wintertime	20th-Fox	405	Sonja Henie-Jack Oakie	Sept. 17,'43	82m	Sept. 11.'43	1529	1431	1655
Woman of the Town, The	UA	....	Albert Dekker-Claire Trevor	Dec. 31,'43	88m	Dec. 18,'43	1673	1531	1818
Women in Bondage	Mono.	....	Gail Patrick-Nancy Kelly	Jan. 10,'44	72m	Nov. 20,'43	1634	1554	1818
Women in War (Reissue)	Rep.	9002	Elsie Janis-Wendy Barrie	Jan. 25,'44	69m	May 25,'40	1726	....	....
World of Plenty (British)	Rotha	....	Documentary on Food	Not Set	60m	June 19,'43	1373	....	....
Wyoming Hurricane	Col.	....	Russell Hayden-Bob Wills	Apr. 20,'44	....	....	....	1079	....
YANKS Ahoy	UA-Roach	....	Joe Sawyer-William Tracy	July 1,'43	58m	Mar. 13,'43	1532	1019	....
Yellow Canary (British)	Wilcox-RKO	....	Anna Neagle-Richard Greene	Not Set	98m	Nov. 20,'43	1634	....	....
Young Ideas	MGM	408	Mary Astor-Herbert Marshall	Nov.,'43	77m	July 31,'43	1578	1240	1818
You Can't Ration Love	Para.	4318	Betty Jane Rhodes-Johnnie Johnston	Block 4	79m	Mar. 4,'44	1781	1763	....
You're a Lucky Fellow, Mr. Smith	Univ.	8033	Allan Jones-Evelyn Ankers	Oct. 22,'43	64m	Oct. 9,'43	1573	1531	....

Feature Product, including Coming Attractions, listed Company by Company, in Order of Release on page 1816.



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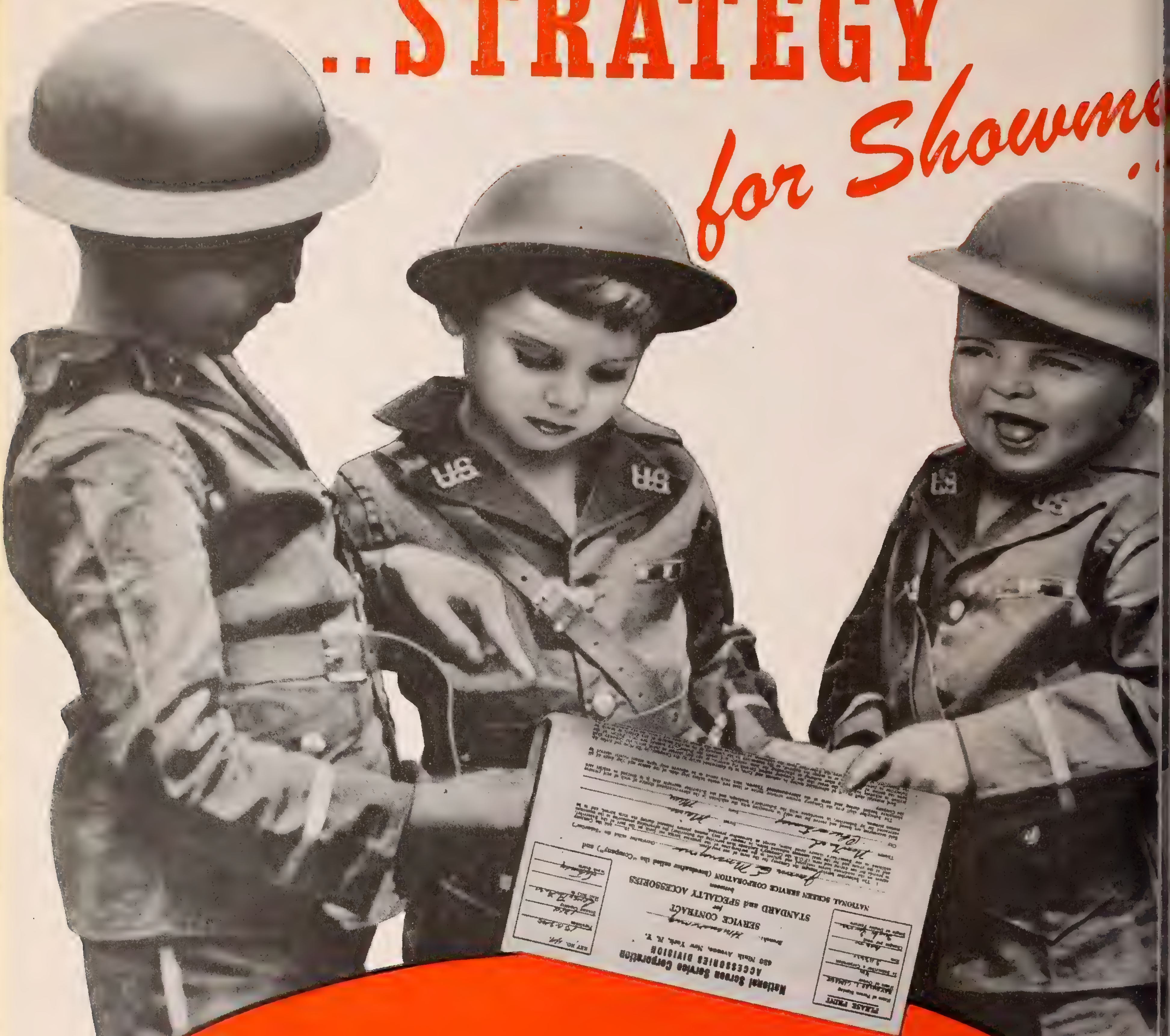
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VOL. 155, NO. 1 APRIL 1, 1944

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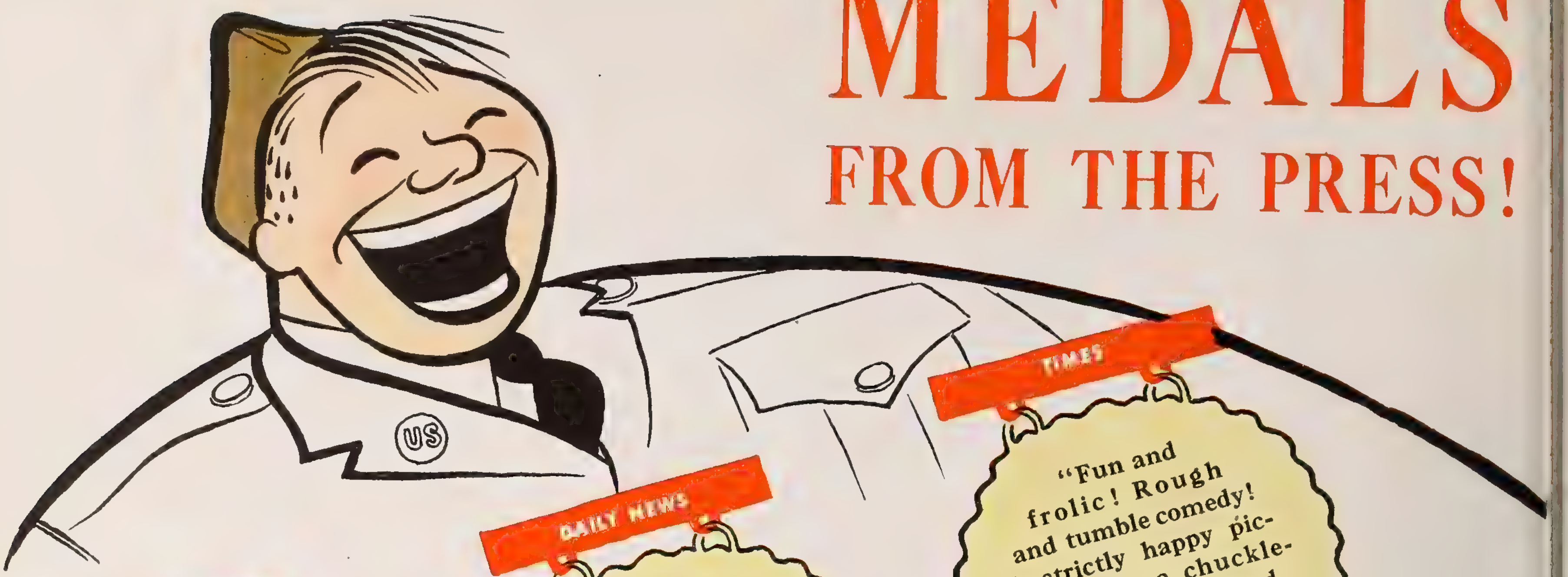
MEDALS

FROM THE PRESS!



TIMES

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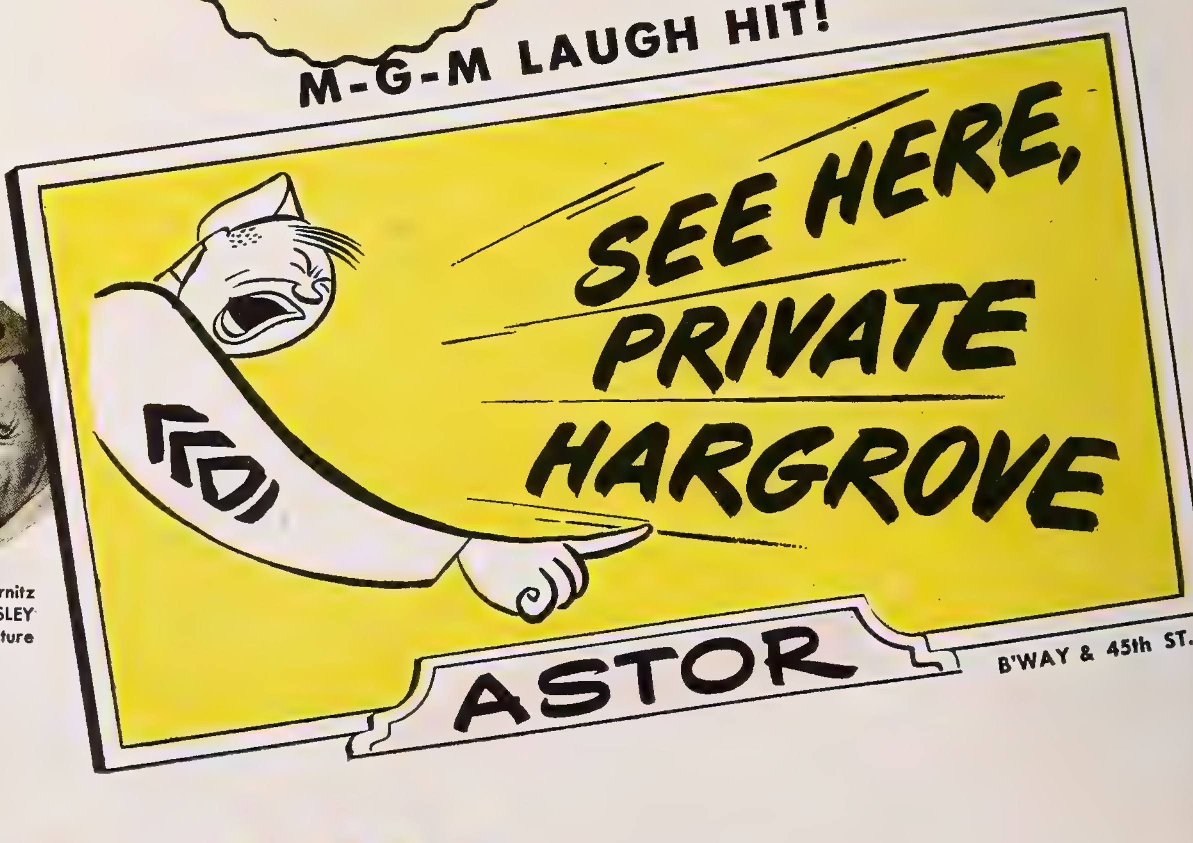

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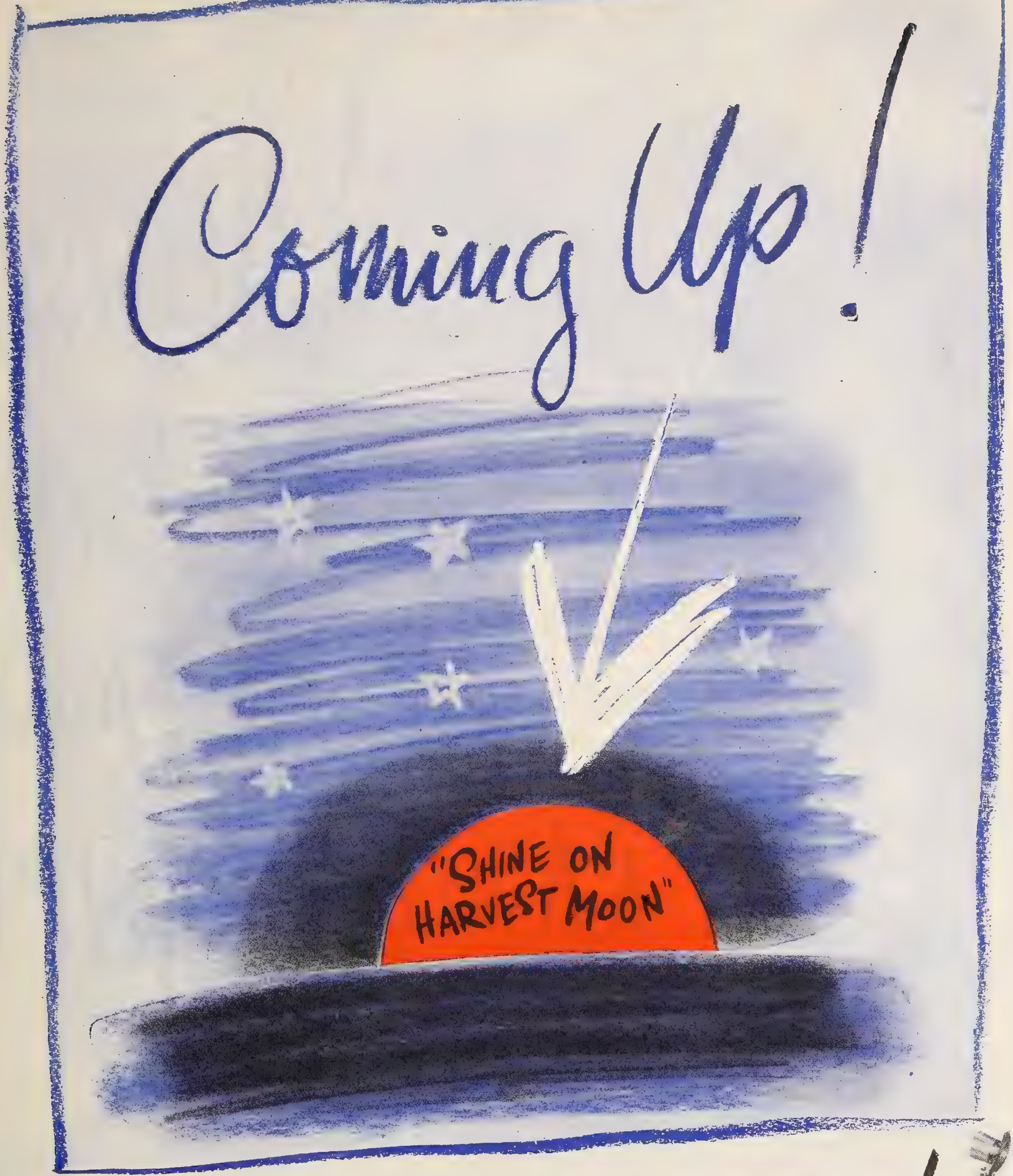

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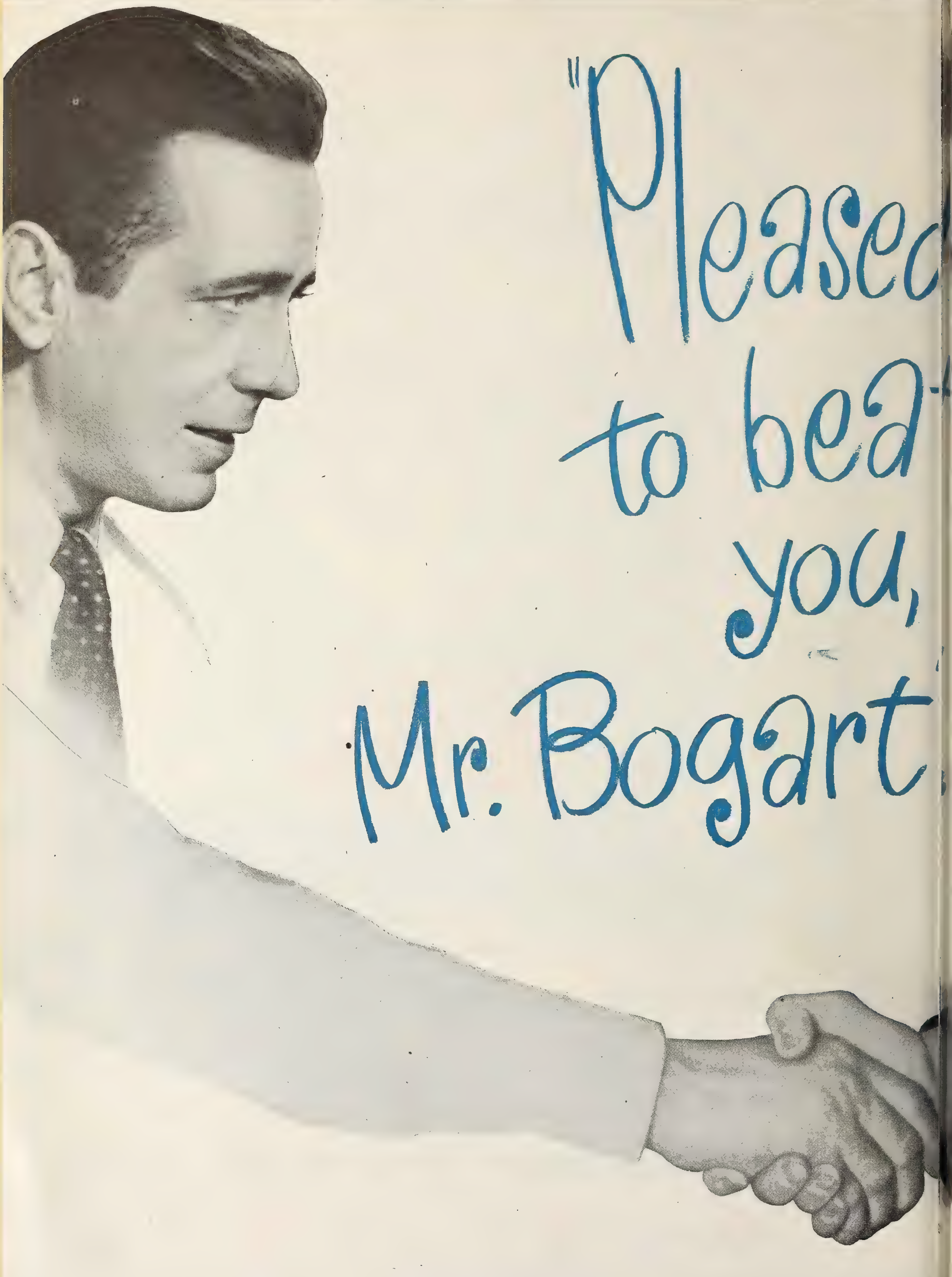
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to bea-
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Mr. Bogart

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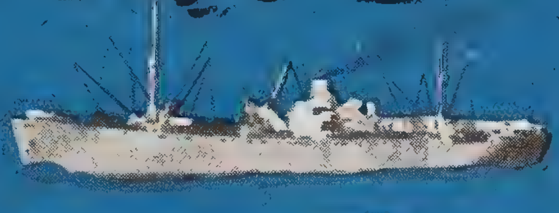
PASSAGE TO MARSEILLE



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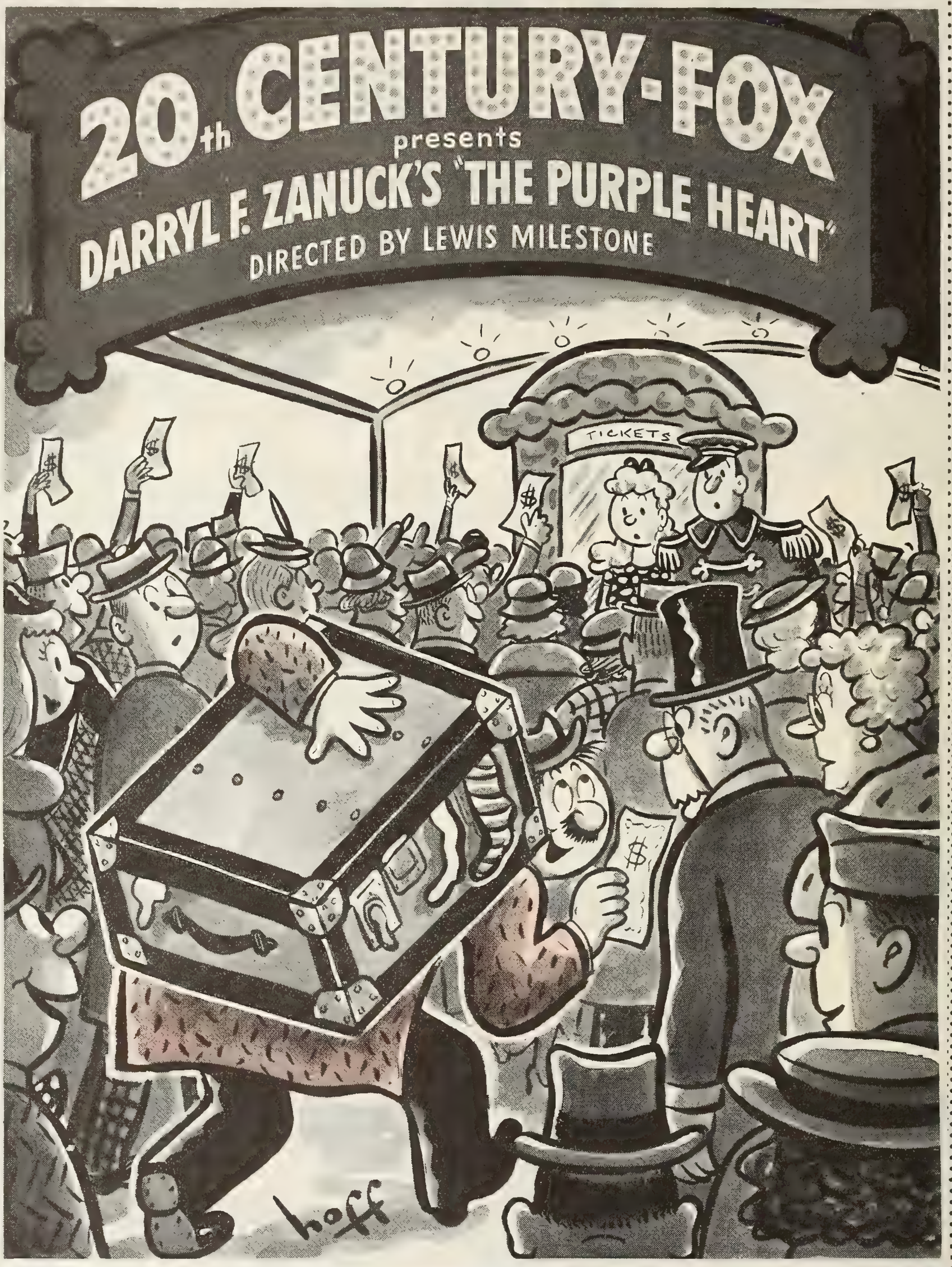
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MOTION PICTURE HERALD

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Vol. 155, No. 1
April 1, 1944

Anniversary—and Remembering

WE are come, you and I of this Motion Picture, to the fiftieth anniversary of the art and the industry for which we work, and by which we live. To most of us this demanding mistress, this sometimes whimsical jade, has been generous in manners small and great, fickle mayhap at times, but faithful in her fashion. We know her well. She is of the ancient classic race of Muses but daughter of the Common Man. Most of us who meet here will be feeling that the years have been many and that we have come a long way. But she is flush with youth, fresh as paint, vivid, living of and for today, eager for tomorrow. The bloom of success is upon her. But let her wait while we turn to yesterday.

* * *

TONIGHT you and I are at a certain country fireside, where the rock maple embers burn low and cast long shadows from the andirons across the hearth. The lazy smoke of a churchwarden pipe coils up into the dark between the beams above. We shall sit and sip and remember. Friends, and some who were not, but mostly old friends, and events of other days will come with the beckoning of the mood and hour, to cross our screen.

It was 1912, the eighteenth year of the films, the seventh year of the nickelodeon, the first year of the feature, when the irrepressible Ben Leven, Chicago advertising expert, and I, copywriter, came to Broadway to meet the movies. Ben, you might be knowing, is the father of Robert Lord of production fame today. Ben and I had big ideas for a budding business.

¶ We started the hard way, as we little knew, the hardest in the world, at 52 Broadway, the office of the late Jeremiah J. Kennedy, boss and ringmaster, with a bull whip, of the Motion Picture Patents Company and its marketing arm, the General Film Company. Nothing much was going on. A fellow making the world's best pictures up at Biograph, one D. W. Griffith, was getting out of hand and dreaming about shooting fifty thousand dollars on a four-reeler about a damn story about some Judith of Bethulia. A guy by the name of Bill Fox was playing independent and keeping licensed product under injunction with the aid of the very agile Rogers & Rogers, barristers. A little chap, a quiet, persistent one, of the name Zukor, who had fallen very far out with Marcus Loew, was seeking a new career on his own and was pushing in with the idea of long pictures, "a whole evening's entertainment". The gentlemen with the Patents' sinecure didn't intend to let him in.

¶ Meanwhile, the insiders were engaged in cutting each other's throats. J. Stuart Blackton of Vitagraph signalized his confidence in the outlook by drawing a thousand dollars salary every day, so if it all blew up he would never have been a loser for more than one day. Carl Laemmle and Bob Cochran and Pat Powers and Mark Dintenfass and Bill Swanson and Ed Porter were making faces at each other at the new independent Sales Company meetings and arguing themselves into what was to be Universal. Harry E. Aitken, one time road salesman, and John Rudolph Freuler, real estater, had sold some exchanges to the trust, but they wouldn't stay bought out—so along was coming the Mutual Film Corporation—with the assistance of Kuhn, Loeb & Co. Aside from all that, or because of it, the determined Jeremiah was arranging, with Percy Waters, for the Kinetograph Company, which was to sabotage and succeed the General Film if, when and as Kennedy should decide to abandon ship. All in all, that made it a remarkable time to be seeing him and trying to sell him on the novel idea that the films should advertise to the consumers. As you may have anticipated, Mr. Kennedy said "No". He said a lot more, but it was redundant, as well as aromatic, and contributed not so much more to our understanding.

BEN and I went back to Chicago. In due season General Film, having spurned our expert advice on merchandising, went to hell in a hack. Only the other day Ben, now a Hollywood insurance man, and I exchanged resolutions. We will never try to save another industry. We were ahead of our time and behind on the expense account—but not much.

That was quite a pipeful. You'll be remembering, of course, that that little fellow, Zukor, got along all right, and for that matter Marcus Loew did too.

It's merry to be recalling tonight that day out at Mr. Loew's palatial Pembroke estate on Long Island, in his fading days, we stood on the great lawn regarding a colossal stone urn with a garden of verdure spilling over its lofty edge twenty feet up. "Dave Warfield was out here the other day," said Marcus, "along with Hammerstein. He took a look at this and said, 'I knew Marcus when he didn't have a pot to put under his bed, and now he's got one so big he can't.'"

¶ And a long time ago, when your editor presided over a big advertising budget, he had a call one Chicago afternoon from Martin Quigley, editor and publisher of a paper called The Herald. He started talking enthusiastically about a piece for the paper, about halftones and publicity. I agreed to write the piece. Someway advertising crept into the conversation. He also got the advertising—and fifteen years or so later he got me.

If you would try a tall glass of hot tea with a dash of vodka, we'll dedicate a pipe to "Louie", that's Lewis J. Selznick, the merriest adventurer of them all. He parlayed his genius of abandon from bankruptcy in diamonds to millions in movies. Then he shot it all in pride of name and his sons. Zukor bought the Selznick name out of the sky and Louie put Myron's back there on a sign atop 729 Seventh Avenue.

THERE was a time, so L. J. told me, that Adolph called upon him with a proposition for the clarification of the American scene and an end of the Selznick "series selling" attack on the Paramount program. "He offered me $5,000 a week if I'd go to China and stay there."

I've often speculated on what that might have done to the map. Maybe the Japs would not have got so far with L. J. on the scene.

In the end, L. J., broke, took his two boys west and told

[*Continued on following page, column* 1]

THIS WEEK IN THE NEWS

WHAT exhibitors must do in handling new admission tax Page 12

THE First 50 Years—anniversary of the industry—by Terry Ramsaye Page 14

EXHIBITORS to mark the 50th anniversary of the motion picture Page 23

NEW YORK ITOA waves state control legislation Page 24

CEASE decree negotiations, MPTOA tells Tom Clark Page 26

DRAFT is beginning to take sharp toll of projectionists Page 28

"FILM plowshare as well as sword," Hays says in annual report Page 32

WAC pledges industry participation in Fifth War Loan Page 34

SERVICE DEPARTMENTS

Hollywood Scene Page 35

In the Newsreels Page 42

Managers' Round Table Page 49

Picture Grosses Page 60

Shorts on Broadway Page 48

What the Picture Did for Me Page 43

IN PRODUCT DIGEST SECTION

Showmen's Reviews Page 1825

Advance Synopses Page 1826

The Release Chart Page 1827

Anniversary & Remembering

(Continued from preceding page)

me: "Hollywood will take care of them, or else . . . " Maybe Hollywood did for a little while, but since then you'll be remembering Myron's agency and David's "Gone With the Wind".

Beloved of memory on this night is Thomas Edison, known to me quite as much as the kindly philosopher as the scientist. Out of the wealth of reminiscence comes now that day when I found him in the Library, disheveled and tossed as usual, collarless and a touch of tobacco stain on his habitual hardboiled shirt, and asked him, with I fear typical effrontery: "How do you manage always to have two days' growth of beard?" The Old Man grinned. "Ain't you heard, I'm a genius."

Edison invented the electric light so men could work nights. Then he invented the motion picture so I had to.

WHAT a time we had when sound came along! At Pathe our first big assignment was covering the inauguration of Herbert Hoover. It rained in floods in Washington that day, and drowned all the newsreel microphones. Marvin McIntyre, the rascal, our rascal, then, secretly tapped the public address system wires under the stands and we got a record anyway. It was a great beat.

The battle of interchangeability between RCA and Erpi was raging then. Erpi said our pictures could not play their machines. There were legal issues, too. But over in London, Colvin Brown, there on a diplomatic errand, boldly booked the Hoover special into the Marble Arch, which had Erpi equipment, and it played. Mr. Otterson's "interchangeability" stand was never the same again. No one ever went to court on that one.

Right now, too, there'll be remembering gentle Joe Dannenberg—you would never have suspected it, but his hobby was collecting hangmen's ropes — who had been making "Wid's" into Film Daily. He called up one day; it must have been about 1918. "Got a new cub, Wall Street Journal kid; if he comes to you for a story, give him one." And then I asked, "What's his name?" Joe paused. "Kann—but just call him 'Red'." He got the story.

* * *

No story the screen shall ever present can be quite so full of the intense dramatics and humanities as the story of its own career.

Unlike all the other arts, our motion picture has built its way up among the whole people, from the great common foundation of society.

Success has come to those who have been the most faithful interpreters of the people, the most skilled in their service. The high status of this art and this industry today is tribute to its function as an instrument of democracy, in the service of the Republic, and all the rest of the world beside. In fifty years the motion picture has won for itself place among the arts of the ages.

—*Terry Ramsaye*

Fox on Television

THEATRES may be turned into garages unless the film industry heeds, and meets the challenge of television. This was the doleful warning of William Fox, who reappeared in Hollywood last week at a luncheon given for studio executives and publicity heads by Niles Trammell, president of the National Broadcasting Company. Mr. Fox let it be known that he intended to produce films again, for a television audience.

The *Hollywood Reporter* Wednesday published a story that Mr. Fox was planning to organize a new production and distribution company based on profit-sharing for the creative talent. The story added that he had an option on 1,500 acres near Hollywood on which he planned the construction of new studios.

Mr. Trammell spent two days in discussing home and theatre television, at his annual meeting with West Coast affiliate stations.

The Fox pronouncements were only one of many fingers of warning, and beckoning, raised toward the film industry by television interests. The American Telephone and Telegraph Company, through a letter to Will H. Hays, has offered to consider industry requests for AT&T network services "on their merits."

The Society of Motion Picture Engineers in New York Thursday listened for two hours while Worthington Miner, of CBS, and Willis Cooper of NBC debated the technical merits of film for television. They disagreed on the extent of its value but joined in warning the film engineers that they had better watch television.

Lowell Leaves

PRESIDENTIAL administrative assistant Lowell Mellett has left his office in the White House executive wing to write a column. "The Boss," himself last Thursday announced the departure of his $10,000 a year aide, who is to write a daily commentary, "On the Other Hand," for the conservative Washington *Star*. Since 1927 Mr. Mellett has been a quiet but often potent White House agent on the National Emergency Council, as boss of the Office of Government Reports, and for a year as chief of the Bureau of Motion Pictures of the Office of War Information. He left there in July, 1943, to return to the White House.

31 Languages

THIS industry's publicity is issued in 31 foreign languages, including the Scandinavian, for the 10,000,000 readers of approximately 1,100 foreign language papers here. Among the languages are Arabic, Estonian, Ladino, Slovenian and Albanian. The compilation is the result of research by MOTION PICTURE DAILY. Its news desk is unable to assure us, however, that it carefully scrutinizes all releases.

41 Years of Service

PHILIP L. THOMSON, director of public relations of the Western Electric Company, retires April 1 after 41 years of service in the telephone company. In 33 years of directing the company's public relations he was actively conscious of the motion picture and did much to shape Western Electric interest in the screen, first as a medium of institutional message, and later in the engineering and production of sound. He produced the first industrial sound film, "Finding His Voice," in 1926.

Mr. Thomson has been president of the Audit Bureau of Circulation since 1927.

Fred B. Wright, a graduate of Western Electric's sales organization, succeeds Mr. Thomson. Mr. Wright is an engineer of long experience in the communications field. He managed WE branches in Baltimore, Washington and Chicago, in 1935 became general distribution manager in the east and in 1942 was named eastern zone manager.

Standstill

MEXICAN picture production stopped abruptly Wednesday by decree of the Association of Picture Producers as bitter controversy split the ranks of the over-all studio union. Screen players, led by Mario ("Cantinflas") Moreno, Jorge Negrete and Jorge Mondragon, quit the National Cinematographic Industry Workers to form their own union. The Confederation of Mexican Workers, the parent Mexican labor group, is reported to have approved the defection, which will cost the studio union about $10,000 yearly in players' dues. Producers promptly shut the studios until their employees work out a truce.

No Takers

ALTHOUGH Miss Olivia DeHavilland's attorneys went into court and freed her from her seven-year contract with Warners, after the studio had held she still owed the producers 26 weeks of work due to 26 weeks of suspensions for refusing certain roles, it was apparent this week that Miss DeHavilland had very little chance of renumerative employment in pictures or legitimate theatres until appeal of the case was decided.

When Superior Judge Charles Burnell handed down his judgment in the case he included a paragraph warning the studio that the player's contract had been terminated by the court and that any attempt to interfere in negotiations between the player and another producer would result in contempt of court action. Warners, it will be recalled, had cautioned all producers that appeal was pending and the studio still considered the star under exclusive contract.

Now Warners, as usual right in there pitching in any kind of battle, legal or otherwise, has told the producers in very simple language that the restraining order is part and parcel of the judgment and that the judgment is being appealed. If the appeal is successful and the judgment reversed the restraining order also would be dissolved.

It's very apparent that there will be no takers for Miss DeHavilland's services until the appeal is decided, perhaps six months or even a year or more from this date. It's very unlikely that any studio will take a chance on signing her for a major role only to have the California Appellate Court perhaps reverse Judge Burnell and make Miss DeHavilland's new employers liable to Warners for all profits.

Spread

A SIZEABLE spread of a reported asking price of one stage property and the sale of another, appeared on Broadway this week. Alfred de Liagre, Jr., it is said, is holding out for a round $3,000,000 for the screen and all other inherent rights to his "The Voice of the Turtle," John van Druten's three-character comedy. Reality, at the other end of the spread, was in the sale of Ruth Gordon's hit comedy, "Over 21," by Max Gordon, producer, to Columbia Pictures for $350,000.

No Syphilis Film

"TO THE PEOPLE of the United States," a two-reel picture on venereal disease which was submitted by the Office of War Information to the War Activities Committee for distribution in theatres, has been withdrawn. The film was made at the instance of the United States Public Health Service under the direction of Dr. Thomas Parran, surgeon-general, who appears in it. Production was by Walter Wanger at Universal.

An advisory committee of the United States Public Health Service, upon review of the film, concluded that in its present form it was unsuitable for distribution either theatrically or non-theatrically. It was recommended that plans for theatrical distribution be abandoned and that an effort be made to have it revised in certain respects before any decision was made on non-theatrical distribution. Following this the OWI ordered the film withdrawn.

Objections to the film were based on the fact that its subject matter was questionable material for the theatrical screen and also on what was described as poor handling of the subject for instructional purposes.

News of the withdrawal was followed by a campaign instigated by Mr. Wanger in *PM*, a New York newspaper, to force acceptance of the picture in its present form. Two stories on successive days said that "censorship trouble" and "a taboo against general discussion of venereal disease" was preventing release of the picture.

Contribution

SOME 16 film theatres in the Times Square section of New York have sold approximately 100,000,000 cut-rate tickets to service men and women, according to Harry Brandt, chairman of the theatre committee of the Mayor's Recreation Committee for New York. It is estimated that the difference in the cut-rate and full-rate comes to $25,000,000. The exact rate runs according to the film being shown, and ranges from a low of 10 per cent of the total admissions to a high of 60 or 70 per cent. Among those theatres which regularly subscribe to the policy are: Roxy, Paramount, Capitol, Strand, where admission to service men runs to about 30 cents while general admission prices reach as high as $1.25; and the Hollywood, Rivoli, State, Astor, Criterion, Mayfair, Rialto, Victoria, Globe, Central, Palace and New York.

Reward

THE PARAMOUNT Pep Club has a Service Men's Committee whose mission is to keep service men formerly employed by Paramount informed about activities at home. Contact has been maintained by letters and a weekly home office news digest, This-N-That and the company's monthly Paramounteer. The Committee was created by Harold Lagar. He began early in the war to correspond with Paramount boys in the service and as an individual grew into a committee. On Monday the Paramount Pep Club gave a sendoff luncheon at the Hotel Dixie to the latest Paramount employee on the way to receive the benefits of Mr. Lagar's tireless efforts. He was presented a service kit on behalf of the club by the president, G. Knox Haddow, and a watch by Claude Lee, director of public relations. The inductee is Harold Lagar.

Restless

WILLIE BIOFF wants out, according to Robey Parks, Hearst feature writer, in an interview at the Federal House of Detention in New York. The story was published in the New York *Journal-American* Wednesday. It quoted Willie, who has admitted he "lied and lied and lied," as saying that unless he got out, with no strings attached, he would talk. Mr. Parks said Willie told him in the jail visitors' pen that he had been promised release with no strings attached. Boris Kostelanetz, special assistant to the U. S. Attorney General, who is now in charge of the case, was in Scranton and could not be reached for comment. A Department of Justice official in New York Wednesday said that Mr. Parks had been trying to "journalistically sabotage" the Government's Bioff-Browne case from the beginning of the trial.

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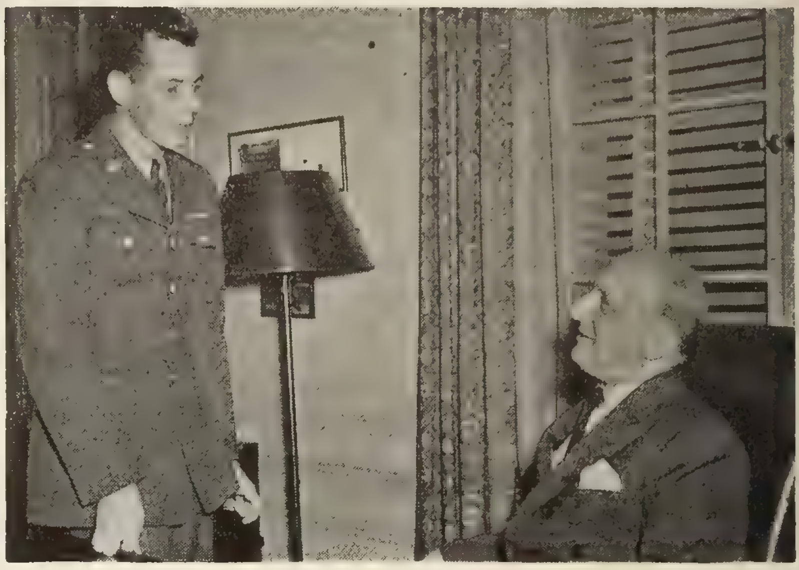
THIS WEEK the Camera reports:

EASTER, and the spiritual one with the lilies is Gail Russell, who has her first screen role in Paramount's "The Uninvited", in which she is costumed somewhat differently from the decorative effect above.

By Staff Photographer

WILLIAM F. RODGERS, Loew's, Inc., vice-president, says "No" to the Consent Decree. He was host to trade press editors at a luncheon at the Hotel Astor, Monday. See page 26.



FIRST Paramount distribution employee to receive the Purple Heart, Max McCoy, paratrooper corporal, chats at the New York home office with president Barney Balaban.

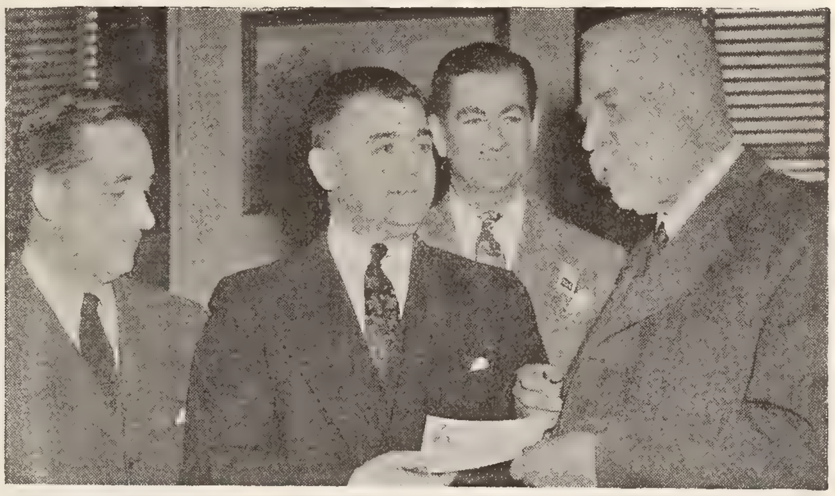
SIGNING. E. P. Smith, of the Smith circuit, signs for Universal product, in Havana. Watching are, seated, Ed Zoñon, circuit; standing, Ramon Garcia, and Carlos Ruiz, Universal.

LONDON PREMIERE. Universal's opening of "The Phantom of the Opera" at the Odeon, Leicester Square, was graced by the attendance of Mrs. Winston Churchill, center. Flanking her are Lady Pamela Berry and J. Arthur Rank, British film magnate. Proceeds from the opening went to Mrs. Churchill's Y. W. C. A. Wartime Fund.

"FOLLOW THE BOYS", the Universal picture, was previewed after midnight, Monday, at the Palace, New York, to a special and specially invited audience, comprising, in the main, the great of vaudeville's heyday, for the film is, in Universal's words, "show business' tribute to show business". Above, Faye Templeton and Joe Laurie, Jr., on piano, entertain on the stage. Joe Laurie was master of ceremonies.

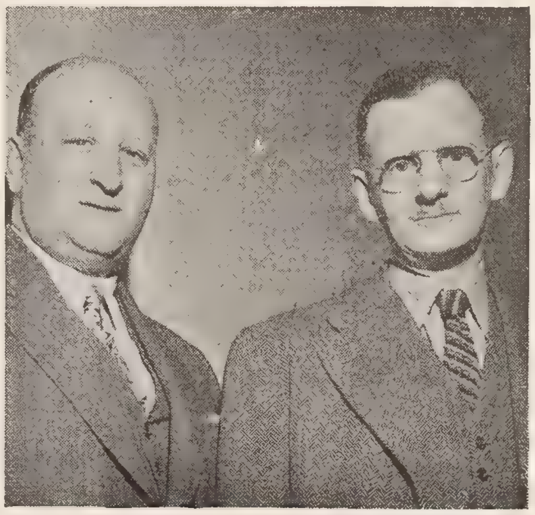
WINNERS in the Bond contest sponsored by the Washington MPTO. They display their $50 Bonds presented by A. Julian Brylawski, left, MPTO president. Left to right, first row, Harry Bachman, Charles Demma, William Ward and James Jefferson; second row, Jack Foxe, Albert Pohl, Sidney Hoffman, John Marcon, George Miller. Mr. Foxe won an additional $100 War Bond award.

ON THE SET of 20th-Fox's "Sweet and Lowdown": Harry C. Arthur, Jr., vice-president of the Fanchon & Marco circuit, and his daughter-in-law, Mrs. Thomas Arthur; Linda Darnell, the picture's star, and Lt. Jack Lombard.



PRESENTATION of the "million dollar ticket" to an "Icecapades" bond matinee in Washington, D. C., is made by Daniel Bell, Treasury undersecretary, to Henry P. Blair, right, president of Equitable Life, which purchased the $1,000,000 Bond. Watching are Carleton Smith, representative of the War Activities Committee, and John Allen, Variety Tent chief barker.

VISITORS to the 20th-Fox studio, recently, were Mr. and Mrs. C. A. Schultz, left. Mr. Schultz heads the Commonwealth circuit of the southwest and midwest. Among others, they visited the set of "Greenwich Village" at the studio. The Commonwealth circuit operates in five states.



BUSINESS and pleasure brought Roland and Dr. Bert Siskind, right, from Lawrence, Mass., to New York, last week. They own the Empire Amusement circuit in Lawrence.

By Staff Photographer

WHAT EXHIBITORS MUST DO IN BOOKKEEPING FOR NEW ADMISSION TAX

BEGINNING Saturday, April 1, exhibitors of the country, in putting into effect at their box offices the new Federal admission tax of one cent on each five cents of admission or fraction thereof, will be faced with the necessity of preparing for the Collector of Internal Revenue, a considerably larger amount of data on admissions and tax than they have ever had to prepare before.

In an attempt to answer for the exhibitor as many as possible of the questions most likely to present themselves in preparing these returns and in handling the new tax in conformity with the regulations of the Treasury Department, Motion Picture Herald has asked the Internal Revenue Bureau to answer typical questions. The questions and answers are published below. They are the official interpretation of the tax rules as applied to the new Federal tax on admissions.

by FRANCIS L. BURT

in Washington

The most difficult feature of the new tax will be the impossibility of making a combined admission-and-tax price of 15, 45 or 75 cents, due to the action of the Senate in providing that the rate shall be on the "major fraction" of a nickel.

Bureau officials emphasized that there was no way in which prices could be "reduced" to hit the 15, 45 or 75-cent level. Nor can the admission price be fixed in any amount involving a fraction of a cent, so as to pass on a state tax which amounts to a fraction of a cent.

In the case of reductions which have been proposed, which involve the fixing of the established price in such an amount that when the tax is added the total is slightly in excess of a multiple of five cents and then "reducing" that total to the desired multiple, it was explained that such a "reduction" would not be a reduction of price in fact, since all purchasers would pay the same amount; the lowered admission price would become the established price, and a lower tax would apply. Such a plan would set a price of 38 cents, carrying a tax of eight cents, and reduce the total from 46 to 45 cents; that would make the established price 37 cents, on which the tax is only seven cents, or a total of 44 cents, and the collection of an eight-cent tax therefore would be illegal.

Tax Remains in Effect Until Six Months After War

The new tax rate goes into effect with the opening of business on April 1 and, unless ordered otherwise by Congress in future revenue measures, will remain in force until the first day of the first month which begins six months or more after the date of the termination of hostilities in the present war.

The new regulations issued to cover operations under the tax have been clarified in one respect, to require that only one place of admission may be named on a ticket and providing that the ticket shall be used only for the purpose of admission at the place named thereon.

It was explained that this always has been the intent of the regulations, but the previous phraseology used was not explicit.

Of particular interest to circuit theatres and to theatres playing percentage pictures is a regulation that "whenever in the course of the business a report is prepared by a treasurer or manager for the benefit of the proprietor, or by the proprietor, treasurer, or manager for the benefit of some other interested party, whether the report be made daily or at regular intervals or at any time, a sworn copy of the report must be attached to and made a part of the records for the period covered thereby."

All persons required to collect tax on admissions must make a monthly report which, together with the amount of the tax, must be in the hands of the Collector of Internal Revenue of the district in which is located the principal office or place of business of the person required to make the return, on or before the last day of the month following that for which it is made.

Other questions which frequently arise among exhibitors are answered as follows:

1. What is the new tax rate?

One cent on each five cents or major fraction thereof paid for admission. The following table shows where the tax "break" comes on admissions up to 52 cents:

Admission Charges (Inclusive)	**Tax**
$0.01 to $0.02	$0.00
0.03 to 0.07	0.01
0.08 to 0.12	0.02
0.13 to 0.17	0.03
0.18 to 0.22	0.04
0.23 to 0.27	0.05
0.28 to 0.32	0.06
0.33 to 0.37	0.07
0.38 to 0.42	0.08
0.43 to 0.47	0.09
0.48 to 0.52	0.10

2. What must be printed on my tickets?

Name of theatre (only one name permitted), date for which the ticket is good or a serial number and, separately, the admission price, tax and total.

3. Must I use serially numbered tickets?

Tickets must be either serially numbered or dated. Motion picture theatres, generally, will use numbered tickets.

4. Must my serially numbered tickets be printed in consecutive order?

Yes, from 1 to 500,000.

5. May I include a letter of the alphabet in the serial numbers?

Yes. After the first series of numbers (1 to 500,000) is exhausted, the next series must be preceded or followed by a letter, beginning with A and working through the alphabet as each series is exhausted. Also, if two or more rolls or series of tickets of the same established price bearing identical serial numbers are on sale at the same time, they must be distinguished by different letters.

6. May I keep and sell any other series in the same price class while I still have unsold tickets of one series?

No, unless distinguished by different letters (See 5).

7. Must I sell serially numbered tickets in the particular price class consecutively?

Yes. Serially numbered tickets must be issued consecutively in the order of the serial numbers of that particular series, and the letters of the alphabet, if any.

8. May I sell tickets in the same price class to the same accommodations from more than one series?

Only if distinguished by different letters (See 5).

9. May I use a ticket more than once?

No.

10. May I use a ticket at any other place than the theatre named on the ticket as the place of admission?

No.

11. May I use a ticket containing the names of more than one theatre for the purpose of admission to any of the theatres named thereon?

No. Only one theatre may be named on a ticket.

12. May any persons be admitted without presenting a ticket?

Only employees of the theatre and municipal officers in pursuance of their duties.

(Continued on opposite page)

HOW AND WHAT TO REPORT

ANSWERS BY INTERNAL REVENUE BUREAU

13. *Must a stub of each ticket presented for admission be retained by the exhibitor and, if so, for how long?*

A stub showing the admission price and tax must be retained for six months from the date of the last return and payment of tax (since the final date for payment of taxes collected in March is April 30, stubs would have to be retained for six months after that date—in effect, seven months from the last of the month the ticket was sold).

14. *May tickets unused because of change in price, obsolete, or unusable for any other reason be destroyed and, if so, under what circumstances?*

In any case where tickets have become obsolete or unusable for any other reason, they may be destroyed only in the presence of a representative of the Collector of Internal Revenue. They may be taken to the collector's office for destruction or may be held at the theatre until a collector calls.

15. *What records must be kept of tickets so destroyed?*

After destruction in the presence of a representative of the collector a statement will be issued setting forth the numbers of the tickets destroyed, their denomination, and all other pertinent information, one copy of which is to be retained in the files of the theatre and the other copy by the collector.

16. *What record of daily box office admissions is required to be kept?*

An accurate daily record must be kept of admissions of all classes, including free or complimentary tickets or admissions and reduced rate admissions, even though certain classes may not be taxable.

17. *What must be contained in the daily record?*

The daily record must identify each series of tickets by showing with respect to each class of admissions (1) the established price, (2) the number of tickets sold at the established price, (3) the prices, other than the established prices, for which tickets are sold, (4) the number of tickets sold at each such price, (5) the number of taxable free admissions, (6) the number of nontaxable free admissions, (7) the tax due, and (8) the opening and closing serial numbers of each numerical sequence.

18. *For what period of time must the daily record of admissions be kept by the exhibitor?*

Four years.

19. *Must the opening and closing number of each sequence of serially numbered tickets in each admission price classification be entered on the daily record?*

Yes (See 17).

20. *How are free and reduced rate admissions to be issued to patrons and recorded on the daily record?*

All admissions must be by ticket. Taxable free tickets must show all the information required on tickets which are sold (See 2); nontaxable free tickets must show the class of person to whom issued; reduced rate tickets must show the price for which sold and the tax paid in addition to the established price.

21 *Where I have a special reduced price of admission for members of the military and naval services in uniform and children under 12 years of age, what sort of ticket should I use?*

A separate form of ticket, serially numbered, should be used, showing the reduced or special price and that the ticket is to be used only by such persons.

22. *I use a turnstile released by the cashier. Are there any special regulations with respect to its operation?*

A mechanical device may be placed at such point most convenient for the theatre and must be so arranged that every person admitted must himself cause it to register an admission and be so constructed that no change can be made in the record of admissions until at least 99,999 admissions are recorded, and then the only change possible must be the returning of the record to "0."

23. *What is the penalty for failing to keep proper records of tickets and admissions as required by the regulations?*

Willful failure is punishable by a fine not exceeding $10,000, or imprisonment for not more than one year, or both.

TELLS THE FOLKS ABOUT THAT TAX

B. M. Garfield told patrons in Frewsburg, N. Y., about the new tax in his mailing piece this month and asked their help. Children were asked to attend matinees and leave evening seats for adults. If new postal rates force him to stop mailing programs, Mr. Garfield asked patrons to read the newspaper or get programs at the country stores. Business has been nice this year, but without profit, due to higher film, wage and supply costs, he explained. However, no patriotic citizen would object to the tax, and "we will try to give you more than five cents worth of extra show and service," Mr. Garfield told his patrons.

Theatres Using Round Figures On New Tax

The Warner Theatres in Philadelphia are meeting the new tax regulations with round figure admission prices. Two Warner houses in Hammond, Ind., are following this same policy, as is the circuit's Uptown theatre in Cleveland. Warner "C" houses in Chicago are arriving at a 44-cent total for evening performances.

Warners' Philadelphia central-city first run theatres, with the exception of the Earle, where stage shows are featured, are sealing their prices from 40 to 85 cents. The Earle's top is to be 95 cents.

The weekday prices are to be from 40 cents until 1 P.M., 50 cents until 6 P.M., and 75 cents from six to closing. Saturday prices, changing at 5 P.M., are to run 45, 65 and 85 cents, and 65 and 85 cents on Sundays and holidays. The scale at the Earle theatre on weekdays is to be 50, 65 and 85 cents; 65, 85 and 95 cents on Saturdays, 65 and 85 cents on Sundays, and 85 and 95 cents on holidays.

The Warner "B" houses in Hammond, Ind., the Paramount and Parthenon, are raising prices from 35 to 40 cents at matinees, and on evenings from 50 to 55 cents. Saturday and Sunday evening prices are going from 55 to 60 cents, and children's prices at regular performances being placed at 14 cents, while evening weekend shows will charge children 20 cents, up from 15.

Warners' Uptown theatre in Cleveland is raising evening prices from 35 cents to 40 cents, and admission to children from 10 cents to 12 cents. The Uptown scale is about five cents higher than other Cleveland neighborhood houses, including the Ohio tax.

Six Warner "C" houses in Chicago, the Beverly, Grove, Highland, Jeffery, Ogden and Rhodes, are naming these new figures: for matinees, 35 cents against a previous 30 cents, a rise of two cents in the basic admission price; for evenings, 44 cents as against a previous 40 cents, up one cent from the basic figure, and children 14 cents as compared to the previous 11 cents, up two cents from the basic admission price.

In Iowa and Nebraska, according to Allied-Independent Theatre Owners, the general rule is to raise the total to the next nickel higher to arrive at round figures on adult admissions, and to 12 cents for children except in the first run houses, where the total for children is being named at 16 cents.

Philadelphia Revenue Up

In the first report on city amusement taxes in Philadelphia for 1944, the City Treasurer reported an increase for the comparable period of 1943, the receipts ending February 29 being $232,203, against the previous figure of $229,686.

The First 50 Years

ANNIVERSARY—MOTION PICTURES FROM 1894 TO 1944

by TERRY RAMSAYE

APPROPRIATELY enough the motion picture's amusement career was born in a sneak preview. The official, confirmed, date of the opening of the Kinetoscope Parlor at 1155 Broadway, was April 14 in the year of 1894, but the fact was that the show was prematurely cracked open to the public a bit late of the evening of April 13.

The installation consisted of a battery of ten Edison peep show machines for the exhibition of motion pictures on film. That machine became the ancestor of the industry, around the world. There is no cinema mechanism today which is not a descendant of that Kinetoscope.

This Broadway premiere had been on the way long enough. The Kinetoscope had been completed in 1889. It stood around in a corner of Thomas A. Edison's library at West Orange as a gadget he sometimes showed visitors. He had set about the job of making a picture machine, back in 1887, in rather a mood of whimsy, challenged, he considered, to do for the eye what his phonograph did for the ear. He saw no immediate utility in it. He was not entertainment-minded. Even the phonograph was first conceived as a business recording machine.

It was Thomas Lombard of Atlanta, promotor of the phonograph, who wanted the Kinetoscope, primarily just for publicity purposes. Mr. Lombard, who saw the machine about 1890, was considerably concerned with the coming Chicago World's Fair, where he was to exhibit phonographs.

Among his friends was John Boyd Thatcher, chairman of the awards commission for the Fair. Mr. Lombard told Mr. Edison there was something like a certainty that there would be a gold medal for the Kinetoscope. There was the first set-up for the first "Oscar."

Mr. Edison, who had no profound aversion to honors and publicity, said yes, and forgot it. The Fair, scheduled for 1892, opened in 1893, and closed again before the promised ten Kinetoscopes were ready. The phonograph business was in trouble and the Edison establishment was full of problems.

A new dynamic and firm-handed general manager, W. E. Gilmore, came along and wanted things to sell. He got the Kinetoscope moving in the factory.

Thomas Lombard interested his friend, Norman Charles Raff, a banker from Canton, Ohio, who in turn brought in his brother-in-law, Frank R. Gammon. They set up the Kinetoscope Company, and decided on a Broadway show-case opening. That is an idea that seems to have had a lot of longevity. Among their prospects was Andrew M. Holland of Ottawa, Canada, who became the concessionaire for the New York "parlor." That was the name for it because the phonograph was being exhibited in parlors. They took a lease on a shoe store at 1155 Broadway and set a crew of installers from the Edison plant to work. There have been occasional confusions in the industry between shoemen and showmen ever since. Anyway, just for coincidence in this April of 1944 the place is a shoe store again.

The young men about the Edison establishment were considerably a-twitter at a contact with the show world. They were right gay that night they wound up the installation job. One of them, and it was probably Alfred O. Tate, Edison's secretary, suggested that since there were some curious people outside they might open up for a few minutes and collect "supper money." The Hoffman House was not far away and the boys from West Orange had ideas.

They got the show opened readily enough. But the next problem was to close it. For hours the patrons poured in and dropped their quarters. It was rather late for supper for the men who had to go home to Jersey. Also the total take was serious. They reported, with some embarrassment, $120. In the absence of a Ross Federal check we will accept the statement, on the first night gross.

The establishment opened to mildly colossal business the next day, officially, the April 14, 1894, embalmed in history.

The show consisted of two banks of peep show machines, five in each line. The pictures were bits of vaudeville acts and some entirely home-made items, like "Fred Ott's Sneeze," all pictured at the famed "Black Maria" tar paper studio over at West Orange. Fred, you will recall, was an Edison shop mechanic, with a feeling for monkey business. A peek at five Kinetoscopes cost 25 cents. The whole show was 50 cents.

Mr. Tate, the secretary, elected himself a talent scout for Raff & Gammon and the studio; and spent many the evening at his work in balcony seats at the variety shows. Your author collected several of Mr. Tate's expense accounts, uniformly 75 cents per show. They are now among the archives of the motion picture which I have entrusted to the Business Historical Society, Soldiers Field, Boston. Talent scouting today runs to a bit more money, as for instance an L. B. Mayer trip to Vienna to discover Hedy Lamarr.

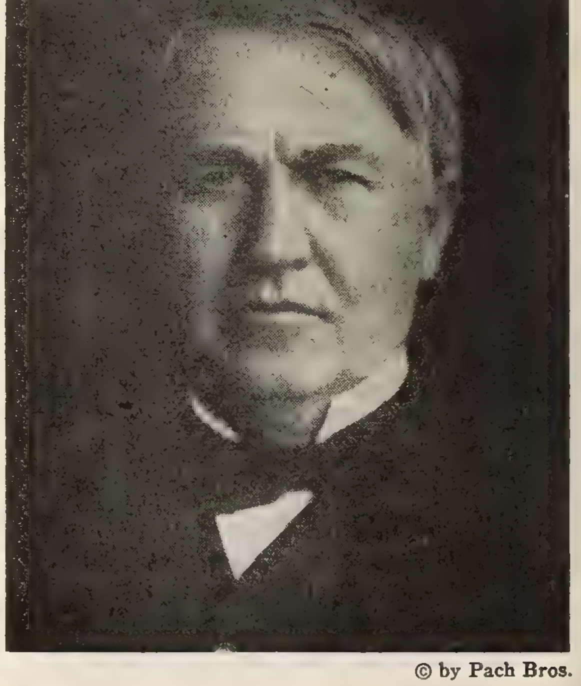
For the benefit of our Round Table readers, it is to be recorded that the decorations and display of the initial presentation at the Kinetoscope Parlor included five potted palms, of that enduring quality so beloved by undertakers and restauranteurs, and two amazing dragons limmed in electric lights, also one bust of Mr. Edison.

The bust as a work of art did Edison no good.

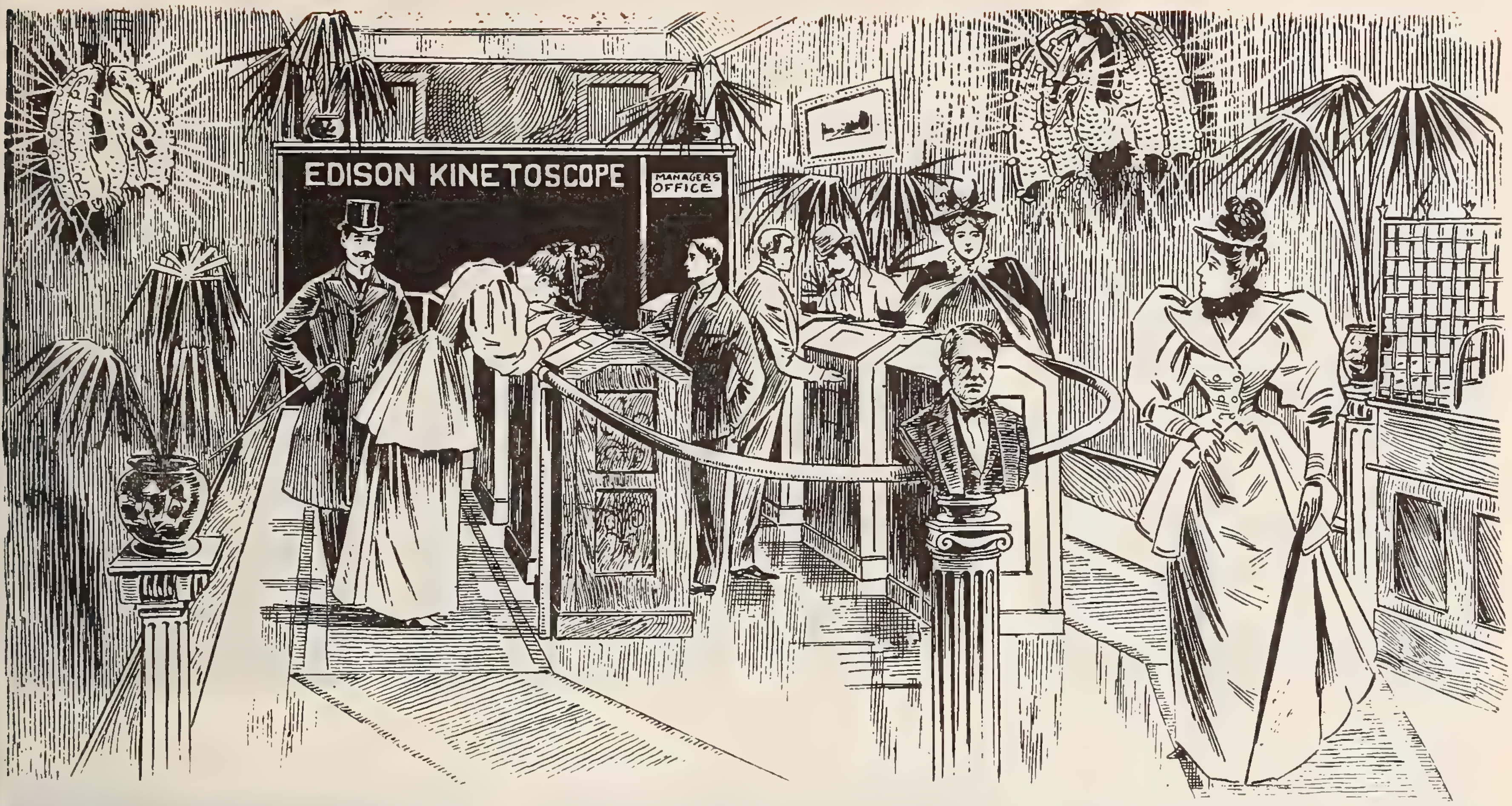
The dragons were obviously suggested by reason of their classic inference of relation to wizardry, and this was yet the day when Mr. Edison could not be mentioned in the press save as "the wizard of Menlo Park." The electric light dragons had green eyes and red tongues. They were wall ornaments.

This was '94, mind you. Women wore skirts which swept the pavement, and ankles

THOMAS A. EDISON, pictured as he was about the time of the formation of the Motion Picture Patents Company in 1908.



© by Pach Bros.



THE KINETOSCOPE PARLOR at 1155 *Broadway in New York, where on April* 14, 1894, *the motion picture was for the first time in the world presented to the public for entertainment.*

were among the sweet mysteries of, if we dare to say it, sex. They had balloon or leg o' mutton sleeves and the pompadour hair-do was coming in. Your man-about-town, and bankers, too, wore silk hats and frock coats. Mutton chop whiskers were correct, the moustache rather obligatory.

THAT week of April 14 those fifty years ago was in the midst of a reasonably lively period. "General" Coxey, who had been leading a drive on Washington for some social gains in behalf of the unemployed, was arrested at the capital. Lillian Russell was at the New York Casino in "Girofle-Girofla" and that rising young producer, David Belasco, had a show at the Academy of Music in Fourteenth street. It was "The Girl I Left Behind Me," presented by Gilmore & Tompkins. The *New York Herald* had an editorial on the twenty-ninth anniversary of the assassination of Abraham Lincoln. Also there was a piece on the food value of peanuts, which were not then known to contain vitamins.

President Cleveland was invited that week to come up and attend a festival by six New York German singing societies. Henry Holt & Company had just published Anthony Hope's "The Prisoner of Zenda" and Longmans Green had "The Red Robe." Sandow the strong man was a variety hit. His manager was Flo Ziegfeld. The Republicans were sweeping New Jersey. Dr. Parkhurst was raising hell with Tammany, again and again. The neighbors got an injunction against Mr. Astor's new stable project. The "Plush Horse" was in trouble. Howard Gould's engagement was broken. James Gordon Bennett was proud of the *Herald's* scoop with the first interview with Emile Zola. So was Zola.

Some of the better places were the elegant Holland House, which maybe you will recall had two convenient entrances, the Fifth Avenue Hotel with its Amen Corner and the best cellar of bourbon whiskey east of Louisville, Louis Martin's, Mouquin's, Cavanaugh's and Sherry's. R. H. Macy's store down in Fourteenth street was running a sale that week on a $25,000 importation of tokay. Ruinart champagne was getting the play. John Dewars was telling New York about Scotch. Egyptian Dieties was the cigarette, and the Lillian Russell at ten cents was quite a cigar.

"The Empire State Express", a Biograph hit of 1896. The audience thought the engine was coming into the house. The Edison company rushed into "production" with a similar picture of "The Black Diamond Express". Cycles were born then and a new hundred foot picture could arrive overnight.

THE motion picture had arrived in a little black box to be seen by one customer at a time. The stereopticon with its projected stills on slides was already a commonplace of entertainment. Inevitably, showmen, scientists, mechanics, tinkerers and promoters quickly thought of combining the two devices. The showmen, particularly, wanted to be able to show the living pictures to a whole roomful of audience at one time and speed up the turnover. The Kinetoscope and its films were sold to a world market by Raff & Gammon. The Edison seed was planted within a few months in London, Paris, Berlin, Vienna, and there the evolution of projection machines began, just as it was beginning in the United States. All manner of rivalries arose to tangle the course of development and history.

Out of that array your author many the year ago elected the showing of the Vitascope, projecting Kinetoscope pictures, opening at Koster & Bials Music Hall, Herald Square, New York, as the significant natal day of the film in the theatre. That was April 23, 1896.

Edison was quite conscious of projection possibilities and they had had a bit of shop attention. But Gilmore, that driving general manager, wanted to keep on selling the peep show Kinetoscope. He wanted no interruptions. This irked William Kennedy

(Continued on following page)

Right Away Promoters Start Pushing Our Art Around

"What Happened on 23rd Street?", Edison windy day triumph in 1901.

"Broadway Massage Parlor", Biograph, 1905. *This one was typical of the wares of the black tent carnival shows. The subject, you see, is what is now called sex.*

Mary Pickford's screen debut in Biograph's "The Lonely Villa" in 1909.

"The Prince of Wales", Biographed in 1901. *You know him as the Duke of Windsor.*

(Continued from preceding page)

Laurie Dickson, Edison's chief assistant in the picture department. Mr. Dickson, unhappily, began trafficking by night with promotors on the other side of the Hudson. Gilmore fired him. A lot of bitter history followed, and Dickson has left behind him two long forgotten projectors, the Latham Eidoloscope, a feeble device, and the American Biograph, an impractical one.

Time came when Dickson fell into want, in England whence he had fled from the patent wars, and Edison hearing of it put him on a pension roll. That was about twenty-five years ago and each week, until he died, some few years past, Dickson received the equivalent of the salary he was drawing that day that Gilmore dismissed him back in 1895. Here is the first publication of that fact. This writer promised Mr. Edison that it would stay a secret until both he and Dickson were gone.

THE Vitascope, which broke the dawn of cinema on the screen for Broadway and the show world, was the link of development which brought the Kinetoscope film into the stream of development which made the American picture industry set pattern and pace for the world. It was the invention of Thomas Armat of Washington, completed in 1895. It, like the Kinetoscope before it, had been waiting. It was discovered by Raff & Gammon, who overrode Gilmore, and made a deal for its manufacture in the Edison plant as an Edison device, of "Armat design."

The picture was on the screen. The home of the screen was the variety show, soon to be re-labelled "vaudeville," to escape some of the bawdy ill-repute of variety. The screen also found outlet through carnival showings in black tents. The projector quickly evolved a capacity for about fifteen minutes of screen time, the length of a vaudeville turn, and that established the one-thousand foot reel as the unit. It contained many subjects.

Transient shows in idle storerooms began to dot the cities. The magic of pictures that moved began to pall on vaudeville audiences and the subject matter was uninspired. The picture makers were mainly nondescript tinkerers of little imagination. The movies were moved to the end of the vaudeville bill, even following the acrobatic act, to clear the house. They were called "chasers."

Edwin S. Porter, ex-electrician from the U. S. Navy, an Edison cameraman-producer, set about putting screen thrills together and achieved "The Life of An American Fireman," an item of rudimentary narrative quality. It encouraged him next, in late 1903, to the now classically famous "The Great Train Robbery" in nearly one reel length. In a sense it was a by-product of an advertising picture he had made for the Lackawanna railway, showing Phoebe Snow who, all in white, rode on the Road of Anthracite. Mr. Porter knew where to borrow an engine.

"The Great Train Robbery" set the picture business afire with its success and beginning in 1905, with the John P. Harris adventure with a tiny all-picture theatre in Pittsburgh, the "nickelodeon" wave was underway. Within a year there were nearly five thousand of them across the land. The motion picture had won a home of its own, humble, but a home.

Production became fevered, distribution grew up in disorder. The field was full of piracy, infringement, and spotted now and again with indecencies in both product and practice.

THE American Mutoscope and Biograph company, based no little on Dickson's defection, was in financial trouble. The Empire Trust Company, seeking to save some

D. W. Griffith Outgrows Biograph's One-reel Britches

bonds, sent Jeremiah J. Kennedy, former consultant to the Gould railroad organization, to look into the situation. He had an iron hand. He brought discipline. The Patents Company was formed and licensed all the infringers for the sake of peace and control. The Patents company moved into distribution, buying the principal exchanges, mainly with their own receipts, forming the General Film Company. Terrific economies and terrific profits resulted.

The first official act of the Patents Company after its formation was a meeting at which Sigmund Lubin of Philadelphia, a member, was notified of a fine of $1,000 for duping a Melies comedy. "Pop," a big fellow, stood up.

"Duping! Say, Edison does it, Vitagraph does it, Biograph does it. I didn't do it. Besides I didn't make no money on it and I won't pay the fine."

Even then a new tide of infringers and "independents" was on the way.

CAME the year 1912 and Adolph Zukor, proprietor of the Comedy in Fourteenth Street, heard by way of Frank Brocklies to Joe Engel to Frank Meyer to Al Kaufman, of a sensationally promising foreign picture, a great big four reeler, "Queen Elizabeth," starring Sarah Bernhardt. Along with associates, including Daniel Frohman, Mr. Zukor acquired the picture, and the feature era was dawning. Incidentally, he acquired Al Lichtman in that period, too, starting another career of the industry. "Queen Elizabeth" had a hard time in the market, but it ordained a policy and a company, "Famous Players," based on "Famous players in famous plays." They found presently that Mary Pickford, the little girl from Biograph who had been anonymously starred by D. W. Griffith there, was more famous with the American box office customers. The movies, always buying ready made fame, even then had found they could make some of their own.

Griffith, grown too big for Biograph's one reel britches, was off to the making of "The Clansman," known to history as "The Birth of a Nation." Harry E. Aitken, of the new independent concern called Mutual, went overboard and took a quarter interest for $25,000 of the corporation's money. The board of directors caught him at it, threw it back on him personally, thereby bestowing a fortune on him.

THE hit of "The Birth" brought in immediate sequel Mr. Aitken's Triangle Film Corporation—Griffith, Tom Ince and Mack Sennett—promotion on a policy of $2 a seat movies. They didn't quite hit that as a policy but the lid had been tilted and from that time on for the movies the sky was the limit, controlled only by how much sky one could see and how much hope and blue sky could be financed. There was what seemed to be lots.

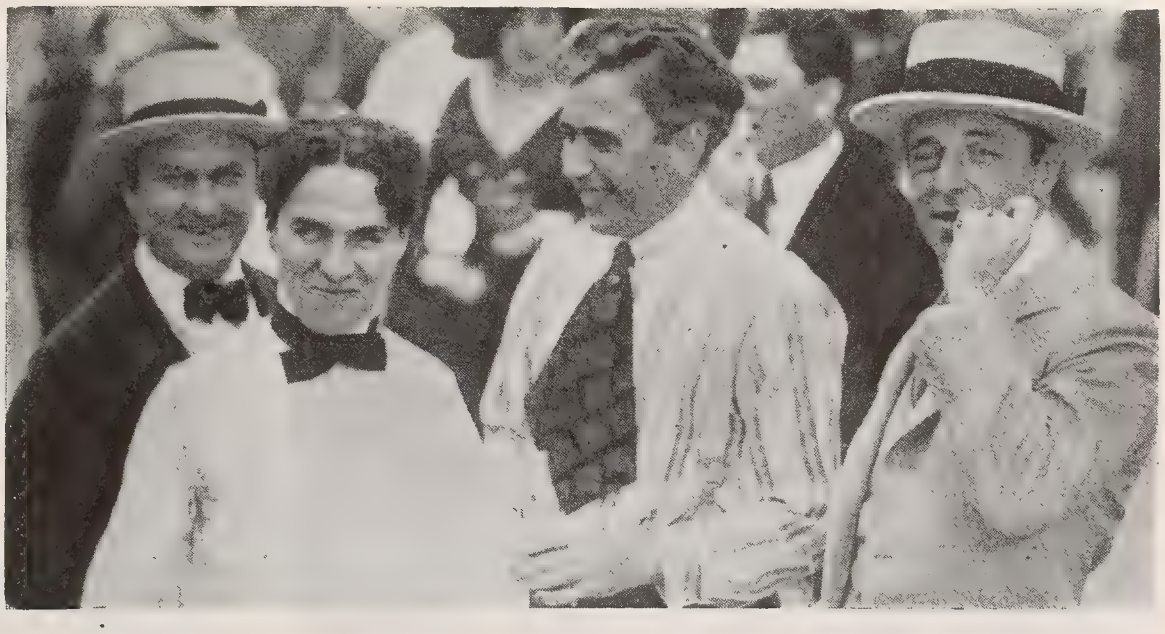
Meanwhile a bit before the nickelodeon had outgrown its storerooms and emerged as the motion picture theatre, as exemplified by the Strand in New York's Broadway. The

(Continued on following page)

Sarah Bernhardt in "Queen Elizabeth", that launched the feature era which Adolph Zukor launched the feature era back in 1912. He had it in mind to compete with the stage with pictures to provide a whole evening's entertainment —big stars, too.

■ ■

"The Birth of a Nation", D. W. Griffith's answer to the feature challenge in 1915. It cost slightly more than $100,000 and no one knows just how many millions it drew in box office grosses through endless reissues.



That famous trio which gave name to the effulgent Triangle Film Corporation in 1915. Thomas H. Ince, Mack Sennett and D. W. Griffith—and the black-haired boy in front is Charles Chaplin who in 1906 signed a contract for $670,000 a year.

By Telephone and Radio Come Sounds and Much Talk

(Continued from preceding page)

proprietor of the Strand was Mitch Mark, who had started with a parlor presenting the Edison phonograph in Buffalo. The manager was Samuel L. Rothafel, exhibitor, son of a Stillwater, Minn., shoemaker, onetime U. S. Marine, former book agent selling Stoddard's lectures, and exhibitor with experience from Minneapolis to Philadelphia to New York. The Strand opened with Pathe News and "The Spoilers," produced by Colonel William N. Selig, a picture too big for the General Film and the Patents Company to which he pertained.

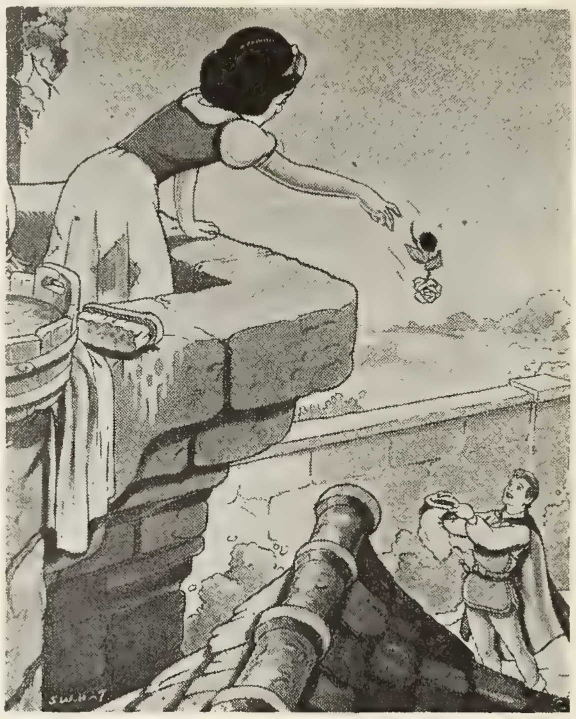
THE great era of the silent picture was in progress. By 1917-18, Adolph Zukor with the Famous Players-Lasky Company controlled what in tablecloth figures rated about 85% of the star box office values in the industry. There were two spectacular consequences. Exhibitors, led by Tom Tally of Los Angeles, and by James D. Williams, American showman returned from a long career in Australia, formed the First National Exhibitors Circuit, aimed to get the big stars and make pictures on their own. They did. The other consequence was that Marcus Loew, metropolitan exhibitor, feeling the pressure on prices, decided to go into production and bought the not so healthy Metro. It was just his luck that Richard Rowland, founder of Metro, had in hand the making of "The Four Horsemen of the Apocalypse," starring Rudolph Valentino. You'll remember it turned out to be amazingly successful. From that came Metro-Goldwyn-Mayer, or M-G-M, with the final M standing for Louis B. Mayer, one-time exhibitor who found himself stuck with a dud house called the "Gem" up in Boston and got so exercised about it he fought himself into the highest paid spot in the motion picture industry. It was the Loew organization, too, which brought along, or was brought along by the brothers Schenck, Joseph and Nicholas.

Radio was riding high on its career, an outgrowth of communications research which had its original development somewhat secretly in the first World War. It developed importantly the capacity for the amplification of sound, even as the projector amplified the sight of the peep show. The motion picture at last had found voice that could fill a theatre with words and music even as it could with sight. Part of it, too, was the research of the Telephone company, which was more concerned with talk in a big way than anybody else in the world.

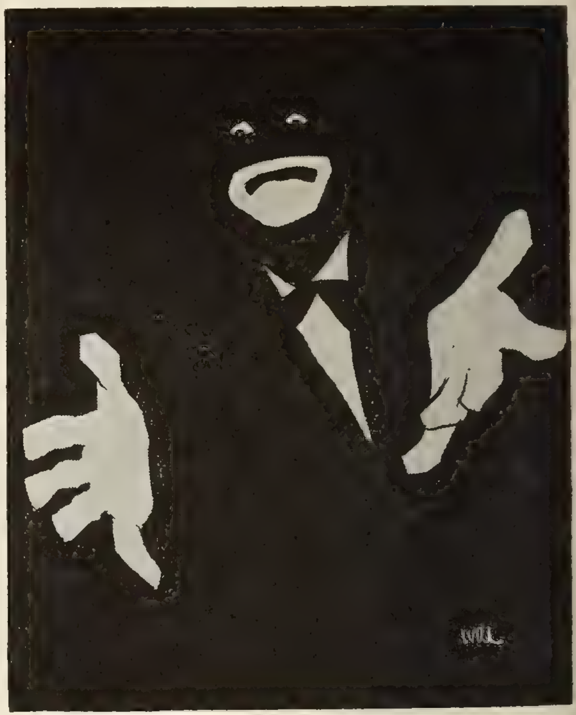
CERTAIN propinquities and personalities brought the Telephone company's sound into the purview of the institution of the Brothers Warner, Sam, Harry, Albert and Jack. That brought along "Don Juan," "The Jazz Singer" and the Wall Street house of Goldman Sachs. Back of Warners was a flickering career from a Greencastle nickelodeon and assorted flights of success, including such silent items as "School Days" and "My Four Years in Germany, " the Ambassador Gerard story.

(Continued on page 23, column 3)

Theda Bara in "Cleopatra", a 1917 Fox classic. Winfield Sheehan was the impresario.



"Snow White" tosses a rose to "Prince Charming" in Disney's 1938 masterpiece.



"The Jazz Singer", Al Jolson as a cartoonist saw him at the birth of screen sound, 1927.

Clark Gable and Vivien Leigh in that Selznick - M-G-M epochal production of 1941, "Gone With the Wind".

"Ben Hur", with Ramon Navarro and Claire McDowall, an M-G-M milestone of 1926. It grossed $10,000,000.

Here is the
Bill
for every
Showman
in the land!

Action!
Ro
Buffal
NEWS
Adventure.
in Technicolor

nce!
Excitement!
Thrills!
Bill
Indians!
from 20th Century-Fox

Joel McCrea · Maureen O'Hara
Linda Darnell in

Buffalo Bill

in technicolor

with
Thomas Mitchell · Edgar Buchanan
Anthony Quinn · Moroni Olsen · Frank Fenton
Matt Briggs · George Lessey · Frank Orth

Directed by WILLIAM A. WELLMAN
Produced by HARRY A. SHERMAN

Screen Play by Æneas MacKenzie, Clements Ripley and Cecile Kramer
Based on a Story by Frank Winch

20th
CENTURY-FOX

PRINTED IN U.S.A.

EXHIBITORS TO MARK THE YEAR

STARTING April 14, the exhibitors of America will turn back the pages of history to 1894 and give the public a glimpse of the birth of an industry. The screen, lobby displays and a great variety of commercial and non-commercial tieups will recall the days long past, matching invention with the progress of five decades.

Joining and cooperating with the exhibitors in honor of the industry's fiftieth anniversary will be the distributors and the studios.

THE PICTURES in this anniversary section are from the Thomas A. Edison Library, the files of Motion Picture Herald, collections by Terry Ramsaye, the Film Library of the Museum of Modern Art, the copyright paper prints discovered in the Library of Congress by Howard L. Walls, curator, and compilations by the Public Information Committee of the Motion Picture Industry.

Plans, being assembled and promoted by the Public Information Committee of the Motion Picture Industry, with Glen Allvine, secretary, as active head, are extensive. The period in commemoration is to last through to the end of the year. Each exhibitor will choose any week during the period as his Anniversary Week. Some exhibitors are planning a month of special anniversary festivities.

Harold J. Fitzgerald, president of Fox Wisconsin Theatres, has been named national chairman of local exhibitor ceremonies, and Thursday arrived in New York for conferences with the Public Information Committee.

Old Newsreels and Shorts Available

Exhibitors are offered a wide variety of accessories, trailers, newsreels and short subjects. The newsreels date back to the first years following the turn of the century. The short subjects will include the earliest of film fare, some preceding the first picture to tell a story with a plot, "The Great Train Robbery," produced in 1903, nine years after Thomas Edison's Kinetoscope was demonstrated before a paying public in a New York shoe store converted into a theatre.

Tuesday night the Public Information Committee mailed special anniversary press books to the exhibitors of the nation. The contents of the book were designed to guide each theatre manager making plans for the promotion and the exploitation of his local ceremonies, and include suggestions for tieups with local newspapers, radio stations, merchants and schools.

For the newspapers, the press book offers a variety of copy relating to the history of the industry; programs and spot announcements are offered in connection with radio; for tieups with the merchants, a number of stunts are included, and in connection with schools, a list of books on motion pictures is being given for library exhibits and classroom discussions.

The following pictures are being offered exhibitors:

Columbia will release a special "Screen Snapshots," a short subject produced and edited by Ralph Staub, containing reminiscent footage dating back to the 1890's; a sequence from Thomas Edison's "Black Maria"; scenes from pictures filmed by Biograph, Vitascope and other studios of that time; special footage of early stars including Hobart Bosworth and others yet to be named. Also to be included are photographs of 23 leading Hollywood directors of past and present. It will be released April 21.

Loew's, Inc. has assembled two "Passing Parade" shorts, "Forgotten Treasure" and "The Film That Was Lost," John Nesbitt subjects containing the supposedly "lost film" that was located in the archives of the Museum of Modern Art Film Library. The reels include historic film shots of the San Francisco "fire," President McKinley's funeral, the Terry McGovern-Gentleman Jim Corbett fight, etc.

RKO Pathe News will release Pathe Old Time Sports, 8 minutes, No. 44309, of the Sportoscope Series; Harvard-Pennsylvania football game, 1903; Women playing basketball, 1904; the opening of the Belmont Park race track, 1905; Tommy Burns, heavyweight championship bout with Bill Squires, refereed by Jim Jeffries, 1907; and Jack Johnson vs. Jim Flynn in the world's heavyweight championship bout in Las Vegas, 1912.

RKO Pathe News To Offer Seven "Flicker Flashbacks"

RKO Pathe News also will offer seven "Flicker Flashbacks," including oldtime "morality" pictures, humorous sequences and amusing newsreel clips. Titles and contents of the seven RKO Pathe short subjects follow:

1. *Leading Lizzie Astray,* a 1908 Fatty Arbuckle comedy; *The Eagle's Nest,* a 1907 thriller starring D. W. Griffith as the father whose baby is kidnapped by an eagle.

2. *Goodness Gracious,* an early Sidney Drew-Clara Kimball Young comedy; *The Drunkard's Reformation,* of the "morality" category directed by D. W. Griffith.

3. *Power of Innocence,* a tear-jerker in its day, but like the above will get more laughs than tears today; *The Lonedale Operator,* a melodrama directed by Mr. Griffith and starring Blanche Sweet.

4. *Saved from Himself,* which, in this case, means he was saved from the curse of the cigarette habit; *Pathe News* 1920, bathing beauties of the day parading before the camera at a bathing beauty contest, with bathing suit styles of the day on display; *A Race for Millions,* drama, in its day.

5. *Police,* an early comedy; *The Lonely Villa,* one of Mary Pickford's first pictures.

6. *At the Crossroads of Life,* which goes to show what is in store for the country girl in the big city; *The Fugitive,* William S. Hart in a western without music.

7. *Mr. Fixit,* an early Charley Murray comedy; *Cards and Crime,* having again to do with "morality" and card sharps; *Twin Dukes and a Duchess,* an early comedy.

National Screen Service is making available through National Screen Accessories exchanges a special trailer to be shown before and during the exhibitor's chosen Anniversary Week, and inviting the public to join the industry in celebration of its Golden Anniversary.

Also, National Screen will have available a one-sheet in two colors, a 40 x 60 in two colors, a pennant in two colors, and stills and mats.

On the back page of the special press book are quotations from Major General Frederick H. Osborn, Wendell L. Willkie, General Dwight Eisenhower, and President Franklin D. Roosevelt, all pertaining directly to the industry. The page can be detached from the press book and mounted on a contrasting background for display in the lobby, or photographed and blown up for a lobby display.

Five milestones are suggested for exploitation through newspapers and lobby displays. The five are: A photograph of Black Maria, first studio, built by Edison at West Orange, N. J., in 1893; stills and copy on "The Great Train Robbery," the first film with dramatic suspense; copy and stills of Sarah Bernhardt, in "Camille"; stories and stills of "The Birth of a Nation," first epic drama, and "The Jazz Singer," introducing sound.

50th Year

(Continued from page 18)

Warners put sound in the screen. Back of that was the Telephone company with wires, and shortly pitted against that development was the wireless, the radio, the Radio Corp. of America, and RCA Photophone, then 60 per cent General Electric, 40 per cent Westinghouse. Two colossi arose: John E. Otterson, meaning Erpi, telephone subsidiary, David Sarnoff, meaning RCA. When the dust settled the movie companies had paid off Erpi and the Telephone company, and RCA's great Radio City gesture, the Radio City Music Hall, was back in the hands of the landlord, John D. Rockefeller, who holds a 99-year lease on some lands that Columbia University took over from the people who got the site from the people who got it from the Dutchmen who bought it from the Indians in that $24 deal for Manhattan, which is the modern word from Mani-hatch-tenek, meaning "the place where we all got drunk." Hence the name of the cocktail. And, gentlemen, that's your ballgame.

ITOA Leaders Wave State Control Bill

Propose New York State Film Board to Rule Industry Practices

The sprouts of a new jungle of industry complications appeared at mid-week with the local New York publication of an account of a measure originating with the Independent Theatre Owners, Inc., addressed at a New York State Motion Picture Trade Practices Board, and defining fair practices.

The situation was intricate.

Immediately the proposal, said to have important backing in Albany, appeared to promise conflict with Federal programs—and that ancient issue of states's rights.

The "news break" arrived, with all of its implications, with the Federal Government's Consent Decree negotiations in their continuing state of flux, indecision and debate.

The official sources expressed annoyance at the disclosure, protested it was unauthorized, unintended. That did not lessen its strategic impact, calculated or accidental. No matter how the pieces were pushed, it was a move on the checkerboard of negotiation.

The ITOA, of which Harry Brandt is president, has been working on the proposed legislation for almost a year, it was learned. It had been completed in time for submission at the recently adjourned session of the Legislature.

But despite asserted assurances of backing from majority leaders and the Dewey administration it had been held awaiting the final content of the Consent Decree and until the position of distributors became clear. The Legislature meets again next January.

James J. Walker, former Mayor of New York City and often an adviser to independent theatre men, collaborated with Milton C. Weisman, ITOA attorney, in writing the 25 page measure. They worked under the supervision of the ITOA legislative committee, consisting of Max A. Cohen, chairman; Mr. Brandt, Leo Brecher and Leon Rosenblatt.

The story being out anyway, Mr. Cohen and Mr. Weisman gave out a statement accompanying copies of the bill and said that the ITOA finds "no comfort or amelioration" for subsequent run independent exhibitors in the Decree proposals.

ITOA Would Remedy Decree's Failure

"However, the argument has been made that the Consent Decree has not yet been put into its final form and that in its final form there will be further amendments thereto and that furthermore that the industry in this territory through its leaders will go beyond the Consent Decree in ameliorating various conditions unduly harsh and oppressive upon the subsequent run independent exhibitor," they said.

Therefore, the ITOA, they declared, had deferred its bid for legislative action. Also the association believes that it should "afford the industry every reasonable opportunity to put its own house in order.

"The ITOA has always opposed the regulation of our industry by legislation and is only willing to resort thereto when all other avenues of relief appear closed," the statement asserted.

"We want relief, before going on relief," Mr. Cohen commented.

Claim Approval for Bill Of Albany Leaders

But unless the Consent Decree and the industry fulfill promises ITOA will introduce the bill in its present form at the next session and will press for its enactment. Mr. Weisman claimed sponsorship for the measure from at least four majority leaders at Albany and said the ITOA had received Administration assurances of its passage.

A copy of the state proposal was sent to Tom C. Clark, Assistant U. S. Attorney General, two weeks ago, as a supplement to ITOA criticism of Decree proposals. He has made no comment.

A five-man commission, appointed by the Governor in accord with Civil Service procedure, would administer the proposed law. They would receive $10,000 a year for full time service on the board.

The bill lists 31 trade practices which would be outlawed in the State of New York if it were enacted. Broad powers of enforcement and investigation are extended to the commission. Its rulings and orders to desist from practices found to be unfair would be subject to review by county supreme courts.

The bill would make it unfair, in summary, for any producer to coerce an exhibitor into a contract, or higher rentals, by threatening to acquire a competitive theatre or by using the competitive operation of affiliated theatres.

Percentage to Be Based On Exhibitor Net

It prohibits conditioning of one picture on another, arbitrary designation of play dates, or the sale of more pictures than an exhibitor would reasonably require. Distributors are forbidden to offer less than 50 per cent of a season's productions at the start of a film year, and for six months thereafter, unless this would result in over buying.

Percentage deals would have to be based on net profits to the exhibitor after deduction of all operating expenses and a service charge of six per cent of the gross.

Cancellation of 20 per cent is specified. Moveovers and extended runs are barred unless the subsequent run exhibitor receives the option to cancel the picture. Distributors are forbidden to withhold available prints.

Distributors must grant some run and may not refuse an independent's offer to license in order to first sell to an affiliated exhibitor, "solely because he is affiliated"; nor refuse a desired run to give it to an affiliate pursuant to a franchise.

Unreasonable clearance is prohibited.

"Arbitrary, unconscionable or discriminatory rentals" in comparison to rentals paid by competing or prior run affiliates are forbidden. Distributors may not fix minimum admission fees, nor require the exhibitor as a condition of license to defray any advertising costs or agree to any minimum of advertising.

Contracts Must Designate Prices for Pictures

Optional licenses, contracts that do not specify film price, or agreements to amend a contract to accomplish condemned practices are banned.

Identification of pictures must be by title, stars, or directors or as a published book or produced play.

Changes in theatre policy to affect clearance must be approved in writing by distributors.

Prints must be available when exhibitors are notified. If a prior run delays booking a picture becomes available to a subsequent four days, plus the clearance margin, from the date of refusal to book.

Clearance or run may not be conditioned on group affiliation.

Allocation of undelivered pictures to the next season's contract is outlawed and pictures may not be substituted without the exhibitor's approval.

Proposed contract forms must be submitted to the State Practices Board 60 days before the start of a season.

The ITOA board of directors were scheduled to meet on Thursday to deliberate further action on the bill in the light of its new status resulting from surprise publication.

Paramount Circuit Heads Meet on West Coast

Western and southern Paramount theatre partners opened a five-day meeting at the Arrowhead Springs Hotel in Arrowhead Springs, Cal., Wednesday. The meeting on general policy is another of the periodic conferences held by the circuit partners. Barney Balaban, president, who arrived in Hollywood Tuesday, attended, with Y. Frank Freeman, studio head. Others present included Sam Dembow, Leonard Goldenson, Karl Hoblitzelle, R. J. O'Donnell, John Balaban, A. H. Blank, Leon Netter and E. V. Richards.

Mort Singer, Chicago Circuit Head, Dies

Mort H. Singer, prominent mid-west exhibitor and president of the Mort Singer Theatre Corporation of Chicago, Ill., died March 29 in that city.

The circuit operates theatres in Cedar Rapids, Davenport, Dubuque, Marshalltown, Minneapolis, New Orleans, Sioux City and Waterloo. His son, Mort H. Singer, Jr., is assistant director of the circuit.

Funeral services were to be held in Chicago Friday.

Prepare New Selling Aids

In view of the sharp reduction in newspaper space allotted to theatres, the March of Time has prepared new selling aids for exhibitors of non-rationed stock to meet the paper shortage. P. A. Williams, advertising director, has sent out a circular letter explaining "selling aids" to offset the loss due to newspaper space reduction.

These new selling aids are directed to the public, on the screen, in the lobby and on the air.

Everybody in America will be happier for it!

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Drop Decree Effort, MPTOA Tells Clark

Kuykendall Again Urges Court Adjudication of Basic Trade Issues

The membership of the Motion Picture Theatre Owners of America is definitely in favor of the Government abandoning at once all attempts to work out a revised Consent Decree, regardless of what decision might be made thereafter with respect to prosecution of the New York anti-trust suit or the initiation of new litigation, Edward Kuykendall, president of the association, repeated to Tom C. Clark, Assistant Attorney General, Saturday.

Mr. Kuykendall went back to Washington for a further meeting after Mr. Clark had had opportunity to consider the brief presented by the MPTOA executive board the preceding Tuesday.

In a 45-minute discussion with the Justice Department official, Mr. Kuykendall declared that the original Consent Decree had become a license to distributors to do things they might not have done otherwise. He urged court adjudication of the basic issues. Again Mr. Kuykendall specified the points which MPTOA considers must be met by any type of settlement.

It is understood that Mr. Kuykendall outlined those changes which he considers most essential, naming five "must" provisions.

These most important amendments to the proposals submitted by the distributors January 25 are the provision for an unrestricted cancellation privilege of 20 per cent, regardless of the number of pictures involved;

Modification of the arbitration section which would reduce the cost to the exhibitor and provide for regional appeal boards, eliminating the necessity for the exhibitor to go to New York every time he contested an arbitrator's decision;

Elimination of the exemption of "showcase" and "lockout" houses from the ban on circuit expansion;

The elimination of the designation of playdates by the distributors;

The licensing separately of percentage pictures.

Says Revised Policy Might Save Forced Reform

As he left the Department of Justice, Mr. Kuykendall had no comment other than that the "department is very friendly and very receptive to our opposition to present sales policies."

"If the producer-distributor interests would go into the correction of these abuses in sales policies whole-heartedly and determinedly, everybody in the industry would be better off, and it might save the companies from forced reform later," he added.

Mr. Clark, too, refrained from comment on the discussion, but there were indications that he was canvassing the exhibitors' demands with a view to screening them to eliminate some of the less important proposals so that emphasis might be placed on those which the theatre owners have declared to be vital to the perfection of any satisfactory decree.

Mr. Clark is understood to have told Mr. Kuykendall that Robert L. Wright, an assistant to the Attorney General, in charge of the film unit, still is engaged in an analysis of the presentations filed by the several exhibitor organizations. On the basis of this summary the department will frame its suggestions for further changes in the distributors' proposals. That analysis, he said, probably would not be completed until next week.

No Indication That Quick Conclusion in Sight

There was no indication that a quick conclusion of the negotiations, either in a decree or a decision to go to court, was in sight.

For his part, Mr. Clark has said that the department's proposals will be laid before the distributors and they will be given the time necessary for consideration and the framing of such changes as the companies are willing to make.

Mr. Kuykendall also expressed the belief that some time would elapse before the situation straightened out, pointing out that the Government naturally moves slowly in a case of such importance in view of the necessity of giving the distributors an opportunity to present satisfactory proposals.

Informed circles in Washington hold the belief that after Mr. Clark submits the department's views, the distributors will come back with proposals which might not be entirely satisfactory to the Government but which would afford a basis for further negotiations. If past experience is a guide, it is said, it is probable that the new proposals may be rewritten several times before they meet with Mr. Clark's acceptance.

In submitting basic provisions of a satisfactory decree to Mr. Clark, Mr. Kuykendall emphasized that the MPTOA is not retreating from the position taken in its original presentation, calling for a simplified and standard form of exhibition contract and other changes in the distributors' proposals.

The possible program of the department, in the event it proves impossible to obtain a satisfactory decree, was laid down by Mr. Clark at the original conference with the MPTOA executive committee.

The first step, he indicated, would be to file an amended complaint in the New York case to cover the whole range of trade practices. Following this, new suits would be initiated in other jurisdictions, not only to divorce distribution from exhibition but also to dissolve the circuits now operated by the major companies. At the same time, the suits against the Schine, Crescent and Griffith circuits would be pressed vigorously.

Mr. Clark emphasized that this outline was not to be construed as a threat designed to bring the distributors to terms, but merely as a picture of what the Government could do if efforts to reach an out-of-court settlement failed.

Rodgers Urges Cooperation

The film industry must rely not on formulas but on the ingenuity and cooperative effort of the members of its many branches, William F. Rodgers, vice-president and general sales manager of MGM, told trade press editors at a luncheon Monday at the Hotel Astor, New York, in which he disclosed his personal opposition to regulation of the industry by Government decree or other exterior agencies.

Effective remedy for trade problems must come spontaneously from within, he asserted.

"I cannot see any solution to trade problems through legislation or Government regulation. The Consent Decree in its original form did not provide the remedy and, according to my observations, neither will the present discussions satisfy anyone but the Government. I continue in the belief that harmony will exist in this business but not until the interested parties again confer each with the other and together find the ways and means whereby the industry can progress and prosper without unnecessary restrictions, Mr. Rodgers said.

"Of course there have been abuses that can and should be corrected, yet in doing so if the entire structure is to be destroyed in its accomplishment by restrictive regulation unnecessary for the vast majority then each vital stem of a great industry will suffer proportionately," the sales leader continued.

Mr. Rodgers deplored "lack of unity of thought when it is so evident all branches of the industry have the identical objective." He cited the success of the cooperative industry undertaking of wartime assignments as an example of the manner in which united effort could be applied to interior trade problems.

N. Y. Unit Backs Decree Stand

Endorsement of the united exhibitor decree brief adopted at Chicago was voted unanimously by the Unaffiliated Independent Exhibitors at a luncheon meeting in New York Thursday. The vote to affirm the Chicago stand was taken after UIE leaders reported that "efforts are being made to sabotage the work of the Chicago conference."

A resolution calling for continued conference with the Department of Justice named Jesse Stern, the president; Julius Charnow, vice-president, and Jacob Leff, attorney for the independents, to press the case of small subsequent run exhibitors with Tom C. Clark, Assistant Attorney General.

Discussion at the meeting was critical of the decree stand of other New York exhibitor groups, several members charging that efforts were under way to "sell out" many smaller independents in the city. Unless the position of subsequent run operators is taken into consideration, and an effective new decree agreed upon the UIE members threaten to start 50 or more individual anti-trust actions against distributors and New York circuits.

Similarity of the stands on the decree taken by their own group, National Allied, and the MPTOA were emphasized by Mr. Stern. Abram Myers, general counsel for Allied, in a bulletin this week drew the same parallel and declared that exhibitors had shown a united purpose in their demand for trade practice reforms.

Have 401 in Armed Services

The Comerford Theatres, Inc., of Scranton, announce they have 401 employes in the armed services, including many pre-Pearl Harbor fathers.

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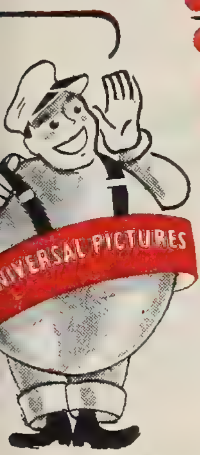

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PEGGY RYAN
W. C. FIELDS
THE ANDREWS SISTERS
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Follow the Boys

...Show Business' Own Tribute to Show Business

Draft Is Taking Toll Of Projectionists

See More Men Taken in Three Months of This Year Than in All of 1943

Greetings from the President of the United States, and local draft boards, have begun to reach projection booths at a rate which indicates that more operators will have been drafted in the first three months of 1944 than during the entire previous year.

Hitherto the principal inroads into theatre manpower have been in the ranks of ushers, managers and porters.

Reclassification of fathers and the ever increasing shortage of younger registrants in many draft boards are now resulting in many induction notices for experienced projectionists. Most projectionists hitherto have been exempt because of their age and family status, particularly in strongly unionized areas where few younger apprentices have been given cards in recent years.

Small subsequent run theatres in the cities and small town theatres are feeling the new manpower squeeze first. Major metropolitan circuits and most independents in cities large enough to support more than six theatres report they are still able to man their booths without difficulty.

The International Alliance of Theatrical Stage Employees, through its headquarters in New York, reports that applications from locals for service cards have almost doubled since the first of the year. But all locals have sufficient members in the draft-exempt bracket to meet current demands for replacements, according to James Brennan, fourth vice-president.

5,600 IATSE Operators Are Now in Service

Since the start of the war more than 5,600 IATSE men have entered the armed services. The headquarters records indicate that as many as 20 per cent of these have been called since the first of the year. The union expects more complete statistics in April when locals file their first quarterly report for 1944.

Replacements for these drafted men have been supplied without difficulty from local union membership rosters to date. But local and national IATSE leaders admit that if demands of the Army and war industry for their men continue at current rates it may result in a shortage of projectionists before mid-summer.

Plans for the issuance of union cards to temporary war replacements, and for the acceptance of new apprentice members are expected to form an important item on the agenda for the IA convention now scheduled for late in May. The international executive board at that time also is expected to discuss policy for the admission of veterans to its ranks.

Approximately 1,200 projectionists have returned from military service to their old booth jobs, it is reported. Also, some Army-trained projectionists have been released. A few of these are reported to have obtained work in non-union houses but there have been no instances to date where they have applied for union cards.

In New York City, Local 306, one of the largest in the country, has lost about 50 members to the services and defense industries. There has been no problem in filling their jobs. Nor have veterans or other apprentices sought to obtain membership.

The city department of Water Supply, Gas and Electricity, which issues projection licenses after a difficult written and practical examination, reported that it knew of no veterans who had sought licenses and been turned down, either by the city or the union.

Exhibitors Promise to Hire Discharged Soldiers

On the Pacific Coast shortages of projectionists in the booming northwest areas have been met in part by temporary transfers from other locals in the west and elsewhere, according to Mr. Brennan.

Theatre owners in New York, led by the Unaffiliated Independent Exhibitors, are reported to have pledged their assistance to veterans' organizations in placing discharged soldiers who have learned projection. The independent group is reported preparing a request for cooperation to Local 306 and other booth unions in the city.

A new procedure has been set up by the Selective Service System for the induction of all men under the age of 26 who now hold occupational deferments, except where such induction will disrupt war activities.

The various war agencies have been authorized by Selective Service to endorse special requests for deferment of key registrants engaged in war activities, pending the compilation of lists of specific war activities and establishments in which registrants under 26 may be deferred. They are not expected to number more than 40,000 men.

War and Navy Departments To Designate Key Jobs

Under this system, the War and Navy Departments will be in a position to designate the key jobs in plants producing raw stock, and local boards will be guided by that advice in passing on the cases of men under 26 in such positions. These lists are now being drawn up by an inter-departmental committee headed by Paul McNutt, chairman of the War Manpower Commission, will be the only guide for local boards in deferring men under 26.

The raw stock manufacturers were seen as especially hit by the February 26 order to reclassify all registrants under 26 who hold occupational deferments, and the matter was the subject of a number of conferences between Lincoln V. Burrows, chief of the film section of the War Industries Board, and Army and Navy officers, who were concerned lest the supply of vital X-ray film be curtailed, as well as that of film of other types.

Loew's Books "Bell Tolls" For New York Houses

Loew's metropolitan New York theatres will play Paramount's "For Whom the Bell Tolls," beginning April 20, it was announced this week. The film will be shown at $1.10 top and with only few exceptions will be seven-day bookings instead of the theatres' customary split weeks. Following the booking into the circuit's 30 first run houses, the picture will open in a second group of Loew theatres April 27 and a third a week later, May 4.

Among other important early bookings are five subsequent run situations of Warner's Stanley group in the Philadelphia territory.

Charles M. Reagan, assistant general sales manager of Paramount, announced Wednesday that the Technicolor production had played or is booked to play in the next few weeks a total of more than 600 theatres throughout the country at advanced admissions.

"Lady in the Dark" Sets Ten-Week Record

Paramount's "Lady in the Dark" began its 10th week at the New York Paramount theatre Tuesday, thereby establishing an all-time record for the theatre and shattering the previous record of eight weeks held by "Star Spangled Rhythm." The run has postponed the opening of "Going My Way," the Bing Crosby-Rise Stevens picture, to May 3. In Los Angeles, "Lady in the Dark" ran six weeks at the Hollywood and downtown Paramount theatres during its day-and-date booking. It began its third week on Thursday at the United Artists theatre in Detroit and played two weeks at the Metropolitan, Boston, where it moved over to the Paramount and Fenway theatres.

Fifty Theatres Will Play "Snow White" at Easter

Fifty theatres in the RKO Singer Houses, Central State Circuit and Pioneer Circuit will play Walt Disney's "Snow White and the Seven Dwarfs" during the Easter holidays. The picture opens at the Orpheum theatre, Des Moines, April 7, and the Brandeis, Omaha, April 5. Personal appearances of several of the Disney characters will precede the Easter openings in the Des Moines and Omaha territory.

Four Laurel and Hardy Features Scheduled

Film Classics' current release schedule announces four feature films starring Laurel and Hardy. These films, originally planned for the 1944-1945 program, will be released immediately, says George A. Hirliman, president of the company. The features include "Pack Up Your Troubles," "Sons of the Desert," "Pardon Us," and "Beau Hunks." All of the reissues were produced by Hal Roach.

Army Gets 61 Prints of "Song of Open Road"

Charles R. Rogers, producer of the United Artists release, "Song of the Open Road," has donated 61 prints of the picture in 16mm to the Army Overseas Motion Picture Service for exhibition in combat areas. Included in the cast are Edgar Bergen and Charlie McCarthy, Jane Powell, W. C. Fields, Bonita Granville, Sammy Kaye and his orchestra. The film was directed by S. Sylvan Simon.

Columbia Finances Play

Columbia Pictures has invested $20,000 in the new musical comedy, "Dream With Music," to be produced by Richard Kollmar, and starring Vera Zorina, Ronald Grahame and June Knight, it has been learned. It is also reported that Jules Brulatour has acquired an interest in the show, which is expected to open on Broadway in May.

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It's Show Business' Own Exciting Story...surrounded by stars...filled with music and the gayest of songs...rocking with laughter...crowded with man-and-woman drama...

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Urge Additional Weekend for Red Cross Drive

With the industry's 1944 Red Cross drive nearing its close, Joseph Bernard, national chairman of the campaign, sent wires Monday to participating theatres urging exhibitors to extend their collections-at-every-performance through a second weekend. Mr. Bernard's action followed receipt of an urgent wire from Leon Fraser, national chairman of the American Red Cross drive.

Responses from 2,107 theatres indicating their intention to extend the Red Cross collections for a second weekend were received Wednesday at headquarters. This brought the total to approximately 5,100 houses pledged to continue the drive beyond the original one-week period which ended Wednesday night.

Calling attention to Mr. Fraser's appeal, Mr. Bernhard expressed the hope in his message that exhibitors would not "stop short of complete attainment of your objective, because every dollar will mean so much more for our men over there."

Mr. Bernhard declared that with the extra days, he was confident exhibitors would come through with their quotas. First weekend returns from 22 key cities and several dozen smaller localities showed that theatre collections were running substantially ahead of last year, it was announced at drive headquarters Monday.

With about 3,000 more theatres participating this year than in the 1943 campaign, and indications that a large majority would extend collections through the second weekend, prospects of reaching the industry's goal of $10,000,000 were considered good.

In 12 days of collections up to Monday, the Roxy theatre, New York, took $16,233, nearly double last year's receipts of $8,700 for the entire drive. Collections continue at the theatre for another seven days.

Check for $48,328 Given by Loew's and Exhibitors

According to Fred Schwartz of the Century Circuit, collections of $19,728 were made by the circuit this year compared with $9,179 in the same period last year. The Paramount theatre, New York, in six days, showed over $7,600, compared with about $4,000 last year. The New York Strand, which took in $2,300 in six days last year, collected $4,766 in the same period this year. Both houses continued the drive for two full weeks.

A check for $48,328, representing donations from Loew's theatres and New York exhibitors who played the short subject, "America Speaks," released by MGM, was donated to the Red Cross Monday. This was part of the $155,000 donation announced by Loew's last week to be given Red Cross chapters in boroughs and cities where Loew houses and MGM exchanges are located.

Twentieth Century-Fox announced last Friday that the company's contribution to the Red Cross War Fund campaign would reach $143,574. March 16, each of the company's 31 exchanges contributed $500 to their local Red Cross chapters. In addition to these donations, further contributions of $1,000 from each one of the branch offices will be made, in keeping with the company's pledge that any revenue received in rentals from Victory Shorts, in excess of actual production costs, would be donated to a war charity.

At drive headquarters Monday it was said that one of the most encouraging aspects of early collection returns was the fine showing of the nation's smaller communities.

Variety Club Dinner Honors Blocher in Indianapolis

Albert Blocher, retiring Indianapolis Variety Club chief barker was tendered a dinner at the Hotel Antlers last Saturday evening. Marc Wolf, national Variety Club dough guy and Carl Niesse, national canvasman, officiated and staged several novel attractions a la Olsen and Johnson. A dance band and floor show completed the program. Harold McGinley, new chief barker and his staff were inducted as 1944 officials. Approximately 100 were in attendance.

Crescent Appeal Off to Autumn

U. S. Supreme Court review of the Crescent Amusement Company anti-trust conviction has been postponed until next autumn. Because the voluminous record cannot be printed in time for the current term the high court will not hear the case until October or November, it was learned in Washington this week.

The court a month ago refrained from passing on the question of jurisdiction until the case was ready for argument. This was expected to be early in April.

The first of three big anti-trust film suits to reach the Supreme court, the Crescent appeal was entered early in February, with the company attacking the decision handed down May 17, 1943, by the Federal District Court at Nashville.

In its brief, Crescent attacked the lower court's rulings with respect to the acquisition of theatres, buying of pictures, franchises and mutual ownership. No question was raised as to the applicability of the Sherman Act, but Crescent and its co-defendants charged that the lower court had made a number of errors.

The Department of Justice, in its brief, took the position that it could not enforce the anti-trust laws in the film industry unless it could eliminate circuit expansions, which tend to reduce competition.

The Government contends that only by preventing circuit expansion can such a situation be remedied, it being pointed out that experience in the Schine and Paramount cases has demonstrated that the elimination of independent competition cannot be solved by action taken after the acquisitions occur.

Two Warner Companies Contest Griffith Suit

Warner Bros. Pictures, Inc., and Vitaphone Corporation last week filed petitions in Federal District Court at Oklahoma City to quash summons in the anti-trust actions of A. B. Momand, M. L. Riggs and J. D. Wineland. The Warner companies contend that they are not proper defendants. An answer to charges has been filed by Vitagraph. Samuel Carlisle, assistant treasurer, pointed out in the petitions that Vitaphone had long been inactive and contended that Warner Bros. Pictures Corporation does not do business in Oklahoma, being represented by its subsidiary, Vitagraph.

Distributors Seek New Jackson Park Trial

A new trial of the Jackson Park theatre trust case has been requested in Chicago in a motion filed Saturday by the five major distributor defendants and the Balaban and Katz and Warner circuits. They were convicted by a jury and assessed $360,000 March 9.

Federal District Judge Michael Igoe ordered arguments on the motion for April 21 and granted the petitioners 10 days in which to file briefs in support of the motion. If a new trial is denied the defendants have indicated that they will file an immediate appeal to the U. S. Circuit Court.

Prefect Seeks to Prove Combine In Trust Suit

Prefect Theatres, Inc., in the third week of trial of its anti-trust action against distributors in Federal District Court at New Haven sought to establish the existence of a conspiracy to withhold product from its Pickwick theatre, Greenwich, Conn., by testimony on allegedly interlocking interests and officers of RKO, Skouras Theatres Corporation and Metropolitan Playhouses.

Gordon E. Youngman, general counsel for RKO; Malcolm Kingsberg, vice-president of Keith-Albee-Orpheum, and Charles Keller, of Metropolitan Playhouses, were called as prosecution witnesses.

Depositions were read from Spyros and George Skouras. The 450-page deposition of George Skouras, with many appended exhibits, was only half finished Friday as the trial continued into a fourth week. Much of the document was ruled irrelevant.

Edward Peskay, president of Prefect and the principal plaintiff, completed his testimony during the week. Corporal Edward Brown, his assistant manager, also finished his description of Pickwick booking terms and returned to his post in the Aleutian Islands.

Frederick Whelan, former special assistant to the U. S. Attorney General, was called to testify on a conference with Nicholas M. Schenck in November, 1939, in which, he said, the president of Loew's, Inc., suggested that his circuit take over the Pickwick's operation for one year to prove that the theatre could be operated profitably. One month later, Mr. Whelan said, he was asked by J. Robert Rubin, general counsel of Loew's, whether the Justice Department would approve such a transaction under the circuit limitations of the Consent Decree.

Mr. Peskay previously testified that Loew officials told him that the Department would not approve and had withdrawn their offer. Mr. Whelan also testified that Ned E. Depinet of RKO had described the Pickwick as a "white elephant" which could not support a first run policy.

The trial continues this week.

Skouras Theatre Given Over To Red Cross Benefit

The Rockland theatre in Nyack, N. Y., a Skouras circuit house, Monday night was given over entirely to a Red Cross benefit show headed by Helen Hayes, featuring stars of the stage, radio and screen, with Lenny Kent of the night club circuits acting as master of ceremonies. The music was provided by an Army band from Camp Shanks. Almost $2,000 was raised, the whole of the sum going to the Red Cross.

Approximately $20,000 was expected to be collected Thursday night at the Academy of Music in New York, Skouras circuit house, during the stage and screen show arranged for the drive by the Greek division of the American Red Cross, Sir Cedric Hardwicke, Gracie Fields, Zero Mostel, Hazel Scott, Canada Lee and Lionel Stander were planning to participate.

Paramount Replaces Lawyers

Edward Johnston has been named Chicago counsel by Paramount for the defense of the anti-trust action of Thomas Murray and the Thalia theatre. He replaces Eli Fink, who has entered Government service. The trial is scheduled to begin April 3 in Federal District Court before Judge W. J. Campbell. Lester Murray is counsel for the plaintiff.

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Follow the Boys

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"FILM PLOWSHARE AS WELL AS SWORD," SAYS HAYS

His Annual MPPDA Report Cites Future Obligation to World Welfare

Fulfillment of the screen's dedication to the primary task of war service during the last year was cited by Will H. Hays, president of the Motion Picture Producers and Distributors of America, Inc., Monday in an annual report which called on the industry for a sustained record of war service in 1944.

"Yet the film is a plowshare as well as a sword," Mr. Hays told the annual directors' meeting of the MPPDA in New York. "It has a vast contribution to make in the future to the material and spiritual reconstruction of the world."

This future obligation of public service would be met by the screen in many ways, Mr. Hays forecast. He said the industry's war mobilization pointed the way to important contributions in the fields of international peace, of education and of continuing service of entertainment.

The directors, meeting in the board room at 28 West 44th Street, unanimously approved the report. They reelected Mr. Hays as president and Carl E. Milliken, secretary, George Borthwick, treasurer and F. W. DuVall assistant treasurer.

Celebration of the 50th Anniversary of the motion picture industry was endorsed and an appropriation made for the purpose.

Other subjects which were discussed briefly and then continued until a meeting April 14 included extension of industry war mobilization to post-war cooperation in the educational film field, and more adequate representation of the industry abroad.

Had the Will and Strength To Mobilize for War

Attending the meeting were: Nate J. Blumberg, George Borthwick, Jack Cohn, Earle W. Hammons, Will H. Hays, N. Peter Rathvon, Nicholas Schenck, Harry D. Buckley, Austin Keough, William C. Michel, Carl E. Milliken, Sidney Schreiber, T. Kennedy Stevenson, Adolph Zukor.

"Because it developed under the auspices of freedom, ruling itself to maximize that freedom, the motion picture industry had the will and the strength to mobilize every facility at its disposal for the effort of war," Mr. Hays said.

"Hidden reserves of moral energy and physical power remain available. They will be summoned and expended until the day of victory is attained. But war will not exhaust the vitality which springs from freedom. Nor will victory render us supine. We shall be freshly resolved and newly energetic for the enduring tasks of peace."

Mr. Hays acknowledged tributes to the industry from the President, General Marshall, General Eisenhower and other political and military leaders.

"Such tributes do not call for complacency. They are a call for still greater service from the screen and its people. In enlisting for the duration the motion picture industry has only rendered what is due to the institutions which nurtured it," he asserted.

Significance was found by Mr. Hays in the fact that the screen's war record is being achieved under freedom.

"There was no mailed fist to enforce the services rendered to the war effort by the theatres of the country. American theatre owners, the thousands upon thousands of them, are impelled only by patriotism and duty in the cooperation they are now giving to the home front. The American screen reflects the sense of patriotism, initiative and artistry that can be achieved only by a free medium of communication. Its entertainment is the product of the American spirit," he emphasized.

A free world interchange of the entertainment, education and reflection of national cultures supplied by films was demanded by Mr. Hays. Nothing is more important if peace is to be made more secure by greater understanding, he declared.

Cites War Effort Record Of Industry for Year

"American screens are open, as they should be, to the artistry of the whole world. Our theatres compete for the best possible pictures which artistry can create, wherever the source. . . . In a world that men of good will hope to create on the basis of mutual understanding and cooperation the most vicious censorship which any government could exert against its own people would be to dam the free flow of films.

In the record of 1943 Mr. Hays recounted the work of the War Activities Committee, the Hollywood Victory Committee and the many individuals and companies who contributed their services.

He noted the provision of both entertainment and instruction for the armed forces; the production of special overseas newsreels; films for the Coordinator of Inter-American Affairs; domestic war information reels and many other examples of cooperation with the Government.

Bond Sale of $772,238,402 Is Listed in Report

Bond sales of $772,238,402 through theatres were listed and star appearances credited with aiding the sale of an additional $1,337,250,794. Collections through theatres of $3,000,000 for the Red Cross, $1,600,000 for United Nations Relief and over $2,000,000 for the March of Dimes matched by large contributions from Hollywood and the whole industry, were reported.

Newsreels and special war information trailers and short subjects were praised by Mr. Hays as the "animated headlines" of the battle for victory and for their work in informing the public and reinforcing community of purpose.

Reviewing the departmental activities of the MPPDA, Mr. Hays disclosed that the industry had released 417 features and 449 short subjects in 1943 under the Production Code Authority's seal of approval. The PCA also examined 830 scripts and wrote 3,306 reviews and opinions. Only one feature was rejected in 1943 and seven were revised and approved. Three were appealed to the board of directors of the MPPDA. Sixteen scripts originally rejected later were revised and passed.

"Continuing determined purpose to maintain the highest possible moral standards on the screen," was pledged by Mr. Hays.

Completion of 10 years of self-regulation through the Advertising Code Administration was distinguished by the fact that there were no major derelictions from the Advertising Code in 1943, Mr. Hays pointed out.

Significance was found in two trends in features, a decrease from 215 to 87 melodramas in 1943 compared with 1942; and an increase from 65 comedies a year ago to 109 in the past year.

The classroom screen soon will rank beside the blackboard in our educational life, Mr. Hays predicted in a report on cooperation with educators. He cited industry support of the Commission on Motion Pictures in Education, founded in cooperation with the American Council on Education. The group of educators on the Commission have offices at New Haven to study the application of films to teaching. Dr. Mark A. May, director of the Institute of Human Relations at Yale, is chairman.

Teaching Films Custodians, a branch of the MPPDA, now has a library of 6,000 16mm short subjects for the use of schools and in 1943, 1,307 new reels were licensed.

The Conservation Department redoubled its work in the safety field, with the result that there was only one serious fire, in Toronto. Mr. Hays estimated that 27,000 miles of film were handled daily without accident.

Predicts Screen's Technical Advance After War

Technical progress has advanced rapidly under pressure of war, Mr. Hays noted, promising that many now secret advances in photography, optics, electrical and mechanical engineering would aid the screen after the war.

"In all these areas the year 1943 marked a new maximum for an art whose mission is to maximize the best for the most.

"In that principle of maximization lies the secret of the motion picture's success. Its tremendous influence upon millions is an instantaneous reflex of its tremendous mass popularity. If the motion picture were not the most popular art in all of history and throughout the world today, were it not the most effective form of entertainment for all ages and classes of men, the industry could not have performed to so great a degree all the other services which, however important in themselves, are incidental to its main functions—entertainment, information, inspiration," Mr. Hays said.

he biggest
picture
Universal
ever gave
you...

The CHARLES K. FELDMAN Production

Follow the Boys

...Show Business' Own Tribute to Show Business

starring

★ GEORGE RAFT
★ VERA ZORINA

Guest stars in the order of appearance:

★ JEANETTE MacDONALD
★ ORSON WELLES' MERCURY WONDER SHOW
★ MARLENE DIETRICH
★ DINAH SHORE
★ DONALD O'CONNOR
★ PEGGY RYAN
★ W. C. FIELDS
★ THE ANDREWS SISTERS
★ ARTUR RUBINSTEIN
★ CARMEN AMAYA AND HER COMPANY
★ SOPHIE TUCKER
★ DELTA RHYTHM BOYS
★ LEONARD GAUTIER'S BRICKLAYERS

These famous bands

★ TED LEWIS AND HIS BAND
★ FREDDIE SLACK AND HIS ORCHESTRA
★ CHARLIE SPIVAK AND HIS ORCHESTRA
LOUIS JORDAN AND HIS ORCHESTRA

with Grace McDonald • Charles Butterworth
Martha O'Driscoll • Charley Grapewin
Elizabeth Patterson • Maxie Rosenbloom
Regis Toomey

The Universal picture with the Universal appeal!

UNIVERSAL PICTURES

Original Screenplay by Lou Breslow and Gertrude Purcell
ted by EDDIE SUTHERLAND • Produced by CHARLES K. FELDMAN • Associate Producer ALBERT K. ROCKETT

WAC Pledges Industry Aid in Fifth War Loan

Members of the War Activities Coordinating Committee and the executive committee of the theatres division assembled at the Hotel Astor in New York last weekend, dined, heard speeches, discussed business and pledged the industry to participation in the Fifth War Loan, tentatively scheduled for late May or early June, and to aid in recruiting women for the Women's Army Corps.

George J. Schaefer, WAC chairman, presided at the joint meeting, which followed a morning session of the theatres division presided over by S. H. Fabian, chairman.

Feature of the business concluded was the naming of Joseph McConville, Columbia Pictures executive, chairman of the foreign managers division, replacing Phil Reisman of RKO. Mr. Fabian was unanimously reelected chairman of the theatres division, as were Mr. Schaefer and Francis S. Harmon to the posts of chairman and executive vice-chairman, respectively. Herman Gluckman replaced Arthur L. Mayer, who had resigned as treasurer.

The speakers were Major General J. A. Ulio, Adjutant General; Major John W. Hubbell, head of the Army's Overseas Motion Picture Service; John Flinn, coordinator of the WAC Hollywood division, and Oscar Doob, chairman of the public relations division.

General Ulio said that "increasing the enrollments in the Women's Army Corps was vital to the successful prosecution of the war," reviewed the industry's contribution to the war effort, and thanked the industry for its aid in the recruiting campaign in connection with the short subject, "This Is Your War, Too," which, he said, would do much to increase enlistments in the service.

The WAC special events committee, Edward L. Alperson, chairman, was empowered to prepare a national campaign in conjunction with the showing of the picture.

Major Hubbell reviewed the industry's contribution of 16mm prints of current films for free exhibition to servicemen and women in combat areas, Red Cross hospitals and isolated outposts. The Major said that more films were being shown to a greater collective audience every day.

It was announced in Washington late last week by the Treasury Department that the national quota for the Fifth War Loan will be $16,000,000,000, and that the last drive resulted in total sales of Bonds valued at $16,730,000,000, some $2,730,000,000 over the quota.

Nine Washington Managers Named Bond Sale Winners

Nine winners of a special Fourth War Loan drive contest sponsored by the Motion Picture Theatre Owners of the District of Columbia, were named late last week by A. Julian Brylawski, president.

The winners, during the drive, sold an aggregate total of 27,315 individual Bonds with a maturity value of $2,306,475. Jack Foxe, manager of Loew's Columbia, who led the list, is the probable, and as yet unofficial winner of the Honored Hundred Contest in the District of Columbia. He was awarded a $100 Bond as the best salesman, and a $50 Bond as the best downtown salesman.

The other eight winners, each of whom won a $50 Bond for neighborhood sales, were: Jack Marcon, Warners' Apollo; William Ward, Congress theatre; Sidney Hoffman, Warners' Kennedy; Charles Demma, Apex theatre; George J. Miller, Republic theatre; James D. Jefferson, Strand theatre; Harry Bachman, Circle theatre, and Albert V. Pohl of the Laurel theatre.

WAC executive meeting. Arthur Mayer, resigning treasurer, reads his report. At the table: N. Peter Rathvon, Major General J. A. Ulio, George J. Schaefer, Francis Harmon, Ned E. Depinet and Nate Blumberg.

Photos by Staff Photographer

LISTENERS. Walter Vincent, Robert Wilby, Robert O'Donnell, Karl Hoblitzelle, Dan Michalove give their attention to speakers at the luncheon.

Skouras Theatres Bond Sales Over $5,000,000

The Skouras Theatres Corporation announced this week that the circuit's 64 theatres sold a total of $5,340,630 in "E" War Bonds, and $208,510 in War Stamps, for an average of $100 per Bond in the Fourth War Loan.

The Merrick theatre in Jamaica, Long Island, with a seating capacity of 2,520, sold a total of $638,400 and almost three Bonds per seat, to lead the circuit. Moe Barenco is the manager of the theatre and a contestant in the Honored Hundred Contest by virtue of having sold better than a Bond for every seat.

During the drive the circuit held a total of 30 War Bond premieres in conjunction with special stage show events. The managerial staffs of all the theatres organized rallies either at their theatres or in community centers.

WAC "Shining Hour" Ready

"Shining Hour" a WAC two-reeler, has been completed at the Warner Brothers studio for use in Canada's Sixth War Loan. Gordon Hollingshead produced the subject with Arnold Albert and Leroy Prinz as directors and Leo Forbstein handling musical direction. The cast includes Cary Grant, Bing Crosby, Frank Sinatra, Dennis Morgan, Jack Carson and Irene Manning.

Infringement Dismissed

Copyright infringement action, based on the use of the song, "Prelude in A Major," in a picture produced by Universal, was dismissed last week in New York Federal Court by Judge Alfred C. Coxe, after a two-day trial. The suit was brought by Samuel Brodsky, composer of the song.

Operate House 30 Years

Guy Faul and J. J. Overton, operators of the Lyric theatre, Winchester, Ill., April 3 next will mark their 30th year in operation of the house, believed to be the longest continuous operation in central Illinois.

Studios Weigh IA Proposals

Contract proposals from the sound technicians, makeup artists, and studio cameramen were under study this week by film company heads, in the New York offices of Pat Casey, producers' labor representative. Negotiations have been under way for several weeks, and are continuing, between the studios and 11 IATSE studio unions.

Among the proposals of the IATSE Local 706, studio makeup artists and hair stylists, is understood to be one for a five per cent wage increase, subject, as are other such demands, to War Labor Board approval.

All locals are understood asking increases in classifications in which workers have not received the 15 per cent allowable under the "Little Steel" formula.

Discussions of proposals from the sound and camera locals were said to have been prolonged. It is further reported that although specific local suggestions have been accepted, several general proposals applicable to all IATSE unions bar speedy accord. The producers are said to have rejected a demand for 20 days leave per year with pay as sick leave. The IATSE is said to be demanding that military leave security clauses be written into contracts.

Ten Warners' Home Office Employees Win Bonds

A drawing late last week in the Warner Club Room of Warner Brothers home office came up with the names of 10 employees, winners of $50 War Bonds, donated by the company. The winners were: Loretta Morrison, Paul B. Richman, Raymond Hewlett, Sidney Rothenberg, Axel B. Swensen, William Brown, Dorothy B. Greenberger, Harvey Lasker, John L. Sena and Ann M. Goebel.

THE *HOLLYWOOD SCENE*

from HOLLYWOOD BUREAU

Academician Curtiz Gets New Deal

Michael Curtiz, whose career as a director includes the practice of that profession in Hungary, Germany, Denmark, Norway, Sweden, France, England and these United States, and spans the period beginning with the end of World War I, was given a new long term contract last week by Warner Brothers, for whom he has directed more pictures than anybody else. He directed that studio's Academy Award-winning "Casablanca" and won himself an Academy Award for the job he did on it. The announcement of the new deal was accompanied by disclosure that he's been assigned to direct "Roughly Speaking."

Professional Hollywood deems this concrete manifestation of the regard in which the studio holds its most active and veteran director an eventuation to be applauded. Professional Hollywood, attending the Academy Awards event held this year in a theatre, applauded the awarding of Curtiz more unanimously and earnestly than any other.

Time Out Only for Shower And Night's Sleep

In a profession given to long holidays and lay-offs, Curtiz has directed one picture after another, year after year, with time out between for little more than a shower and a good night's sleep. And in a profession in which many confine themselves to restricted types of subject matter, Curtiz has directed every kind and variety of story anybody's been able to conjure up.

Not to pursue the record immoderately, but to suggest the extent and nature of the Curtiz activity, the pictures he's directed since 1938 may be listed. They follow:

"Dodge City," "Family Affair," "The Knight and the Lady," "Daughters Courageous," "The Private Lives of Elizabeth and Essex," "Four Wives," "Virginia City," "Santa Fe Trail," "The Sea Wolf," "Dive Bomber," "Captains of the Clouds," "Yankee Doodle Dandy," "Casablanca," "Mission to Moscow," "This Is the Army" and "Passage to Marseille."

Won Academy Award For "Casablanca"

Curtiz has been nominated thrice previously for the directorial Award which the Academy constituency voted him for "Casablanca." He told the Academy assemblage, in his 30-second speech of acceptance, that he'd written flowery speeches on all three previous occasions and had no chance to deliver them, adding that he was grateful, this time, for the 30-second limitation on speeches. That was because the man whose casual employment of the English language has been paralleled in humorous consequence only by that of Samuel Goldwyn choked up some as he spoke. So did the 2,400 listeners.

▽

The upswing in production generally, reflected this week again in the chart on your right, appears due for extension. Twentieth Century-Fox, for instance, has six pictures to start within the next month.

They are "A Tree Grows in Brooklyn," which Louis Lighton will produce; "Laura," to be produced by Otto Preminger; "Something for the Boys," on producer Irving Starr's list; "Thunderhead," a sequel to "My Friend Flicka," for production by Albert Bassler; "Rip Goes to War," which William Girard is to produce; and a Laurel and Hardy feature.

Warner Brothers have three pictures designated for April starting dates. They are "Roughly Speaking," mentioned above; "Objective Burma," which Jerry Wald is to produce with Errol Flynn starred, and "Strangers in Our Midst," an Alex Gottlieb production.

Rise Continues

Eight pictures went before the cameras, and only six to the cutting rooms, to push the production index up again at the weekend, when it stood at 48, high point for 1944.

Columbia started "Louisiana Hayride," a Judy Canova vehicle, produced by Sam White and directed by Charles Barton.

Monogram launched "Leave It to the Irish," produced by Lindsley Parsons and directed by William Beaudine, presenting Jimmy Dunn and Wanda McKay.

PRC's cameras were turned on an untitled Buster Crabbe number produced by Sigmund Neufeld, with Sam Newfield directing.

Republic went to work on "Song of Nevada," a Roy Rogers picture, produced by Harry Grey and directed by Joseph Kane, with Dale Evans, Mary Lee, John Eldredge, Thurston Hall, Lloyd Corrigan and the Sons of the Pioneers in support. The same studio started "Secrets of Scotland Yard," produced and directed by George Blaire, with Edgar Barrier, Stephanie Bachelor, C. Aubrey Smith, Lionel Atwill, Walter Kingsford and Billy Bevan; also "The Girl Who Dared," produced by Rudy Abel and directed by Howard Bretherton, for which no cast has been announced.

Twentieth Century-Fox rolled "Take It or Leave It," based on the air show, which Benjamin Stoloff is directing for producer Bryan Foy, with Phil Baker, Marjorie Nassov and Edward Ryan in the cast.

"Twilight on the Prairie" is Universal's new undertaking, a Warren Wilson production directed by Jean Yarbrough, with Connie Haines, Eddie Quillan, Leon Errol, Johnny Downs and the Jack Teagarden orchestra.

The situation on the production front at the weekend:

COMPLETED

Columbia

Calling All Stars

Republic

Marshal of Reno
Call of the South Seas
Goodnight Sweetheart

20th-Fox

Sweet and Low Down

Universal

Murder in the Blue Room

STARTED

Columbia

Louisiana Hayride

Monogram

Leave It to the Irish

PRC

Untitled Buster Crabbe

Republic

Song of Nevada
Secrets of Scotland Yard
Girl Who Dared

Universal

Twilight on the Prairie

SHOOTING

Columbia

Impatient Years
Soldiers in Slacks
America's Children
Mr. Winkle Goes to War

MGM

Gold Town
Mrs. Parkington
Picture of Dorian Gray
Thirty Seconds Over Tokyo
Secrets in the Dark
Marriage Is a Private Affair
Meet Me in St. Louis
National Velvet

Monogram

Call of the Jungle
Hangman's Law

Paramount

Practically Yours
Bring On the Girls

PRC

Waterfront
Minstrel Man

RKO Radio

Falcon in Mexico
Mademoiselle Fifi
Cocktails for Two
None But the Lonely Heart
Heavenly Days
Manhattan Serenade
Belle of the Yukon (International)
Cassanova Brown (International)

Republic

Call of the Rockies

20th-Fox

Irish Eyes Are Smiling
Wing and a Prayer
Keys of the Kingdom

UA

Here Is Your War (Cowan)
Abroad With Two Yanks (Small)

Universal

Dead Man's Eyes
Ghost Catchers
Climax

Warners

Very Thought of You
Conspirators
To Have and to Have Not
Doughgirls
Cinderella Jones

Rapf To Leave MGM Post

Harry Rapf will relinquish his post as executive producer for MGM when he leaves Hollywood in April for a three-month vacation in the east. Upon returning to the West Coast, he will join the studio's executive staff, according to a report in Hollywood Monday. Mr. Rapf joined MGM in 1924 as associate producer along with Louis B. Mayer in the merger of that year.

"A PICTURE THAT EVERY AMERICAN WILL WANT TO SEE!"

—*Daily Variety*

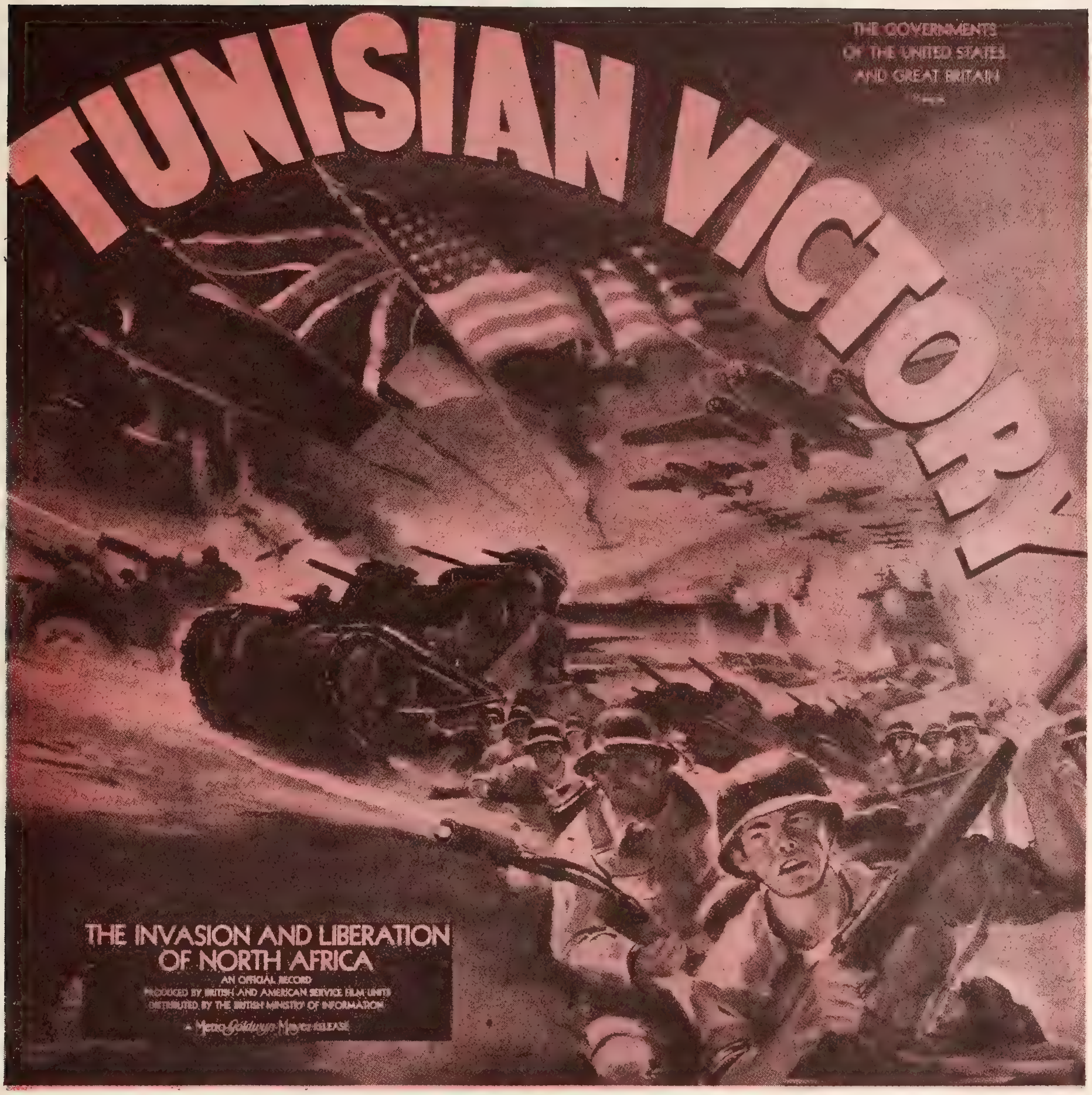
A 21-GUN SALUTE TO THE HEROES WHO WON THE VICTORY...AND THE HEROES WHO FILMED IT!

"Among the finest to come out of this war... entirely new. Gripping, stirring. Rises to powerful heights."

—Film Daily

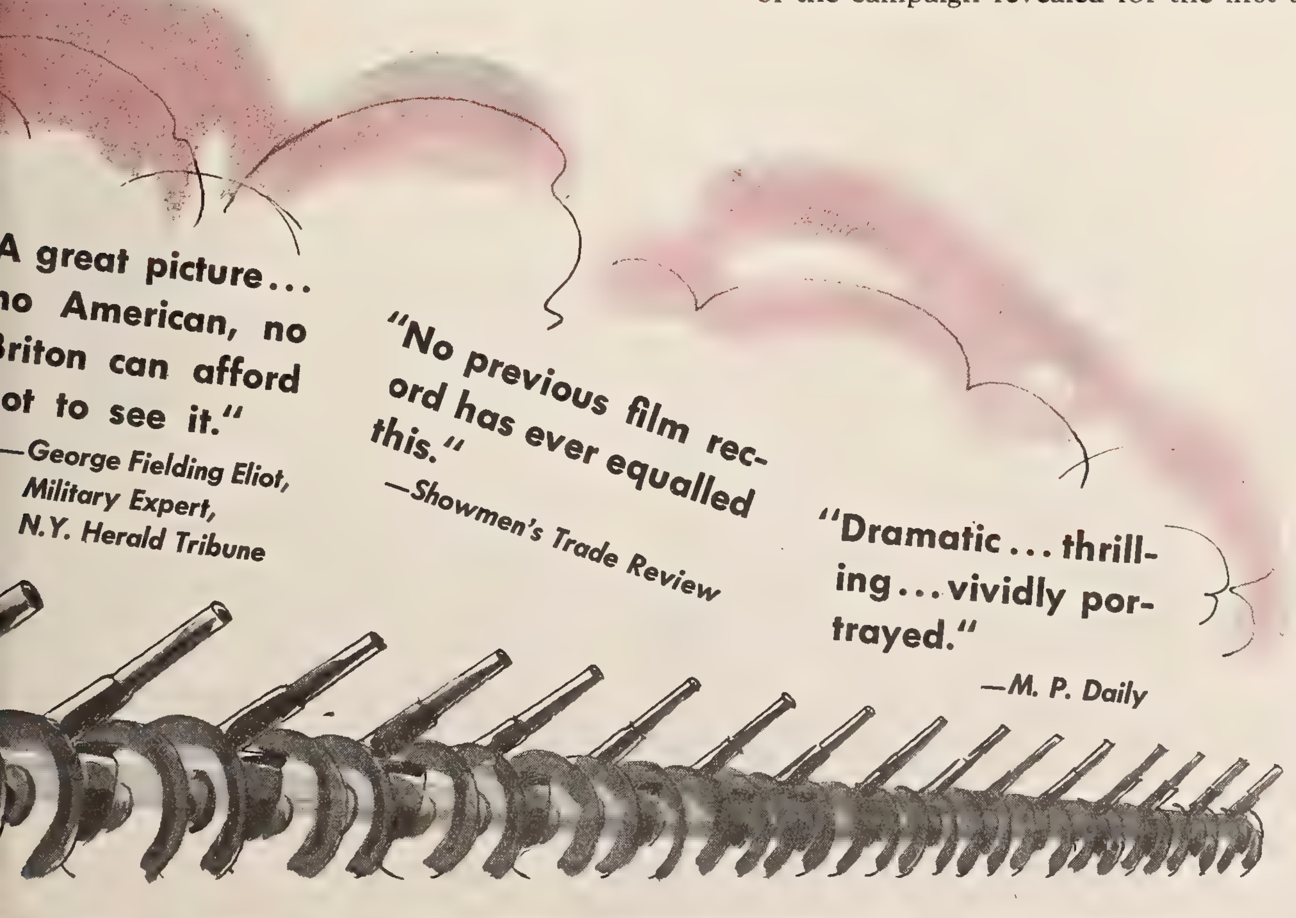
"The most magnificent, mos thrilling, most realistic picture of war yet produced. Greater than 'Desert Victory.' I advise you not to miss it."

—Sidney Moseley,
News Commentator,
Mutual Network


THE GOVERNMENTS
OF THE UNITED STATES
AND GREAT BRITAIN
TUNISIAN VICTORY
THE INVASION AND LIBERATION
OF NORTH AFRICA
AN OFFICIAL RECORD
PRODUCED BY BRITISH AND AMERICAN SERVICE FILM UNITS
DISTRIBUTED BY THE BRITISH MINISTRY OF INFORMATION
A Metro-Goldwyn-Mayer RELEASE

Proudly Released by M-G-M

"TUNISIAN VICTORY" is the official feature-film-record of the first great combined operations and victory of the American, British and French forces. Filmed under fire by more than 50 cameramen (4 of whom were killed) on land, on the sea, and in the air. The full significance and triumph of the campaign revealed for the first time.



"A great picture... no American, no riton can afford ot to see it."
—George Fielding Eliot, Military Expert, N.Y. Herald Tribune

"No previous film record has ever equalled this."
—Showmen's Trade Review

"Dramatic... thrilling... vividly portrayed."
—M. P. Daily

SEE! The mightiest armada of invasion ships ever assembled!

SEE! American heroes storm the beaches!

SEE! The fall of Casablanca, Oran, Hill 609!

SEE! The blasting of the Mareth Line!

SEE! The surprise maneuver of American troops that sparked the final victory!

Hold Preview of "Dr. Wassell" in Washington

World premieres and previews are being held one after another, and vying in novelty or display for newspaper and public attention. On Bougainville Island, for instance, in the South Pacific, our fighting men Monday saw the world premiere of the Arnold Pressburger-United Artists release, "It Happened Tomorrow." In Washington Saturday evening in Constitution Hall notables of the armed services and in civic life were to attend a preview of Paramount's "The Story of Dr. Wassell."

In conjunction with the latter, Cecil B. De Mille, producer, was to be honored Friday at luncheon in Washington by Arkansas, home of Dr. Wassell; Saturday, he was to be similarly feted by the Netherlands Embassy; Sunday, by the Swedish Embassy, and Tuesday, by the Chinese Republic.

Paramount, with the above preview functioning, and having opened "The Navy Way" at the U. S. Naval Training Station, Great Lakes, Ill., and at Waukegan, Ill., last Friday, also screened "The Memphis Belle," Army Air Forces short, at the National Press Club, Washington, Wednesday evening, and is planning its world premiere in Memphis April 6. All of that city's first run theatres will show the short that evening. The company is working on the openings April 20 of "Going My Way," a 16mm global premiere on all battle fronts, and of "The Hitler Gang" May 6, in New York.

Columbia's "Cover Girl" opened Thursday at the Radio City Music Hall, New York, accompanied by that theatre's Easter Holiday stage program. In pre-release engagements, the picture is reported by the company to have broken many records.

Herbert Wilcox's new starring vehicle for Anna Neagle, "The Yellow Canary," will open at the Palace, New York, shortly, RKO, its American distributor, announces. Universal's "Follow the Boys" was given a special midnight preview Monday at the Palace, New York. In the audience were many from old-time vaudeville.

MGM's "Lost Angel" will open April 8 at the Criterion, New York. During the week beginning April 5, RKO will launch its reissue of Walt Disney's "Snow White and the Seven Dwarfs" in 100 cities of Nebraska and Iowa.

Warners' "The Adventures of Mark Twain" will open May 6 in more than 200 cities for limited engagements of one week at a $1.20 top admission. In no instance except New York will the engagements be more than one week.

Legion of Decency Lists Nine Films Reviewed

The National Legion of Decency this week reviewed nine pictures and classified them as follows: In Class A—Section 1, Unobjectionable for General Patronage, are: "Jamboree," "The Pinto Bandit," "Two-Man Submarine," "The White Cliffs." In Class A—Section II, Unobjectionable for Adults: "The Amazing Mr. Forrest," "Days of Glory," "Her Primitive Man," "Story of Dr. Wassell." Class B, Objectionable in Part: "Broadway Rhythm." The objection was "suggestive dance and costuming."

Reiner Returns from Iceland

Manny Reiner, formerly with Paramount in the short subjects department, arrived in New York this week from Reykjavik, Iceland, where he was stationed for 14 months as director of Radio Reykjavik, the island's sole station. He was appointed to the post by the Office of War Information. Mr. Reiner is expected to enter the Army shortly.

"Hospital Unit" Shows For GI Patients

USO-Camp Shows henceforth will give a priority on entertainment to servicemen confined to Army and Navy general hospitals throughout the United States, it is announced. This organization, in coordination with the Special Service Division of the War Department, has inaugurated a "Hospital Circuit" over which specially selected and produced units will travel, bringing directly to the hospitalized GI's a new show at least once every two weeks.

The Camp Shows, which are being designed to perform in recreation halls and in streamlined style in the wards, will give both ambulatory and bed patients a chance to see them. Many of these units will be headlined by stars of the screen, radio, Broadway stage and the concert world; and supported by musical, comedy, dancing, magic and other novelty vaudeville acts.

Four "Hospital Units" already have gone on tour under USO-Camp Shows' auspices. Increasing the volume of entertainment in this country will have no effect on the USO-Camp Shows overseas program.

Precision 1943 Net $1,255,907

Consolidated net profit of General Precision Equipment Corporation for 1943, after all charges, Federal income and excess profits taxes, and a provision of $439,070 for renegotiation and adjustment of Federal taxes, amounted to $1,255,907 compared with $1,265,519 in 1942, according to the annual report released Monday. The 1943 earnings were equivalent to $2.14 per share on 586,087 shares of capital stock outstanding, compared with $2.16 per share earned on the same number of shares in 1942.

The report of income included $371,200 received in dividends on the company's investment in Twentieth Century-Fox Film Corporation common stock.

Net sales of all subsidiaries for the year amounted to $20,964,525, compared with $17,317,494 in 1942. Provision for Federal income and excess profits taxes, less a post-war credit of $286,740, amounted to $3,039,360 in 1943, against $1,684,929 in 1942.

Earle G. Hines, president of the company, in his letter to stockholders accompanying the report, said:

"The financial statements include the assets and liabilities of Motion Picture Engineering Corporation, a new subsidiary organized during the year, and the result of its operations for the period subsequent to October 1, 1943, the date on which it began business. Its business for the current year will consist largely of the production of special items for the armed services and experimental development of certain types of motion picture apparatus.

"During the year the corporation also acquired a minority stock interest in Panoramic Radio Corporation, which is engaged in the business of supplying certain equipment of advanced design to the armed services, and a comprehensive patent license from Panoramic Laboratories. National Theatre Supply Company and Bludworth, Incorporated, were merged during the year under the name of National-Simplex-Bludworth, Inc.

"The activities of the manufacturing subsidiaries increased sharply during the year. While the merchandising of theatre equipment and supplies fell off somewhat due to unavailability of materials and merchandise, that business maintained larger volume than anticipated. Operations for the past year were characterized by an increasing absorption of facilities in war production and the delivery of a large amount of equipment and devices of our own design."

Fabian Acquires Half Interest in Wilmer-Vincent

S. H. Fabian, head of Fabian Theatres, has purchased a 50 per cent interest in the Wilmer and Vincent Corporation, which operates 20 theatres in Pennsylvania and Virginia. The deal, concluded over the weekend by Mr. Fabian and Walter W. Vincent, links two prominent independent circuits in the east.

Mr. Fabian is reported to have purchased 50 per cent of the common stock holdings of the Wilmer estate in the Wilmer and Vincent Circuit. Mr. Vincent owns the remaining 50 per cent. The head of the Fabian circuit will become president of Wilmer and Vincent, with Mr. Vincent chairman of the board, and Samuel Rosen, treasurer. There will be no other management change in the circuit, it was said.

The Fabian-Vincent deal is the largest transaction in independent exhibition in several years. Mr. Fabian's circuit operates about 35 theatres in New York state. Although there will be no interlocking corporate tieup between the two circuits, it is understood that the two independents will "operate very closely" and that buying and booking probably will be done in combination for both groups, forging single buying power for some 57 theatres.

In addition to his circuit interests, Mr. Vincent is chairman of the board of Republic Pictures and is a vice-president of Consolidated Film Industries.

RKO Sets Boston Bank Loan

B. F. Keith Corporation, RKO theatre subsidiary, and the First National Bank of Boston signed agreements last Friday providing for $9,500,000 of refinancing of existing Keith obligations at 3¼ per cent.

The new $9,500,000 loan undertaken by the First National was privately placed, with no public issue of securities contemplated, it was learned. The purpose of the refinancing, which will result in a saving of approximately $1,250,000 in interest or about $100,000 a year for the theatre company, is the consolidation of existing obligations under a single issue.

Obligations which were to be called in and paid last week included a $5,500,000 4½ per cent issue to the Equitable Life Insurance Company; $810,000 to the New York Life Insurance Company, and some $2,000,000 in various savings bank loans. Arrangements also were made to retire all remaining preferred stock of Keith-Albee-Orpheum Corporation, of which there is about $1,360,000 outstanding.

In connection with the loan, a mortgage for $7,600,000 by B. F. Keith Corporation to the Old Colony Trust Company of Boston, covering metropolitan theatre properties, was recorded in New York last Friday. Among the theatres involved are the Fordham, Franklin, Royal and Chester, Bronx, New York.

Universal's Net Profit $1,214,001 After Taxes

Universal Pictures Company reported a consolidated net profit of $1,214,001, for the 13 weeks ended January 29, 1944, and after providing for Federal income and excess profits taxes. Before providing for Federal income and excess profits taxes, consolidated profit amounted to $1,946,701. For the same period in the preceding year, the results were $1,225,186 and $2,215,298 respectively.

M-G-M TRADE SHOWINGS

CITY	PLACE	ADDRESS	DAY, DATE AND HOURS OF SCREENING	
			(A) TWO GIRLS AND A SAILOR (B) THREE MEN IN WHITE	(C) GASLIGHT
ALBANY	20th-Fox Screen Room	1052 Broadway	MON. 4/24 8 P.M.	FRI. 4/28 8 P.M.
ATLANTA	20th-Fox Screen Room	197 Walton St., N.W.	MON. 4/24 10:30 A.M.	FRI. 4/28 10:30 A.M.
BOSTON	M-G-M Screen Room	46 Church St.	MON. 4/24 10 A.M. & 2:15 P.M.	FRI. 4/28 10 A.M. & 2:15 P.M.
BUFFALO	20th-Fox Screen Room	290 Franklin St.	MON. 4/24 7:45 P.M.	FRI. 4/28 8 P.M.
CHARLOTTE	20th-Fox Screen Room	308 South Church St.	MON. 4/24 1:30 P.M.	FRI. 4/28 1:30 P.M.
CHICAGO	H. C. Igel's Screen Room	1301 S. Wabash Ave.	MON. 4/24 1 P.M.	FRI. 4/28 1 P.M.
CINCINNATI	RKO Screen Room	16 East Sixth Street	MON. 4/24 7 P.M.	FRI. 4/28 7 P.M.
CLEVELAND	20th-Fox Screen Room	2219 Payne Avenue	MON. 4/24 1 P.M.	FRI. 4/28 1 P.M.
DALLAS	20th-Fox Screen Room	1803 Wood Street	MON. 4/24 (B) 10:30 A.M. (A) 2:30 P.M.	FRI. 4/28 2:30 P.M.
DENVER	Paramount Screen Room	2100 Stout Street	MON. 4/24 2 P.M.	FRI. 4/28 2 P.M.
DES MOINES	20th-Fox Screen Room	1300 High Street	MON. 4/24 1 P.M.	FRI. 4/28 1 P.M.
DETROIT	Max Blumenthal's Sc. Rm.	2310 Cass Avenue	MON. 4/24 1:30 P.M.	FRI. 4/28 1:30 P.M.
INDIANAPOLIS	20th-Fox Screen Room	326 No. Illinois Street	MON. 4/24 10 A.M.	FRI. 4/28 10 A.M.
KANSAS CITY	Vogue Theatre	3444 Broadway	MON. 4/24 1 P.M.	FRI. 4/28 1 P.M.
LOS ANGELES	20th-Fox Screen Room	2019 S. Vermont Avenue	MON. 4/24 (B) 10:30 A.M. (A) 2:30 P.M.	FRI. 4/28 2:30 P.M.
MEMPHIS	20th-Fox Screen Room	151 Vance Avenue	MON. 4/24 3 P.M.	FRI. 4/28 10 A.M.
MILWAUKEE	Warner Screen Room	212 W. Wisconsin Ave.	MON. 4/24 1:30 P.M.	FRI. 4/28 1:30 P.M
MINNEAPOLIS	20th-Fox Screen Room	1015 Currie Avenue	MON. 4/24 1 P.M.	FRI. 4/28 1 P.M.
NEW HAVEN	20th-Fox Screen Room	40 Whiting St.	MON. 4/24 10 A.M.	FRI. 4/28 10 A.M.
NEW ORLEANS	20th-Fox Screen Room	200 South Liberty	MON. 4/24 1:30 P.M.	FRI. 4/28 1:30 P.M
NEW YORK NEW JERSEY	M-G-M Screen Room	630 Ninth Avenue	MON. 4/24 9:30 A.M. & 1:30 P.M.	FRI. 4/28 10:30 A.M. & 2:30 P.M.
OKLA'MA CITY	20th-Fox Screen Room	10 North Lee Street	MON. 4/24 (A) 10 A.M. (B) 1 P.M.	FRI. 4/28 1 P.M.
OMAHA	20th-Fox Screen Room	1502 Davenport	MON. 4/24 1:15 P.M.	FRI. 4/28 1:15 P.M.
PHILADELPHIA	M-G-M Screen Room	1233 Summer Street	MON. 4/24 (A) 11 A.M. (B) 2 P.M.	FRI. 4/28 11 A.M.
PITTSBURGH	M-G-M Screen Room	1623 Blvd. of Allies	MON. 4/24 1 P.M.	FRI. 4/28 2 P.M.
PORTLAND	B. F. Shearer Screen Rm.	1947 N.W. Kearney St.	MON. 4/24 1 P.M.	FRI. 4/28 1 P.M.
ST. LOUIS	S'Renco Screen Room	3143 Olive St.	MON. 4/24 1 P.M.	FRI. 4/28 1 P.M.
SALT LAKE CITY	20th-Fox Screen Room	216 East First St., South	MON. 4/24 1 P.M.	FRI. 4/28 1 P.M.
S. FRANCISCO	20th-Fox Screen Room	245 Hyde Street	MON. 4/24 1:30 P.M.	FRI. 4/28 1:30 P.M.
SEATTLE	Jewel Box Preview Theatre	2318 Second Avenue	MON. 4/24 1 P.M.	FRI. 4/28 1 P.M.
WASH., D. C.	20th-Fox Screen Room	932 New Jersey, N.W.	MON. 4/24 1 P.M	FRI. 4/28 1 P.M.

"Two Girls And A Sailor"—*Van Johnson, June Allyson, Gloria DeHaven, Jose Iturbi, Jimmy Durante, Gracie Allen, Lena Horne, Harry James, Xavier Cugat*

"Three Men In White"—*Lionel Barrymore, Van Johnson, Marilyn Maxwell*

"Gaslight"—*Charles Boyer, Ingrid Bergman, Joseph Cotten*

Myron Selznick, Agent for Screen Stars, Dies at 45

Myron Selznick, business agent for Hollywood's most prominent screen stars, directors, writers and producers, and brother of David O. Selznick, producer, died March 23 at the Santa Monica Hospital, Santa Monica, Cal. He was 45 years old.

In New York, Hollywood and London, Mr. Selznick was known as one of the most prosperous agents in the business and is credited with having developed the enterprise of representing stars in their contract negotiations with producers. The talent agency will continue in business, in line with a participation plan Mr. Selznick was working on at the time of his death.

Born in Pittsburgh, October 5, 1898, he was the son of Lewis J. Selznick, one of the early producers of the industry who was head of Select Pictures Corporation until 1923. He began his career in association with his father and served in all branches of production, distribution and exhibition.

Later he branched out on his own and became general manager of the Norma Talmadge Film Corporation for Joseph M. Schenck. He founded the Selznick Pictures Corporation, launching many stars and producing films with them. These players included Olive Thomas, Constance Talmadge, Elaine Hammerstein, Owen Moore, Corrine Griffith, Bert Lytell, Lew Cody and Marjorie Daw, whom he married in 1929. They were divorced in 1942.

His career paralleled that of his brother for several years as both tried their hands at all branches of the industry. By 1929 David was a successful producer and Myron was his aid in David O. Selznick Productions, Inc.

Established High Salary Standards for Stars

Later Myron branched out on his own and organized Myron Selznick & Company. More than any other man, he is credited with having established the extremely high salary standard for stars, writers, directors and others. Subsequently, he fought for percentage arrangements for his clients. In 1938 he added a new step to the business of producing. With his stars, he formed several producing companies in which each star made a single film or group of films on a profit-sharing basis.

He was one of the founders of Selznick-International Pictures, in which he was a large stockholder, and was instrumental in obtaining

At one time or another his clients included Fredric March, the late Carole Lombard, Katharine Hepburn, Miriam Hopkins, Myrna Loy, Merle Oberon, Ginger Rogers, Roland Young, Margaret Sullavan, Fred Astaire, Warner Baxter, Adolphe Menjou, Errol Flynn, George Raft, William Powell, Ruth Chatterton, Kay Francis and Constance Bennett. Directors for whom he acted included Frank Capra, Gregory LaCava, George Cukor, John Cromwell, Ernst Lubitsch, Leo McCarey and William Wellman.

Surviving are his mother, Mrs. Florence Selznick; two brothers, David and Howard, and his daughter, Joan.

Funeral services were held Friday in Beverly Hills. William Powell read an eulogy written by Gene Fowler.

Pallbearers were Mr. Powell, Mr. Fowler, Walter Wanger, Major Frank Lloyd, Pat O'Brien and Edward Sutherland. Honorary pallbearers included Walter Lang, William A. Wellman, Lewis Milestone, Edward Mannix, Adolphe Menjou, Harry Rapf, Ernst Lubitsch, Joseph Nolan, Harry D'Arrast, Sigfried Marcus, Lester Roth, Ben Hecht and Harry Sokoloff.

MEXICANS FREEZE OUT GERMAN PICTURE

Although the Mexican censors had approved the German picture, "The Great Operetta", because of its Straus waltzes and the fact that it contained no propaganda, the Mexican public gave the film such a cold reception at the Cine Lindavista, select first-run theatre at the Villa de Guadalupe, that it had to be withdrawn after one day.

"The Great Operetta" was distributed by EMA Films, president of which is Gen. Juan F. Azcarate, former commander of the Mexican Army Air Corps, who turned producer and distributor when he came home from Germany, where he was the Mexican Minister. This picture has gained the General and his company a place on the American black list.

Weekly Show Presented For Wounded Veterans

Supplementing the entertainment of wounded war veterans under treatment at the Rhodes Hospital in Utica, N. Y., Jacob Webb, operator of the Liberty theatre in nearby Herkimer, has organized a weekly variety troupe known as the "Mohawk Valley Entertainment Caravan."

Each Sunday, Mr. Webb auditions local talent on his theatre stage, selecting only the top performers in the area. Before presenting the group—which rarely includes the same players on successive weeks—Mr. Webb holds several rehearsals.

While this sort of work more than compensates for itself, Mr. Webb reaped added returns recently when a wounded paratrooper from Rhodes arrived at the Liberty theatre and highlighted a WAC recruiting show which the exhibitor was staging.

Benny Singer Dies

Benny Singer, 73, Industry pioneer and for the past 15 years an executive in Warners' studio location department, died in Los Angeles Tuesday.

Funeral services were to be held at Forest Lawn Cemetery on Friday. He is survived by his sister, Mrs. Peggy Cokayne, Hollywood writer.

Wallace Worsley

Funeral services for Wallace Worsley, actor and director, were held Wednesday at the Forest Lawn Cemetery in Los Angeles. Mr. Worsley, who was 65, died over the weekend. He directed many of the late Lon Chaney's films, including "The Hunchback of Notre Dame." Surviving are his wife and a son, Wallace, Jr.

John Coffey

John Coffey, a screen dancer, died March 25 of pleurisy at his home in Hollywood. He was 35 years old. Under contract to 20th Century-Fox for the last 12 years he had appeared in dance numbers with Betty Grable and Alice Faye. Previously he had danced on the New York stage. He leaves his mother and a sister.

Herman Sussman

Herman Sussman, head of the H. Sussman circuit, operating five theatres in Westchester and Putnam Counties, New York, died March 21 while vacationing in Florida. He was 48 and had been an exhibitor for more than 20 years.

Some Mexican Houses Close In Tax Protest

by LUIS BECERRA CELIS
in Mexico City

An important state and a key city are currently without theatres because of special reasons. Exhibitors of Nayarit, a Pacific coast state, have been obliged to suspend because of what they call excessive taxation. They had been paying 10 per cent each to the municipal, state and Federal governments, plus five per cent more for the state road program and another five per cent for Nayarit's general public works drive.

The Nayarit public has launched a drive to induce the governments to reduce this taxation so that the theatres will be able to resume.

Exhibitors of Leon, important footwear manufacturing city of central Guanajuato state, have been forced to quit because of what they call the exalted prices distributors charge them. The civic and state governments are seeking to straighten out this tangle.

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The Ministry of Public Education has granted a $6,000-subsidy for 1944 to the Academy of Cinematographic Arts, the film acting school it conducts here with the National Cinematographic Industry Workers Union.

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The industry was much inconvenienced by the strike against the Mexican Telephone Company, the International Telephone & Telegraph subsidiary, which with the Ericsson Company, a Swedish enterprise, provides all Mexico's private telephone service. The Mexican strikers demanded a 35 per cent increase, contending that the firm had increased its business by 40 per cent in the past three years and that they should have a big raise. At the last minute, they cut their demand to a 25 per cent, but rejected the company's offer of a rise of 11.5 per cent. The business must get along with the Ericsson service, which is about swamped. Those picture men who do not have Ericsson phones are greatly inconvenienced.

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The Mexican picture scenarist and adapters union, section 45 of the national film labor syndicate, has a distinguished member, John Steinbeck. The author joined the union while visiting here and registered with it a scenario titled "La Perla de la Paz" ("The Pearl of Peace"), which, it is expected, will be made into a picture, starring Dolores del Rio.

▽

So well did he do in his first appearance as a film actor, that Bernardo Sancristobal, manager of local radio station, XEB, owned by the French-backed Buen Tono Cigarette Company, has been given roles in three more productions by Filmex, producer of his first film, "El Sombrero de Tres Picos" ("The Three Peaked Hat"), first picture version of the classic Spanish stage comedy of the same name.

Eliot Paul Signed by Cagneys

William Cagney, president of Cagney Productions, signed Eliot Paul this week to write the screenplay of an untitled mystery-romance in which James Cagney will star. United Artists will release the film. Mr. Paul is the author of "The Last Time I Saw Paris" and of the popular "Hugger Mugger" mystery stories.

RKO Will Screen Five

Trade screening of five RKO Radio films will be held nationally April 17 through 20. The pictures are "Show Business," "Days of Glory," "Youth Runs Wild," "Yellow Canary" and "The Falcon Out West."

MARK MAY 6th!

A GREAT WARNER DATE

Champion of Shorts Marks 10th Year

BESA SHORT

A WEEK or so ago, in Dallas, was celebrated the tenth anniversary of a champion. The lowly short subject, much abused since features became the staple of the film market, kicked about with vigor when double features assumed their firm position in exhibition, it has had, for 10 years past, an able, sincere and fighting champion.

The Winner, and still champion of the short subject, is presented: Mrs. Besa Short, head of the short subject department of the Interstate Circuit of Texas.

It was a great day for short subject producers, and short subject sales managers when, March 20, 1934, R. J. D'Donnell, vice-president and general manager of Interstate, after consultation with Karl Hoblitzelle, president, put an idea into practical form with the formation of a short subject department and appointed Mrs. Short the boss thereof.

Handles Advertising And Promotion

From her background of publicity and advertising work, Mrs. Short plunged into her new assignment with an enthusiasm which, if anything, has increased with the years. It started as a one-woman department, the young lady charged with screening, classifying and booking all the short subjects she could set her eyes on.

Not content with selling the circuit's managers on the proper balancing of programs, she succeeded in impressing them with the value of advertising short subjects as an integral part of every program to offset the national tendency toward double features.

This crusade begun by Mrs. Short paid off to such a great extent that Texas Interstate theatres never had to resort to double features. The public, too, became conscious of shorts, and actually were buying the added attractions at the box office. So prominent have the shorts programs become that there are many instances where Texas theatres played and still play "All Shorts," entirely without a feature and to good business.

Complete Organization Is Headed by Mrs. Short

Now, 10 years after the inauguration of the department, Besa Short heads a complete organization within itself. It has its own magazine, a weekly digest of attractions and sales ideas called *Besa Short's Shorts.* This magazine has its own "doghouse," which has been occupied by many, from manager to leading industry executives who have run afoul of Besa's rules for the appreciation of short subjects.

There is an art department, an advertising department and a little theatre for the previewing of all subjects, serials, newsreels and government releases.

She has been signally honored by producers and is in part responsible for increased attention given to short subjects by distributors today. At a luncheon meeting of the Associated Motion Picture Advertisers in New York in 1941, Mrs. Short was singled out as the industry leader in analyzing and selling shorts.

Booking 160 theatres in 35 cities, Mrs. Short and her staff handle from 1,200 to 1,400 subjects and changes of programs weekly. Each day, six days a week, she sees more film unreeled than any other person in America. Her average weekly total runs 42 reels of shorts, five reels of miscellaneous material, and 108 reels of feature attractions, giving her a total of 124,000 feet of film every week.

At the suggestion of Mr. O'Donnell, and, she says, against her better judgment, the following, in her estimation, are the outstanding shorts in each category during the 10 years of her work. In the tabulation below, in the case of each years, the first subject named is of two reels, the second of one reel and the third is a cartoon:

1934—"La Cucuracha", RKO; "How to Sleep", MGM; "Orphan's Benefit", UA.
1935—"Romance of Robert Burns", Warners; "Romance of Radium", MGM; "A Dream Walking", Paramount.
1936—"Give Me Liberty", Warners; "Penny Wisdom", MGM; "Don Donald", UA.
1937—"Declaration of Independence", Warners; "Nostradamus", MGM; "Ferdinand the Bull", RKO.
1938—"Lincoln in the White House", Warners; "Busy Little Bears", Paramount; "Porky in Wacky Land", Warners.
1939—"Teddy the Rough Rider", Warners; "Quicker 's a Wink", MGM; "Peace on Earth", MGM.
1940—"Drunk Driving", MGM; "Moments of Charm", Paramount; "Fox and the Grapes", Columbia.
1941—"Minstrel Days", Warners; "More About Nostradamus", MGM; "Jasper and the Watermelons", Paramount.
1942—"Private Smith, U.S.A.", RKO; "Lure of the Trout", 20th-Fox; "Loan Stranger", Universal.
1943—"The Voice That Thrilled the World", Warners; "Babies by Bannister", Columbia; "Red Hot Riding Hood", MGM.

IN NEWSREELS

MOVIETONE NEWS—Vol. 26, No. 59—Pre-invasion Bombing. . . . Artillery duels mark fighting on Anzio beachhead. . . . U. S. Pacific air power hits Jap strategic bases. . . . Willkie addresses troops at Wisconsin birthplace of G.O.P. . . . Newsettes. . . . Sports.

MOVIETONE NEWS—Vol. 26, No. 60—War action in Pacific—Admiralty Islands—Burma—Bougainville—Guadalcanal. . . . Secretary Hull outlines aims and foreign policy. . . . Italian meeting. . . . New armored cars. . . . Heroes of the week—Sergeant Kelly—Army airforce nurses.

NEWS OF THE DAY—Vol. 15, No. 257—Greatest air blitz—Yanks blast Europe. . . . Keen work of 5th Army marks push at Anzio. . . . War in Burma. . . . On New Guinea front. . . . Spars get swim tips. . . . Alley cat at Grand Coulee is real home front hero.

NEWS OF THE DAY—Vol. 15, No. 258—Yanks mop up Los Negros. . . . Dewey hails cameramen serving cause of freedom. . . . Hero of the day. . . . New U. S. weapon. . . . Jungle air miracle. . . . Maori tribe celebrates. . . . U. S. Army nurses decorated for South Pacific heroism.

PARAMOUNT NEWS—No. 60—Bird trouble—Kansas fights crow invasion. . . . Twenty-four die in bus tragedy. . . . Springtime floods of war.

PARAMOUNT NEWS—No. 61—Pacific big push—allied fleet reaches Admiralties. . . . Science studies town without a toothache. . . . Wisconsin hats in the ring. . . . Basketball: St. John vs. De Paul.

RKO PATHE NEWS—Vol. 15, No. 62—Yanks in tough fight at Anzio beachhead. . . . Burma surgeon at field hospital. . . . "Sleep Nook" for weary soldiers. . . . The 9th blasts Nazis in "two-a-day" raids.

RKO PATHE NEWS—Vol. 15, No. 63—Yanks capture vital Los Negros air strip. . . . Princess Juliana visits Curacao. . . . Sergeant Kelly wins Honor Medal. . . . Anti-Badoglio meeting in Italy. . . . Awards go to best dressed women. . . . Supplies by air to U. S. jungle outposts.

UNIVERSAL NEWSREEL—Vol. 17, No. 279—War over Europe. . . . War in the Anzio beachhead. . . . War in Burma. . . . Delman carves shoes. . . . Pirates train. . . . Five-year-old ace. . . . Reds get ready. . . . Cardinals work out.

UNIVERSAL NEWSREEL—Vol. 17, No. 280—Hari-Kari in Admiralties. . . . Kelly one-man Army decorated. . . . Dewey gives press prizes. . . . Parachute supplies in jungle war. . . . Julianna in Curacao. . . . Hero nurses honored. . . . New War machine. . . . Sports: St. Johns, 47, De Paul 39 in basketball.

ALL AMERICAN NEWS—Vol. 2, No. 75—Experts study Negro manpower situation. . . . Ceramics becomes a fine art. . . . A gentleman's gentleman tells of journeys. . . . Mike, the waving bear, poses for the news. . . . Supply line at Nettuno beachhead. . . . Tuskegee girls become physically fit. . . . Butter Beans and Susie with a tag line.

Metro Holds Luncheons for Ingram and Willingham

Metro-Goldwyn-Mayer will hold an introductory luncheon for Louis C. Ingram, newly appointed branch manager in Memphis, at the Peabody Hotel in that city April 17. Mr. Ingram has been with MGM more than 20 years and until recently was sales manager in the Atlanta branch.

Frank Willingham, former head of the Memphis office and now in St. Louis in a similar capacity, was given a luncheon by MGM last Wednesday at the Hotel Coronado in that city, when both he and Burton Bishop, Jr., district manager, were introduced to the theatre owners in that territory.

Among those attending were: John J. Maloney, central sales manager with headquarters in Pittsburgh; Henderson M. Richey, exhibitor relations head, and M. L. Simons, editor of the *Distributor,* from the home office.

"San Demetrio" Film Here

Prints of "San Demetrio-London" the British Ealing Studios' production which tells the story of a tanker in a convoy to England, have arrived in this country, it is announced by Paul Graetz, Ealing's American representative. Negotiations are now under way for the general release of the picture in the United States.

"WHAT THE PICTURE DID FOR ME"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box-office performance of product — providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20, N. Y.

Columbia

BEAUTIFUL BUT BROKE: Joan Davis, June Frazee—This is a honey; it made me laugh, which is almost impossible.—F. R. Crist, Crist Theatre, Loveland, O. Rural and small town patronage.

DARING YOUNG MAN, THE: Joe E. Brown—We did average business on this picture. It wasn't as good as many of Brown's, but I have no complaints. Our crowd sure wants something to laugh at. Played Friday; Saturday, March 10, 11.—K. John, Legion Theatre, Bienfait, Sask., Canada. Small town patronage.

DESTROYER: Edward G. Robinson, Marguerite Chapman—This picture sure disappointed us. It failed to click, although well produced; it didn't bring them in. Hope the boys in the Michigan Theatre who read these reports continue to do so. Keep up the good work, fellows. Played Monday, Tuesday, March 6, 7.—H. Rankin, Plaza Theatre, Tilbury, Ont., Canada.

DESTROYER: Edward G. Robinson—This is a very good picture, but due to the war angle business was off. Edward G. Robinson used to be a real box office attraction at our theatre, when he made those good old gangster pictures, but now—Ho Hum. Played Sunday, Monday, March 5, 6.—A. H. Kaufman, Fountain Theatre, Terre Haute, Ind. Family patronage.

FRONTIER FURY: Charles Starrett, Lynn Merrick —Our patrons like Western pictures for the weekend. Played Friday, Saturday, March 10, 11.—H. Rankin, Plaza Theatre, Tilbury, Ont., Canada.

HAIL TO THE RANGERS: Charles Starrett—Here is a fair Western. I double billed this with "So's Your Uncle" and did average business. Played Friday, Saturday, March 10, 11.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo. Rural and small town patronage.

IS EVERYBODY HAPPY?: Ted Lewis, Nan Wynn —This is one of the worst flops we have played to our Sunday-Monday audience. I built up a good short subject program with it, but the name of Ted Lewis meant nothing to our patrons. If Columbia had added a name like Joan Davis or Martha Raye to put in some good clowning, I believe it would have done business. Nevertheless, the picture was entertaining for those who came to see it. Played March 12, 13.—A. H. Kaufman, Fountain Theatre, Terre Haute, Ind. Family patronage.

IS EVERYBODY HAPPY?: Nan Wynn, Ted Lewis —I was a little afraid that this feature would be a little weak, but it turned out to be a money-getter. Everyone seemed to enjoy all the old songs Ted Lewis made popular. Lovely Nan Wynn was a great asset to the show. I played it with a dramatic feature and the two worked out wonderfully. — Bruce K. Young, Ritz Theatre, Dyersburg, Tenn. General patronage.

KLONDIKE KATE: Ann Savage, Tom Neal—I thought this a dandy double bill picture. It pleased most everybody and was good entertainment. Played Friday, Saturday, March 3, 4.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo. Rural and small town patronage.

SAHARA: Humphrey Bogart, Bruce Bennett—This is an excellent picture, but it is war and anything with war in it is poison to the box office here. Business terrible. Played Wednesday, March 8.—W. R. Pyle, Dreamland Theatre, Rockglen, Sask., Canada. Rural and small town patronage.

WHAT A WOMAN: Rosalind Russell, Brian Aherne —This is top notch entertainment for any audience, and it pleased my patrons 100 per cent. Played Thursday, March 2.—W. R. Pyle, Airport Theatre, Assiniboia, Sask., Canada. Airport patronage.

YOU WERE NEVER LOVELIER: Rita Hayworth, Fred Astaire—This picture was thoroughly enjoyed by all my patrons; good comedy, music and dancing. Played Friday, Saturday, March 10, 11.—W. R. Pyle, Star Theatre, Coronach, Sask., Canada. Rural and small town patronage.

Metro-Goldwyn-Mayer

ANDY HARDY'S DOUBLE LIFE: Mickey Rooney, Lewis Stone—This is as good as any former "Hardy" picture and they do go over big in my community. Played Thursday-Saturday, Jan. 27-29.—E. Gordon Hudson, Empress Theatre, Lloydminster, Sask., Canada. Rural and small town patronage.

BEST FOOT FORWARD: Lucille Ball, William Gaxton—Here is a good picture that is worth your best playing time. My audience reaction was good and business was normal. No kicks. Played Sunday, Monday, Feb. 27, 28.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo. Rural and small town patronage.

COURTSHIP OF ANDY HARDY, THE: Mickey Rooney, Lewis Stone—This is the usual "Hardy" picture, although we find that they are very acceptable here. They don't come too often, so as to become tiresome. We recommend this picture. Played Friday-Sunday, Dec. 30-Jan. 2.—E. Gordon Hudson, Empress Theatre, Lloydminster, Sask., Canada. Rural and small town patronage.

CROSS OF LORRAINE, THE: Pierre Aumont, Gene Kelly—We opened up well on Friday, but Saturday's business was way off; the story is brutal and there is much bloodshed; no punches are pulled. It failed to satisfy here. Played March 3, 4.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

CROSS OF LORRAINE: Pierre Aumont, Gene Kelly—Here is good double bill fare. It will do for the top half, regardless of the stars. Played Tuesday, Feb. 29.—F. R. Crist, Crist Theatre, Loveland, O. Small town and rural patronage.

A GUY NAMED JOE: Spencer Tracy, Irene Dunne —Here is a terrific audience picture and many came back to see it the second time. It gave us the best Sunday matinee in months. Business on this engagement was among the best of the year, ranking third to "Thousands Cheer" and "Destination Tokyo" for 1944 high. Played Sunday-Monday, March 12-13.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

A GUY NAMED JOE: Spencer Tracy, Irene Dunne —Here it is, this is the picture of pictures; one of the greatest pictures ever produced. My audience was greatly pleased and more than satisfied. The only trouble I had was getting the people out; many stayed to see it over. Spencer Tracy was terrific, Irene Dunne great, and three cheers for a faithful standby, Ward Bond; at last he got his break. The word "terrific" sums it up. Played Wednesday, March 15.—Jay G. Williams, Liberty Theatre, Sharon, Pa.

HITLER'S MADMAN: Patricia Morison, John Carradine—My patrons stayed away in droves, and the few who saw it turned up their noses. Played Friday, Saturday, March 17, 18.—W. R. Pyle, Star Theatre, Coronach, Sask., Canada. Rural and small town patronage.

HUMAN COMEDY, THE: Mickey Rooney, Frank Morgan—This picture may be human, but I can assure you it was very short on comedy. It is very depressing and the box office value was nil. Not even Mickey can pull them in to see a picture like that. Played Friday, Saturday, Dec. 25, 26.—H. M. Gerber, Roxy Theatre, Hazelton, N. D. Small town and rural patronage.

I DOOD IT: Red Skelton, Eleanor Powell—This fell down badly with us but still, outside of the star, there is class entertainment in this production. Red Skelton is not popular with my patrons; as a comedian he would make a good second hand. If you can get over the first 300 feet and still hold your customers you will be fairly safe, but the shrieking trumpets of the orchestra would scare the patrons out of their seats; why waste a good orchestra on such terrible music? This is just fair entertainment in the lower bracket. Played Thursday, March 2.—A. L. Dove, Bengough Theatre, Bengough, Sask., Canada. Rural and small town patronage.

MADAME CURIE: Greer Garson, Walter Pidgeon —This picture is definitely for the intellect; it is really too heavy for the average man. There seemed to be something lacking, the producers slipped somewhere and all the audience could feel it; too bad, but it missed. It sells all right, but the people are disappointed after they once see it. Played Wednesday, March 1.—Jay G. Williams, Liberty Theatre, Sharon, Pa.

PILOT NO. 5: Franchot Tone, Marsha Hunt—Here is a dandy that pleased our midweek crowd. Business was not quite average. Played Tuesday-Thursday, March 7-9.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo. Rural and small town patronage.

RANDOM HARVEST: Greer Garson, Ronald Colman—Here is an excellent picture for any situation. This is one of a very few that will please any audience. Played Sunday-Tuesday, Dec. 27-29.—E. Gordon Hudson, Empress Theatre, Lloydminster, Sask., Canada. Rural and small town patronage.

SALUTE TO THE MARINES: Wallace Beery, Fay Bainter—Beery is always a popular favorite with my patrons, and this production being in beautiful Technicolor put it over in a big way. This picture was enjoyed by all and I can strongly recommend this as good entertainment. Played Thursday, March 9.—A. L. Dove, Bengough Theatre, Bengough, Sask., Canada. Rural and small town patronage.

STAND BY FOR ACTION: Robert Taylor, Charles Laughton—I don't know why we didn't get this one before. It is a cracking fine picture, and while we thought we would lose out on account of it being another war picture, it pleased everyone. It is swell acting, lots of laughs and don't be afraid that it's just another war picture. It's good. Played Monday, Tuesday, Feb. 28, 29.—K. John, Legion Theatre, Bienfait, Sask., Canada. Small town patronage.

THOUSANDS CHEER: Kathryn Grayson, Gene Kelly—I did not get to show it to thousands, but those who came cheered. Played Friday, Saturday, March 3, 4.—F. R. Crist, Crist Theatre, Loveland, O. Small town and rural patronage.

TISH: Marjorie Main, Lee Bowman—"Tish" is one of the biggest grossers this year, and it received more favorable comments than any picture I have played for a long time, Play it. Played Friday, Saturday, March 3, 4.—W. R. Pyle, Star Theatre, Coronach, Sask., Canada. Rural and small town patronage.

YOUNGEST PROFESSION, THE: Virginia Weidler, Edward Arnold—So young, in fact, it should have been left in the incubator until it grew up. I don't know what class of trade this picture was aimed at for it sure missed its mark. The old folks stayed away in the first place and the kids walked out on us. This is the first picture we have played which the kids couldn't even take. We had so many walkouts, every once in a while I would sneak around the corner to see if they were all gone so I could stop the show, but no luck; those hardy souls told me later that they paid their money and were going to stick it out if it killed them. They also told we they wanted to see it all so they would know just how terrible a picture could really be. I usually put my advertising out for the next day's show after playing a picture, but on this one I waited two days in the vain hope that people would have forgotten about it before I had to face them, but it was no good; they still rib me about it. Played Saturday, Sunday, Feb. 26, 27.—H. M. Gerber, Roxy Theatre, Hazelton, N. D. Small town and rural patronage.

Monogram

WEST OF THE LAW: Buck Jones, Tim McCoy—This is just another Western. The crowd was above average, but this one was meant for and should be double billed. Played Saturday, March 11.—Claude R. Gray, Gilmont Theatre, Mt. Gilead, N. C. Small town patronage.

Paramount

DIXIE: Bing Crosby, Dorothy Lamour—This picture was beautifully done in color, which was its only redeeming feature. The pictures made about show people

(*Continued on page* 46)

The response o

the opening en

Cover Girl in 26

beyond anything

ever experienced

COLUMBIA PICTURES

the Public to
gagements of
Key Cities is
Columbia has
in its history!

Rita Hayworth
Gene Kelly

Cover Girl

in
TECHNICOLOR

Music by JEROME KERN   *Lyrics by* IRA GERSHWIN

with Lee Bowman • Phil Silvers • Jinx Falkenburg

and THE COVER GIRLS
15 of America's Most Beautiful Women

Screen Play by VIRGINIA VAN UPP   Directed by CHARLES VIDOR

(*Continued from page* 43)

always have been a headache to me, and it seems the cash customers feel the same way about them for they can spot them even before I do, and prove it by staying away in droves. Played Saturday, Sunday, March 4, 5.—H. M. Gerber, Roxy Theatre, Hazelton, N. D. Small town and rural patronage.

HENRY ALDRICH, BOY SCOUT: Jimmy Lydon, Charlie Smith—It's a great picture to get free publicity from the local Scouts. It glorifies the Boy Scouts of America. It has a great moral to it, and every child should see it. However, as a comedy it was only fair. It is not too good an "Aldrich" picture; I believe the others in the series have been better. However, as I said, build it with the aid of your Scouts, and you'll do all right. Played Saturday March 11.—Jay G. Williams, Liberty Theatre, Sharon, Pa.

LOUISIANA PURCHASE: Bob Hope, Victor Moore —This picture was enjoyed by everyone who came to see it, but the weather spoiled our attendance some. Played Friday, Saturday, March 3, 4.—K. John, Legion Theatre, Bienfait, Sask., Canada. Small town patronage.

MINESWEEPER: Richard Arlen, Jean Parker—Here is a very good picture, but the names are not big enough to give it your best time. Played Wednesday, Thursday, March 1, 2.—F. R. Crist, Crist Theatre, Loveland, O. Small town and rural patronage.

NO TIME FOR LOVE: Claudette Colbert, Fred MacMurray—Here is a good picture; I would classify it as a "B" plus picture. Played Friday, Saturday, March 10, 11.—F. R. Crist, Crist Theatre, Loveland, O. Small town and rural patronage.

NO TIME FOR LOVE: Claudette Colbert, Fred MacMurray—This is really a very funny picture for adults; very smart in many ways; it drew good business on Friday-Saturday. I double billed this picture with "Happy Land" as our Anniversary Special Show. Played March 17, 18.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

TIMBER QUEEN: Richard Arlen, Mary Beth Hughes—Here is another one of Paramount's mediocre pictures. Richard Arlen acts as though he was just too tired to bother. Outside of that, it was a fairly good "B" picture. The crowds liked it, but they didn't rave about it. Played Saturday, March 4.—Jay G. Williams, Liberty Theatre, Sharon, Pa.

RKO Radio

BEHIND THE RISING SUN: Margo, Tom Neal—Although this will not compare with "Hitler's Children," still this picture was well made. The fight scene is especially interesting, and although it will not appeal to women, it is still very enlightening and timely. Played Thursday-Saturday, Nov. 4-6.—E. Gordon Hudson, Empress Theatre, Lloydminster, Sask., Canada. Rural and small town patronage.

FALCON AND THE COEDS, THE: Tom Conway, Jean Brooks—Here is a fairly interesting detective-murder picture which kept the audience in suspense. We double billed this as the second feature to "Iron Major" and we did good Friday-Saturday business. Played March 10, 11.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

GOVERNMENT GIRL: Olivia de Havilland, Sonny Tufts—This picture didn't do so well. Olivia de Havilland we feel was miscast; not suited for this picture. We did terrible business. Played March 8, 9.—H. Rankin, Plaza Theatre, Tilbury, Ont., Canada.

GOVERNMENT GIRL: Olivia de Havilland, Sonny Tufts—This is the story of overcrowded wartime Washington, and how the scatterbrain secretary takes her boss in tow. The picture tries awfully hard to be funny. That was the trouble, they tried too hard, greatly overacted. My audience was generally disappointed. Played Wednesday, Feb. 23.—Jay G. Williams, Liberty Theatre, Sharon, Pa.

IRON MAJOR, THE: Pat O'Brien, Ruth Warrick —Here is a swell picture for a small town audience. It pleased everyone who came to see it and business was swell. Played Friday, Saturday, March 10, 11.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

MR. LUCKY: Cary Grant, Laraine Day—Here is an excellent picture, and the role of "Mr. Lucky" could not have been played by anyone but Cary Grant. Laraine Day is also very good in her part. Played Thursday-Saturday, Feb. 17, 19.—E. Gordon Hudson, Empress Theatre, Lloydminster, Sask., Canada. Rural and small town patronage.

ONCE UPON A HONEYMOON: Ginger Rogers. Cary Grant—This is a very poor picture after seeing "Mr. Lucky," and Ginger Rogers was wasted in this film. Would not recommend this if there is anything better available; very disappointing. Played Thursday-Saturday, Feb. 3-5.—E. Gordon Hudson, Empress Theatre, Lloydminster, Sask., Canada. Rural and small town patronage.

PETTICOAT LARCENY: John Carroll, Ruth Warrick—This picture failed to do business for me. It is strictly a program type for double billing. Played Sunday, March 5.—H. Rankin, Plaza Theatre, Tilbury, Ont., Canada.

ROOKIES IN BURMA: Wally Brown, Alan Carney—Wally Brown and Alan Carney are definitely on the way up. They almost compare with Abbott and Costello; at least, that is the way my audience received them. We need more of this sort, and less war stories. People come to the movies to forget their troubles, not to suffer through the feature. A swell comedy. Played Saturday, March 4.—Jay G. Williams, Liberty Theatre, Sharon, Pa.

SEVEN DAYS LEAVE: Victor Mature, Lucille Ball—This picture was no good and our patrons told us so; it took a dive at the box office. Played Monday, Tuesday, March 6, 7.—K. John, Legion Theatre, Bienfait, Sask., Canada. Small town patronage.

Republic

HOOSIER HOLIDAY: Dale Evans, George Byron —This was a dandy for my weekend double bill and it pleased the action fans. I played this instead of a Western and for most of the Western fans it served its purpose well. Played Friday, Saturday, March 3, 4.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo. Rural and small town patronage.

NOBODY'S DARLING: Mary Lee—We didn't make a dime on this picture, and it wasn't on account of the weather, either. It is just a program picture and as far as we are concerned a rotten one at that. For this place we should have had a Western to sweeten it. Played Monday, Tuesday, Feb. 14, 15.—K. John, Legion Theatre, Bienfait, Sask., Canada. Small town patronage.

PISTOL PACKIN' MAMA: Ruth Terry, Bob Livingston—My patrons sure went for this picture; very good. It is nothing big, but it is good for small towns. Played Tuesday, March 14.—F. R. Crist, Crist Theatre, Loveland, O. Rural and small town patronage.

Twentieth Century-Fox

BANJO ON MY KNEE: Barbara Stanwyck, Joel McCrea—Although this was an old reissue, the name of Barbara Stanwyck still holds at the box office. The story depicts the people that live on the Mississippi River; quite humorous and lively. My audience was well pleased with this picture. Played Saturday, Feb. 19.—Jay G. Williams, Liberty Theatre, Sharon, Pa.

BOMBER'S MOON: George Montgomery, Annabella—I double billed this picture with "Frontier Fury" and it brought nice results. Played Friday, Saturday, March 10, 11.—H. Rankin, Plaza Theatre, Tilbury, Ont., Canada.

CLAUDIA: Dorothy McGuire, Robert Young—We were very surprised both with the quality of this feature and the business it drew. It received many favorable comments, and the work of Miss McGuire is very outstanding. Played Sunday, Monday, March 12, 13.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

CONEY ISLAND: Betty Grable, George Montgomery—Here is another Technicolor musical that brought them out and sent them away happy. Played Friday, Saturday, March 3, 4.—W. R. Pyle, Dreamland Theatre, Rockglen, Sask., Canada. Rural and small town patronage.

GANG'S ALL HERE: Alice Faye, Carmen Miranda—Here is a pretty good musical which did good business on Sunday for us, but nothing extra on Monday. Everyone who came enjoyed it; there isn't a dull moment in it; and the color is the best I've ever seen. Played March 5, 6.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

HEAVEN CAN WAIT: Don Ameche, Gene Tierney —There was a new angle to this picture, which gave an enjoyable evening's entertainment. Although all people may not agree to treating the subject of afterlife so lightly, it looked enjoyable to me, so I don't have to worry any more. Played Monday-Wednesday, Nov. 8-10.—E. Gordon Hudson, Empress Theatre, Lloydminster, Sask., Canada. Rural and small town patronage.

HEAVEN CAN WAIT: Don Ameche, Gene Tierney —Here is a very good picture that is different and it was enjoyed by all my customers. Played Sunday, March 5.—W. R. Pyle, Airport Theatre, Assiniboia, Sask., Canada. Airport patronage.

HOLY MATRIMONY: Gracie Fields, Monty Woolley—There was something missing in this picture that just failed to make it click. The story was a change, at least, and it was enjoyed by those who came to see it. Played Thursday-Saturday, Oct. 21-23.—E. Gordon Hudson, Empress Theatre, Lloydminster, Sask., Canada. Rural and small town patronage.

HOLY MATRIMONY: Gracie Fields, Monty Woolley—The only criticism we could offer concerning this picture was that it was not appreciated. Both Woolley and Miss Fields turned in splendid performances, but it fell flat at the box office. Played Wednesday, Thursday, March 8, 9.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

IN OLD CHICAGO: Alice Faye, Tyrone Power—This picture brought in very good business. The people came to see it as if it had never been shown before; a good bet. The title tells the story; it is about old Chicago and the great fire. Played Saturday, Feb. 19.—Jay G. Williams, Liberty Theatre, Sharon, Pa.

THE LODGER: Laird Cregar, Merle Oberon—Here is a good mystery picture. The story is based on "Jack the Ripper," and the scenes take place in London. Played Sunday, Monday, March 5, 6.—F. R. Crist, Crist Theatre, Loveland, O. Rural and small town patronage.

MOON IS DOWN, THE: Cedric Hardwicke, Henry Travers—I used this as the top half of a double bill and I heard no complaints. Played Wednesday, Thursday, March 8, 9.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

SPRINGTIME IN THE ROCKIES: John Payne, Betty Grable—This is an excellent Technicolor picture that was very well received by my customers. You can't beat 20th-Fox, when it comes to a picture of this kind. Played Thursday-Saturday, Jan. 13-15.—E. Gordon Hudson, Empress Theatre, Lloydminster, Sask., Canada. Rural and small town patronage.

United Artists

I MARRIED A WITCH: Fredric March, Veronica Lake—This picture was well received, but not up to par for March. The acting was O.K., but let's leave Miss Lake at home. Played Thursday, Friday, March 9, 10.—Claude R. Gray, Gilmont Theatre, Mt. Gilead, N. C. Small town patronage.

LADY OF BURLESQUE: Barbara Stanwyck, Michael O'Shea—This is a very poor picture, and having Barbara Stanwyck sing is like putting Frank Sinatra in tights. Played Sunday-Tuesday, Dec. 20-22.—E. Gordon Hudson, Empress Theatre, Lloydminster, Sask., Canada. Rural and small town patronage.

THREE RUSSIAN GIRLS: Anna Sten, Kent Smith —Here is a nice little picture, regardless of the cast. If they come in, they will say they liked it. Played Tuesday, March 7.—F. R. Crist, Crist Theatre, Loveland, O. Small town and rural patronage.

Universal

GET GOING: Grace McDonald, Robert Paige—I played this with "Stage Show," that was sold as red, hot and dandy. However, "Get Going" proved the better. I had many complaints about "Stage Show," but not any on this feature. Played Wednesday, March 8.—Claude R. Gray, Gilmont Theatre, Mt. Gilead, N. C. Small town patronage.

GUNG HO: Randolph Scott, Grace McDonald—This picture is good enough to go any place. The patrons like to see Japs killed. Played Sunday, Monday, March 12, 13.—F. R. Crist, Crist Theatre, Loveland, O. Small town and rural patronage.

INVISIBLE AGENT: Ilona Massey, Jon Hall—Here is another from Universal that belies the fact that there is supposed to be a film shortage. In this case, too bad it is not a little shorter. Played Monday-Wednesday, Jan. 24-26.—E. Gordon Hudson, Empress Theatre, Lloydminster, Sask., Canada.

IT COMES UP LOVE: Gloria Jean, Ian Hunter—Seeing there is a paper shortage, this is our last report on Universal. Played Tuesday-Thursday, Feb. 1-3.—E. Gordon Hudson, Empress Theatre, Lloydminster, Sask., Canada. Rural and small town patronage.

NEVER A DULL MOMENT: Ritz Brothers, Frances Langford—This is just what the title implies. I played it with "Hoosier Holiday" to a pleased audience. Played Wednesday, Thursday, March 8, 9.—F. R. Crist, Crist Theatre, Loveland, O. Small town and rural patronage.

PHANTOM OF THE OPERA: Nelson Eddy, Susanna Foster—This is an awful picture, and we did terrible business. It is not for a small town, but still Universal says play it. Dissatisfaction, walkouts. Played Sunday, Monday, March 5, 6.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo. Rural and small town patronage.

SHERLOCK HOLMES, VOICE OF TERROR: Basil Rathbone, Nigel Bruce—The "terror" had such a good voice that they heard it before they came to the theatre. They came out after the last run, so what do you think was the matter? Played Tuesday-Thursday, Feb. 1-3.—E. Gordon Hudson, Empress Theatre, Lloydminster, Sask., Canada. Rural and small town patronage.

SON OF DRACULA: Lon Chaney, Louise Allbritton—Here is another example of film waste. This was utterly incredible; even the children jeered. We did terrible business. Played Wednesday, Thursday, March 8, 9.—A. C. Edwards, Winema Theatre Scotia, Cal. Small lumber town patronage.

SO'S YOUR UNCLE: Donald Woods, Elyse Knox —Here's a dandy little picture that will please. I played it on a double bill to 100 per cent satisfaction, and I believe it would stand single billing in many

(*Continued on page* 48)

I'm the Leader in Swing Entertainment!

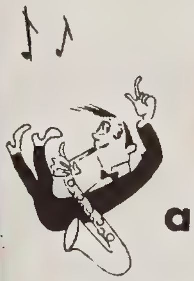
ANN MILLER

CHARLIE BARNET
and HIS ORCHESTRA

LOUIS ARMSTRONG
and HIS ORCHESTRA

ALVINO REY
and HIS ORCHESTRA

JAN GARBER
and HIS ORCHESTRA



GLEN GRAY
and HIS CASA LOMA ORCHESTRA

TEDDY POWELL
and HIS ORCHESTRA

PIED PIPERS

JAM SESSION

NAN WYNN • JESS BARKER
Screen Play by Manny Seff • Produced by IRVING BRISKIN
Directed by CHARLES BARTON • A COLUMBIA PICTURE

COLUMBIA PICTURES

(*Continued from page 46*)

spots. It's a good, clean comedy with plenty of swell music. Played Friday, Saturday, March 10, 11. —Charles A. Brooks, Ritz Theatre, Marshfield, Mo. Rural and small town patronage.

SWINGTIME JOHNNY: Andrew Sisters, Harriet Hilliard—There is little to this; it's just 60 minutes of fair entertainment for those who like this kind of stuff. I heard one patron say, "It was like three shorts put together." The musical numbers are all in the "groove." We did terrible business. Played Friday, Saturday, March 3, 4.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

TOP MAN: Donald O'Connor, Peggy Ryan—We did terrible business, but the picture pleased the few who came to see it. Many of the older folks do not go for "jitterbugs," but for the most part I think people like O'Connor. Played Tuesday-Thursday, Feb. 29-March 2.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo. Rural and small town patronage.

WHAT'S COOKIN': Gloria Jean—As we cannot play double bills and get away with it, it would pay us to have our heads examined to find out why we buy this kind of so-called product. Played Monday-Wednesday, Jan. 3-5.—E. Gordon Hudson, Empress Theatre, Lloydminster, Sask., Canada. Rural and small town patronage.

Warner Brothers

ACTION IN THE NORTH ATLANTIC: Humphrey Bogart, Raymond Massey—Here is a swell action picture that is well up to the Warner standard. As usual, Bogart draws our crowds, and this was no exception, and all were well pleased and said so. Played Friday, Saturday, Feb. 18, 19.—K. John, Legion Theatre, Bienfait, Sask., Canada. Small town patronage.

AIR FORCE: John Garfield, Gig Young—Here is a typical Warner picture that went over well. We did below average business, but it received many favorable comments. Bad weather. Played Friday, Saturday, Feb. 25, 26.—K. John, Legion Theatre, Bienfait, Sask., Canada. Small town patronage.

BACKGROUND TO DANGER: George Raft, Brenda Marshall—This was another natural for our audience. They all liked it, and we did average business in spite of the weather. Played Monday, Tuesday, Feb. 21, 22. —K. John, Legion Theatre, Bienfait, Sask., Canada.

HARD WAY, THE: Ida Lupino, Dennis Morgan—Here is another heavy drama that was received very well. It was thoroughly enjoyed by all who appreciate entertainment of this caliber. Played Thursday-Saturday, Feb. 24, 26.—E. Gordon Hudson, Empress Theatre, Lloydminster, Sask., Canada. Rural and small town patronage.

IN OUR TIME: Ida Lupino, Paul Henreid—This is the story of Poland just before being invaded and right after. A fair love story; has a great moral to it. Miss Lupino gave a good performance, but Paul Henreid didn't seem to have his heart in this one, only his body. My crowds were satisfied, that's all. Played Wednesday, March 8.—Jay G. Williams, Liberty Theatre, Sharon, Pa.

NOW, VOYAGER: Bette Davis, Paul Henreid—Here is an excellent picture which was enjoyed by all my patrons. When you can get the men to say they like a picture of Bette Davis, you must have something. Played Thursday-Saturday, Feb. 17-19.—E. Gordon Hudson, Empress Theatre, Lloydminster, Sask.. Canada. Rural and small town patronage.

PRAIRIE THUNDER: Dick Foran—This is just another Western picture. Dick Foran is one of the best cowboys out; he should be the runner-up for that "King of the Cowboys" title. The crowds really like him, including the older folks. You can't go wrong on this one. Played Saturday, March 11.—Jay G. Williams, Liberty Theatre, Sharon, Pa.

PRINCESS O'ROURKE: Robert Cummings, Olivia de Havilland—As Charles A. Brooks, of Marshfield, Mo., said, "This proved one of the most entertaining pictures we have played. Not a big grosser in my town but it will entertain and take your mind off the war."—Ralph Raspa, State Theatre, Rivesville, W. Va.

THIS IS THE ARMY: Joan Leslie, George Murphy —I packed the house both days; it has been some time since I've had a feature to go over as this one did. It rained cats and dogs the first night, but still they came. The Technicolor is excellent. Played Monday, Tuesday, March 6, 7.—Claude R. Gray, Gilmont Theatre, Mt. Gilead, N. C. Small town patronage.

Short Features

Columbia

AMOOZIN' BUT CONFOOZIN': Li'l Abner—This is the first of the "Li'l Abner" series and it went over with a bang. Columbia, let's have more of this series. —Bruce K. Young, Ritz Theatre, Dyersburg, Tenn.

CHOLLY POLLY: Phantasies Cartoon—Here is a nice short of its type, if you like cartoons.—H. Rankin, Plaza Theatre, Tilbury, Ont., Canada.

SHORT PRODUCT PLAYING BROADWAY

Week of March 27

ASTOR	
Home Maid	MGM
Screwball Squirrel	MGM
Feature: See Here, Private Hargrove	MGM
CAPITOL	
Visiting St. Louis	MGM
Groovie Movie	MGM
Feature: The Heavenly Body	MGM
CRITERION	
Main Street Today	MGM
Mrs. Lowell Thomas, Fur Farmer	Universal
Feature: The Impostor	Universal
GLOBE	
What's Cookin', Doc?	Vitaphone
Feature: The Fighting SeaBees.	Republic
HOLLYWOOD	
Meatless Fly-Day	Vitaphone
Dogie Roundup	Vitaphone
Feature: Passage to Marseille	Warner Bros.
MUSIC HALL	
Post-War Jobs	20th Cent.-Fox
Feature: Up in Arms	RKO-Goldwyn
PARAMOUNT	
Swimcapades	Paramount
Popular Science	Paramount
Package for Jasper	Paramount
Feature: Lady in the Dark	Paramount
RIALTO	
Donald Gets Drafted	RKO Radio
Donald's Snow Fight	RKO Radio
Feature: Tunisian Victory	MGM
ROXY	
Community Sing	Columbia
Feature: The Purple Heart	20th Cent.-Fox
STRAND	
Over the Wall	Vitaphone
Struggle for Life	Vitaphone
Feature: Shine On, Harvest Moon	Warner Bros.

COMMUNITY SINGS—This is a real boost to every program. The staff starts them singing and everyone goes to town, but they won't sing without a starter.—W. R. Pyle, Star Theatre, Coronach, Sask., Canada.

COMMUNITY SING, No. 10: Community Sing—Our patrons enjoyed this, and there are always a few who make it a point to tell you.—H. Rankin, Plaza Theatre, Tilbury, Ont., Canada.

FILM VODVIL, No. 2: Film Vodvil—This is a new series that I believe is going to be all right and will help out your programs.—H. Rankin, Plaza Theatre, Ont., Canada.

Metro-Goldwyn-Mayer

ELECTION DAZE: Our Gang Comedy—Here is a good "Gang" comedy which pleased my patrons.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo.

FALA: Pete Smith Specialty—This is a reel on the President's dog: no comments.—A. L. Dove, Bengough Theatre, Bengough, Sask., Canada.

LITTLE MISS PINKERTON: Our Gang Comedy—Here is a good "Gang" comedy. These go over pretty well in my town.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo.

ONE HAM'S FAMILY: Technicolor Cartoon—Here is one of the best color cartoons in many a day. Play it.—W. R. Pyle, Star Theatre, Coronach, Sask., Canada.

THRU THE COLORADO ROCKIES: Fitzpatrick Traveltalk—I received many good comments on this travelogue.—A. L. Dove, Bengough Theatre, Bengough, Sask., Canada.

Paramount

CARTOONS AIN'T HUMAN: Popeye, the Sailor—The "Popeye" cartoons are improving just a little; this one moves fast and one gets a laugh here and there.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

SPEAKING OF ANIMALS IN THE DESERT: Speaking of Animals—Here is a pretty good humorous reel about animal life. It pleased my patrons.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

SUPERMAN, SECRET AGENT: Superman Color Cartoon—There's only one "Superman" and the things he can do! Well, it filled a good spot on our program and it pleased all my patrons.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

RKO Radio

OIL IS BLOOD: Victory Special—Here is a good Government reel. Most of these reels are well made, and they are O. K. for most any program.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo.

SEEING NELLIE HOME: Leon Errol—O. K. as comedies go. I used this one with "Phantom of the Opera" to try to get a laugh from otherwise displeased customers. I don't know whether it helped or not.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo.

SLEEPWALKER, THE: Walt Disney Cartoon—Here is another of Disney's funny cartoons; this one has Pluto and a dachshund fighting over a bone. It made a big hit here.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

Universal

MEATLESS TUESDAY: Color Cartoon—Here is a good cartoon that gave the kids plenty of laughs.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo.

Vitaphone

BEHIND THE BIG TOP: Technicolor Special—The color added to this and as a whole it went over O. K. You are sure to bring out all the kids on this; it was really well liked by young and old.—Claude R. Gray. Gilmont Theatre, Mt. Gilead, N. C.

CORNY CONCERTO: Merrie Melody Cartoon—Here is a good cartoon for laughs; with some lovely music, including the "Blue Danube Waltz." It pleased my patrons.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

HOP AND GO: Looney Tune Cartoon—Here is another good cartoon from the company that sure does deliver. There are plenty of laughs in this for the whole family.—Claude R. Gray, Gilmont Theatre, Mt. Gilead, N. C.

I GOT PLENTY OF MUTTON: Merrie Melody Cartoon—Here is a good cartoon that is worth playing.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo.

MEATLESS FLY-DAY: Merrie Melody Cartoon—Here is a good cartoon that is well made and very interesting.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo.

WACKIKI WABBIT: Merrie Melodies Cartoon—When your crowd drowns out the sound, it's bound to be O. K. Laughs are plenty in this one.—Claude R. Gray, Gilmont Theatre, Mt. Gilead, N. C.

WEST OF THE ROCKIES: Broadway Brevity—This sure sells Canada and makes you proud of the grand scenic subject.—H. Rankin, Plaza Theatre, Tilbury, Ont., Canada.

WOMEN AT WAR: Technicolor Special—I advertised this as the second half of a double bill and I am darn glad I did so. It proved to be a better draw than the feature, and after all it's a woman's show.—Claude R. Gray, Gilmont Theatre, Mt. Gilead, N. C.

Serials

Columbia

PERILS OF THE ROYAL MOUNTED: Serial—This serial has terrible acting, story and direction, but it keeps them coming. Even those who complain, came to see what happens to Sergeant McLean in the next episode.—W. R. Pyle, Star Theatre, Coronach, Sask., Canada.

Universal

GANG BUSTERS: Serial—Although I am not a lover of serials, we found that by running a serial on Saturday afternoons, we built up small town business. For the first time, we had extra seats for our adults on Saturday night.—H. Rankin, Plaza Theatre, Tilbury, Ont., Canada.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

CHESTER FRIEDMAN, Editor
GERTRUDE MERRIAM, Associate Editor

Playing at Work

We have been receiving correspondence on an unusual type of stationery which has the appearance of a war communique.

The letterhead proclaims, "March with Brazee"; Object, Bigger Grosses; Point of Origin, Warner Brothers' Wisconsin Theatre of Operations. In the left margin a list of staff and operation officers with official ranking, from lieutenants to colonels, is headed by James E. Coston, chief of staff.

The matter was cleared, the other day, when we received a letter from an active Round Table contributor. Since the Capitol theatre in Madison, Wis., is for the present designated "Camp" Capitol, we shall refer to the writer as "Colonel" M. Conner, in deference to his position as commanding officer of that post. His letter follows:

"You have probably received some material on this stationery and have wondered what it is all about.

"Our district manager, Marcel Brazee, is being honored by all the men in his district with a campaign for bigger business. A group of us got together and decided that the month of March, being a month of bad weather, income tax, Lent, etc., etc., would be a good time to put on a drive, one to cover every phase of theatre operation from box office to maintenance.

"You will note the set-up is based along military lines and goes right down to the Service Department. Once a week the 'Colonels' hold a meeting in a different town and lay out a 'plan of attack', including theatre inspections and criticism. Each 'Colonel' takes a turn at being 'Officer of the Week', whose duty it is to inspire the others and put the pressure on for campaigns. They break up the material into good ammunition and shoot it out to the fighting fronts.

"Every member of the district was 'drafted' and given a classification card; group meetings were held, and induction ceremonies took place. This gave the battle a bang-up start and we have been shooting the works ever since.

"Material is sent to the High Commanding Officers, as well as to the fighting front. The enthusiasm aroused has been terrific, not only among the theatres but also with the executives. This is one drive that was originated at the bottom. There are no prizes, awards, honor or fame, but just the satisfaction of a job well done for a 'boss' who is justly deserving. The wind-up of this March Drive will be a surprise Testimonial Banquet in Milwaukee, where all the scrap books containing all campaign material, etc., will be presented to the 'General'."

Getting fun and recreation from one's occupation is perhaps the acme of achievement.

It would appear that the Warner managers, inspired by intelligent and affable leadership, have attained that state.

△ △ △

That Extra Effort

The example set by Joe Samartano, manager of the Loew Poli-Palace, in Meriden, Conn., in behalf of the Red Cross, typifies the spirit displayed by theatremen in extending themselves above and beyond that which is expected in voluntary service connected with the war effort.

Last week Mr. Samartano sold out the entire theatre, scaled from $2 to $10 per seat, to a local defense factory, netting $10,000, which was turned over to the Red Cross.

Although this sum of money will not be credited to the theatre's regular audience collections, it will be nonetheless appreciated and earns for Mr. Samartano a well-deserved nod of recognition.

The promotion was worked in conjunction with the showing of "Main Street Today", coupled with a visit by War Manpower Commission heads to the city which had been cited as the Ideal American Town.

△ △ △

New Par—21 Words

Francis Gooch, manager of the Houlton theatre, Houlton, Maine, took a few minutes out to pen the following missive which provided us with a good laugh. We pass it along, hoping that Hollywood still has its sense of humor.

"A teacher in a local private high school thought it would be nice to see how much the children got out of the picture, 'Madame Curie', which we played here last week. She asked one of the students to tell the class about it. His review follows:

" 'Well, they kept stirring and stirring something and then he died. Finally, at the end of the picture, they discovered X-ray'."

—CHESTER FRIEDMAN

Please, Mr. T

Rush Tho

WALT DISNEY'S

Full Length Feature Production

SNOW WHITE

and the SEVEN DWARFS

IN MULTIPLANE TECHNICOLOR

Distributed by RKO RADIO PICTURES, INC.

hnicolor,
Prints!

They're swamping us with dates—and requests for dates! ...We're stalling 'em off as best we can, but PUH-LEASE, MR. TECHNICOLOR, HELP! . . . Sure we know there's a war on. Sure, we know the Manpower thing is tough on you, too . . . But Gee Whiz, can we help it if just about everybody in the country wants to see the picture right away?... Can we help it if more than 100 prints get tied up in that gigantic two-zone Midwestern Premiere throughout Iowa and Nebraska, and another hundred or so in that Buffalo-Rochester-Syracuse and the great New England area Premieres—not to forget the first runs for Easter at Broadway's Manhattan Theatre, in Washington and a dozen other spots? ...Can we help it if showmen just climb on our necks because they say people feel that "Snow White" is exactly what their patrons are crying for right now?... Of course not! . . . So have a heart, Mr. Technicolor, and do your stuff—*but fast!*

SHOWMEN PROMOTIONS

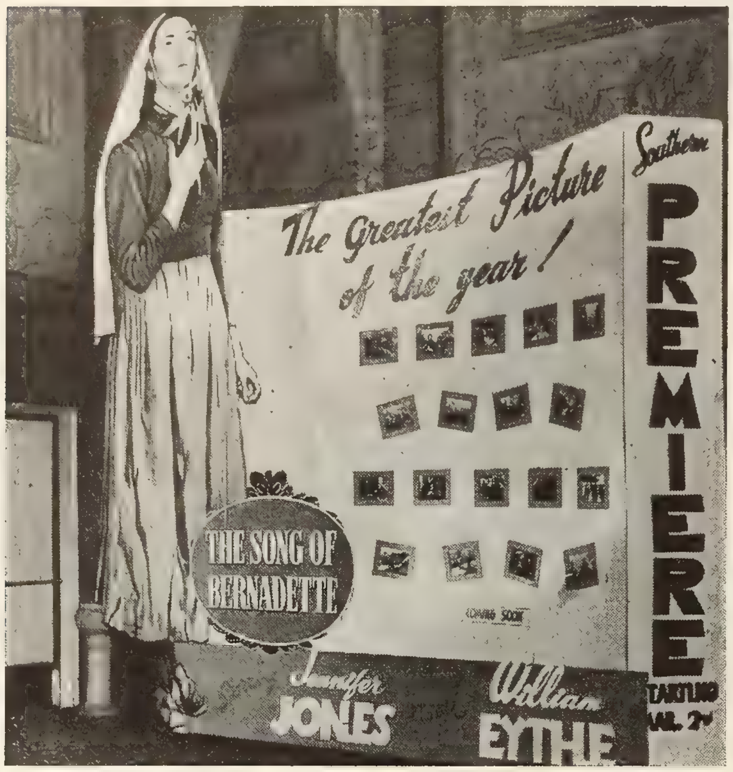
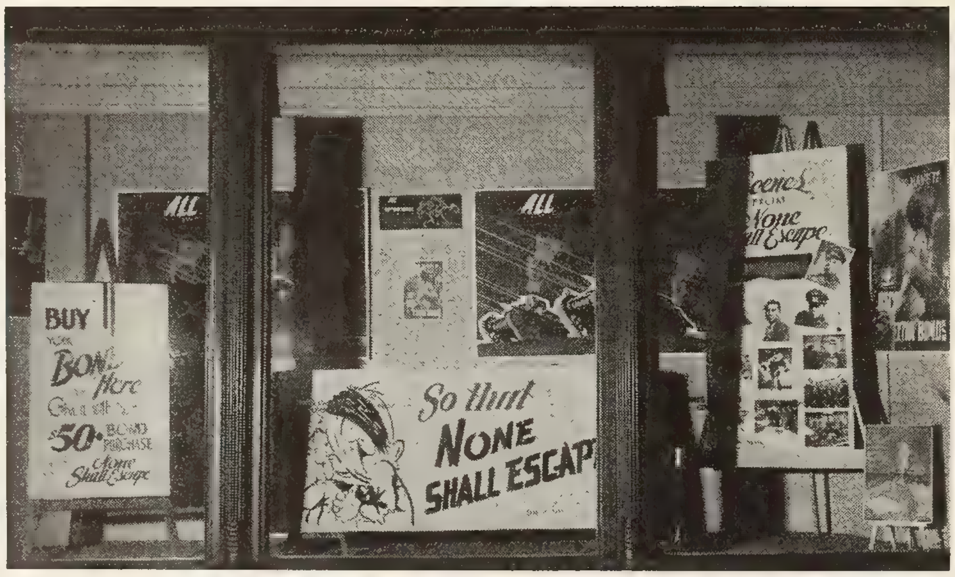

The Greatest Picture of the year!
Southern PREMIERE
THE SONG OF BERNADETTE
COMING SOON
Jennifer JONES
William EYTHE
STARTING MAR. 2nd

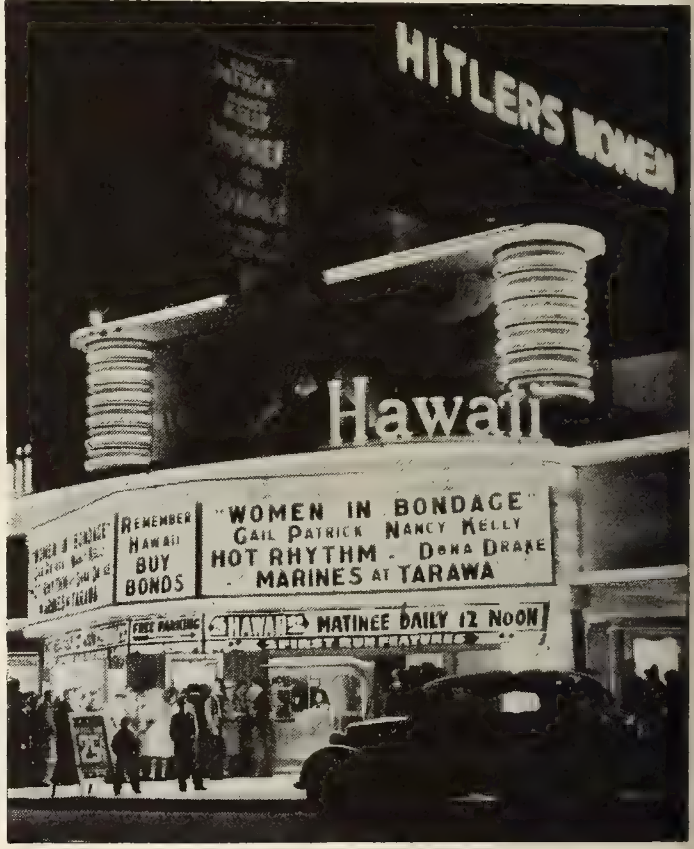
Photo by Lane Bros.

This attractive lobby display was arranged by manager William Brady for "Song of Bernadette" at the Paramount, Atlanta.

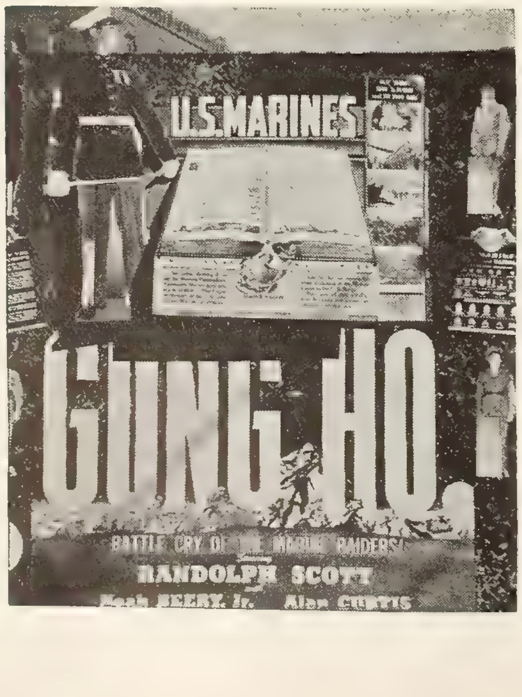
Bill Hastings, manager of the RKO Grand, Cincinnati, and publicity director E. V. Dinerman promoted this nifty window on "Ali Baba".


BUY YOUR BONDS Here
50¢ BOND PURCHASE
None Shall Escape
ALL
None Shall Escape
So that NONE SHALL ESCAPE

Leo Young, manager of the Strand, Portland, Me., landed this full window by tying War Loan Drive to "None Shall Escape".


HITLERS WOMEN
Hawaii
REMEMBER HAWAII BUY BONDS
"WOMEN IN BONDAGE"
GAIL PATRICK NANCY KELLY
HOT RHYTHM - DONA DRAKE
MARINES AT TARAWA
FREE PARKING
HAWAII MATINEE DAILY 12 NOON

A huge electric roof sign and illuminated banner helped to exploit "Women in Bondage" at the Hawaii theatre, Hollywood.


U.S. MARINES
GUNG HO
BATTLE CRY OF THE MARINE RAIDERS!
RANDOLPH SCOTT
Noah BEERY, Jr.
Alan CURTIS

Advance lobby display used by Cliff Loth at the Uptown, New York, to publicize booking of "Gung Ho".

Right, Bob Rosen, Loew's Sheridan, New York, borrowed this assortment of historical muskets and rifles to exploit "The Marines at Tarawa".

RKO RADIO PICTURES INC. TRADE SHOWINGS

OF FIVE PRODUCTIONS

BRANCH	PLACE OF SHOWING	ADDRESS	THE FALCON OUT WEST		DAYS OF GLORY		YELLOW CANARY		DANGEROUS AGE		SHOW BUSINESS	
			Day and Date	Time	Day and Date	Time	Day and Date	Time	Day and Date	Time	Day and Date	Time
Albany	Fox Projection Room	1052 Bway.	Mon. 4/17	10:30 A.M.	Mon. 4/17	2:30 P.M.	Tues. 4/18	10:30 A.M.	Tues. 4/18	2:30 P.M.	Wed. 4/19	2:30 P.M.
Atlanta	RKO Projection Room	191 Walton St.	Mon. 4/17	10:30 A.M.	Mon. 4/17	2:30 P.M.	Tues. 4/18	10:30 A.M.	Tues. 4/18	2:30 P.M.	Wed. 4/19	2:30 P.M.
Boston	RKO Projection Room	122 Arlington St.	Mon. 4/17	11:00 A.M.	Mon. 4/17	2:30 P.M.	Tues. 4/18	11:00 A.M.	Tues. 4/18	2:30 P.M.	Thur. 4/20	2:30 P.M.
Buffalo	Fox Projection Room	290 Franklin St.	Mon. 4/17	10:30 A.M.	Mon. 4/17	2:30 P.M.	Tues. 4/18	10:30 A.M.	Tues. 4/18	2:30 P.M.	Wed. 4/19	2:30 P.M.
Charlotte	Fox Projection Room	308 So. Church St.	Mon. 4/17	2:00 P.M.	Mon. 4/17	3:30 P.M.	Tues. 4/18	2:00 P.M.	Tues. 4/18	3:30 P.M.	Wed. 4/19	2:30 P.M.
Chicago	RKO Projection Room	1300 So. Wabash Ave.	Mon. 4/17	10:30 A.M.	Mon. 4/17	2:30 P.M.	Tues. 4/18	10:30 A.M.	Tues. 4/18	2:30 P.M.	Wed. 4/19	2:30 P.M.
Cincinnati	RKO Projection Room	12 E. 6th St.	Mon. 4/17	8:15 P.M.	Mon. 4/17	9:45 P.M.	Tues. 4/18	8:15 P.M.	Tues. 4/18	9:45 P.M.	Wed. 4/19	8:15 P.M.
Cleveland	Fox Projection Room	2219 Payne Ave.	Mon. 4/17	10:30 A.M.	Mon. 4/17	2:30 P.M.	Tues. 4/18	10:30 A.M.	Tues. 4/18	2:30 P.M.	Wed. 4/19	2:30 P.M.
Dallas	Paramount Proj. Rm.	412 So. Harwood St.	Mon. 4/17	10:30 A.M.	Mon. 4/17	2:30 P.M.	Tues. 4/18	10:30 A.M.	Tues. 4/18	2:30 P.M.	Wed. 4/19	2:30 P.M.
Denver	Paramount Proj. Rm.	2100 Stout St.	Mon. 4/17	10:30 A.M.	Mon. 4/17	2:30 P.M.	Tues. 4/18	10:30 A.M.	Tues. 4/18	2:30 P.M.	Wed. 4/19	2:30 P.M.
Des Moines	Fox Projection Room	1300 High St.	Mon. 4/17	10:30 A.M.	Mon. 4/17	2:30 P.M.	Tues. 4/18	10:30 A.M.	Tues. 4/18	2:30 P.M.	Wed. 4/19	2:30 P.M.
Detroit	Blumenthal Proj. Rm.	2310 Cass Ave.	Mon. 4/17	10:30 A.M.	Mon. 4/17	2:30 P.M.	Tues. 4/18	10:30 A.M.	Tues. 4/18	2:30 P.M.	Wed. 4/19	2:30 P.M.
Indianapolis	Paramount Proj. Rm.	116 W. Michigan St.	Mon. 4/17	1:00 P.M.	Mon. 4/17	2:30 P.M.	Tues. 4/18	1:00 P.M.	Tues. 4/18	2:30 P.M.	Wed. 4/19	1:00 P.M.
Kansas City	Paramount Proj. Rm.	1802 Wyandote	Mon. 4/17	10:30 A.M.	Mon. 4/17	2:30 P.M.	Tues. 4/18	10:30 A.M.	Tues. 4/18	2:30 P.M.	Wed. 4/19	2:30 P.M.
Los Angeles	RKO Projection Room	1980 So. Vermont Ave.			Mon. 4/17	2:30 P.M.	Tues. 4/18	10:30 A.M.	Tues. 4/18	2:30 P.M.	Wed. 4/19	2:30 P.M.
Memphis	Fox Projection Room	151 Vance Ave.	Mon. 4/17	10:30 A.M.	Mon. 4/17	2:30 P.M.	Tues. 4/18	10:30 A.M.	Tues. 4/18	2:30 P.M.	Wed. 4/19	2:30 P.M.
Milwaukee	Warner Projection Room	212 W. Wisconsin Ave.	Mon. 4/17	10:30 A.M.	Mon. 4/17	2:30 P.M.	Tues. 4/18	10:30 A.M.	Tues. 4/18	2:30 P.M.	Wed. 4/19	2:30 P.M.
Minneapolis	Fox Projection Room	1015 Currie Ave.	Mon. 4/17	10:30 A.M.	Mon. 4/17	2:30 P.M.	Tues. 4/18	10:30 A.M.	Tues. 4/18	2:30 P.M.	Wed. 4/19	2:30 P.M.
New Haven	Fox Projection Room	40 Whiting St.	Mon. 4/17	10:30 A.M.	Mon. 4/17	2:30 P.M.	Tues. 4/18	10:30 A.M.	Tues. 4/18	2:30 P.M.	Wed. 4/19	2:30 P.M.
New Orleans	Fox Projection Room	200 So. Liberty St.	Mon. 4/17	10:30 A.M.	Mon. 4/17	2:30 P.M.	Tues. 4/18	10:30 A.M.	Tues. 4/18	2:30 P.M.	Wed. 4/19	2:30 P.M.
New York	RKO Projection Room	630 Ninth Ave.			Mon. 4/17	11:00 A.M. 2:30 P.M.	Tues. 4/18	4:15 P.M.	Tues. 4/18	11:00 A.M. 2:30 P.M.	Wed. 4/19	11:00 A.M. 2:30 P.M.
Oklahoma City	Fox Projection Room	10 No. Lee St.	Mon. 4/17	10:30 A.M.	Mon. 4/17	2:30 P.M.	Tues. 4/18	10:30 A.M.	Tues. 4/18	2:30 P.M.	Wed. 4/19	2:30 P.M.
Omaha	Fox Projection Room	1502 Davenport St.	Mon. 4/17	10:30 A.M.	Mon. 4/17	2:30 P.M.	Tues. 4/18	10:30 A.M.	Tues. 4/18	2:30 P.M.	Wed. 4/19	2:30 P.M.
Philadelphia	RKO Projection Room	250 No. 13th St.	Mon. 4/17	10:30 A.M.	Mon. 4/17	2:30 P.M.	Tues. 4/18	10:30 A.M.	Tues. 4/18	2:30 P.M.	Wed. 4/19	2:30 P.M.
Pittsburgh	RKO Projection Room	1623 Blvd. of Allies	Mon. 4/17	10:30 A.M.	Mon. 4/17	2:30 P.M.	Tues. 4/18	10:30 A.M.	Tues. 4/18	2:30 P.M.	Wed. 4/19	2:30 P.M.
Portland	Star Pre-view Room	925 N. W. 19th St.	Mon. 4/17	10:30 A.M.	Mon. 4/17	2:30 P.M.	Tues. 4/18	10:30 A.M.	Tues. 4/18	2:30 P.M.	Wed. 4/19	2:30 P.M.
St. Louis	S'Renco Projection Rm.	3143 Olive St.	Tues. 4/18	11:00 A.M.	Tues. 4/18	2:30 P.M.	Wed. 4/19	11:00 A.M.	Wed. 4/19	2:30 P.M.	Thur. 4/20	2:30 P.M.
Salt Lake City	Fox Projection Room	216 E. 1st St.	Mon. 4/17	10:30 A.M.	Mon. 4/17	2:30 P.M.	Tues. 4/18	10:30 A.M.	Tues. 4/18	2:30 P.M.	Wed. 4/19	2:30 P.M.
San Francisco	RKO Projection Room	251 Hyde St.			Mon. 4/17	2:30 P.M.	Tues. 4/18	10:30 A.M.	Tues. 4/18	2:30 P.M.	Wed. 4/19	2:30 P.M.
Seattle	Jewel Box Proj. Rm.	2318 2nd Ave.	Mon. 4/17	10:30 A.M.	Mon. 4/17	2:30 P.M.	Tues. 4/18	10:30 A.M.	Tues. 4/18	2:30 P.M.	Wed. 4/19	2:30 P.M.
Sioux Falls	Hollywood Theatre	212 No. Philips Ave.	Mon. 4/17	10:00 A.M.	Mon. 4/17	11:30 A.M.	Tues. 4/18	10:00 A.M.	Tues. 4/18	11:30 A.M.	Wed. 4/19	10:30 A.M.
Washington	Fox Projection Room	932 New Jersey Ave.	Mon. 4/17	10:30 A.M.	Mon. 4/17	2:30 P.M.	Tues. 4/18	10:30 A.M.	Tues. 4/18	2:30 P.M.	Wed. 4/19	2:30 P.M.

Exploiting the New Films

How the recent pictures are being sold at the first run and pre-release date showings

BROADWAY RHYTHM

In his advertising campaign for "Broadway Rhythm" at Loew's, Richmond, Va., manager George Peters stressed the entertainment value of stage, screen and radio talent who appear in the film and underscored the technicolor process and music score.

Tieups were arranged with the Sunlight Laundry which inserted 5,000 special heralds in packages a week before opening carrying copy, "There's Rhythm in our Laundry—See Broadway," etc.; the People's Drug Stores which distributed 500 photos of Ginny Simms to first purchasers of a "Broadway Sundae"; General Food Stores which displayed 500 window cards with a star head as the center feature and window displays with six music shops. The music shop promotion also included insertion of heralds in all packages of record sales.

"Spot-dances" were arranged at the Tantilla Ballroom and Westwood Dinner Club with orchestra leaders contributing announcements and presenting guest tickets to winning couples.

Entertainers Plug Film At U. S. O. Center

Two "Broadway Rhythm" girls entertained at the U. S. O. Service Center at several afternoon dances and the Saturday Night dance, singing hit numbers from the picture.

A screening was held for drama critics at which local orchestra leaders and radio commentators were invited guests. 2,000 post cards were mailed to members of the Symphony Orchestra list calling attention to musical numbers in the attraction.

An illuminated 24-sheet cutout of the stars was planted in the lobby three weeks in advance, in addition to a special standee figure of Ginny Simms and two 40 by 60 easels.

An identification contest was staged by Harvey Hudson on his "Juke-Box" program over Station WRVA with listeners being awarded guest tickets for identifying stars from their records. Edith Lindeman, *Times Dispatch* drama editor, included personality sketches of the stars in the picture on her broadcast over WRNL. Paid spot announcements were used on WMBG the day before opening and on opening day.

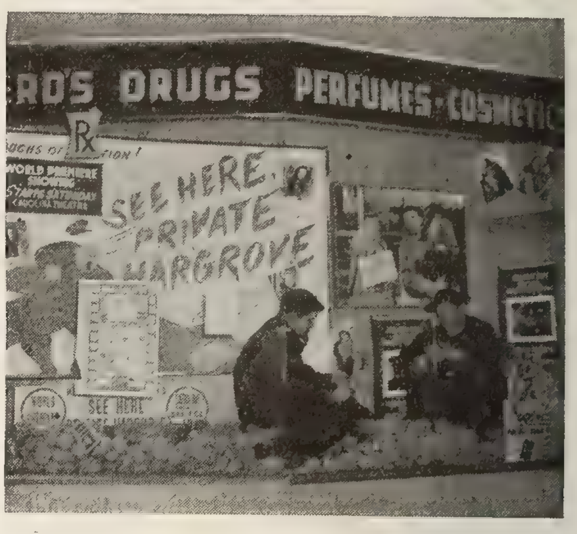
Newspaper breaks included Sunday art in the *Times Dispatch* and special stories and an art layout in the *News-Leader.*

St. Patrick's Day Promotion For Syracuse Premiere

To herald the Syracuse, N. Y., premiere of "Broadway Rhythm," Vaughn O'Neill, manager of Loew's State theatre, there, placed extra emphasis on the fact that the picture opened on St. Patrick's Day by distributing 5,000 cocktail serviettes to hotels, restaurants and bars which were imprinted in green and carried a mat slug on the attraction with theatre credits and playdates.

O'Neill pasted stickers on 200 juke boxes plugging Tommy Dorsey records and tie-in copy. 250 window streamers were also distributed by the Morris Agency which owns and services all juke boxes in the area.

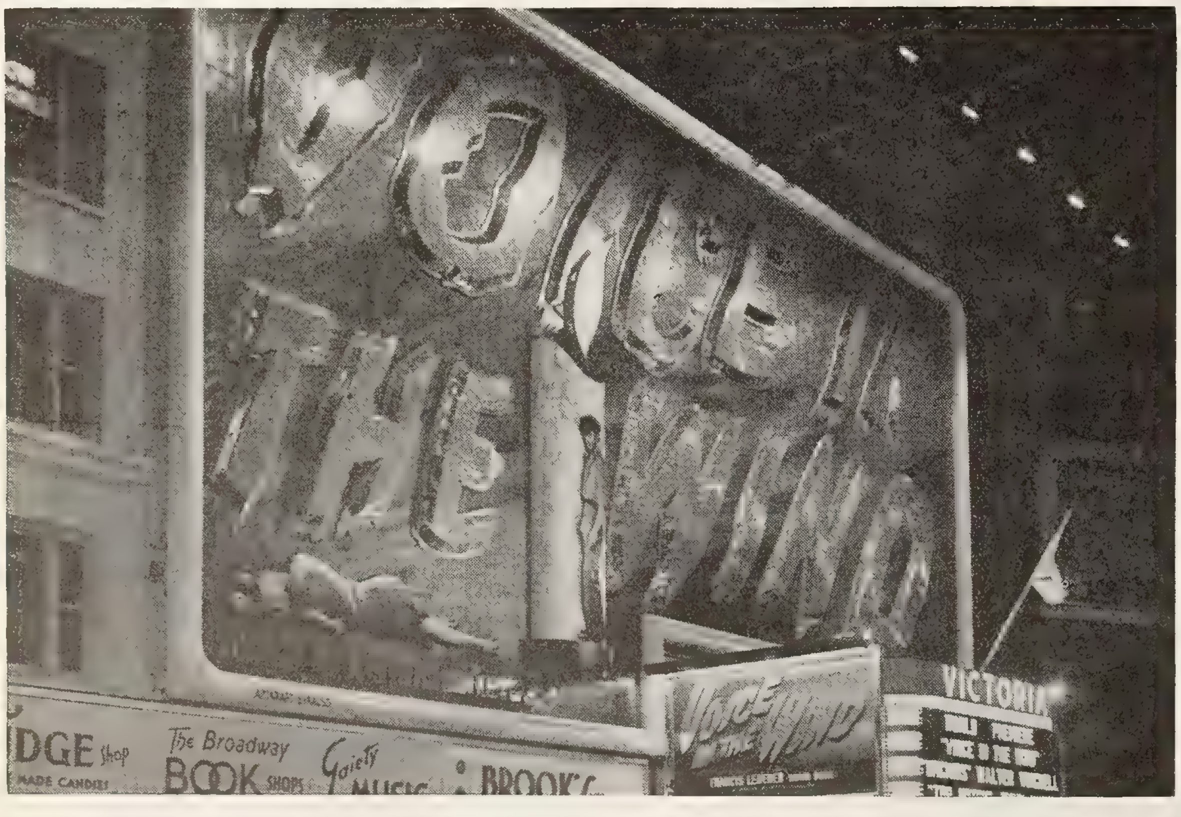
Two thousand doorknob hangers were distributed a week in advance and 1,000 table tents carrying proper credits were placed in hotels and restaurants around the town.



In conjunction with the world premiere of "See Here, Private Hargrove" at the Loew theatre, Charlotte, N. C., manager Jack Austin employed this potato peeling contest in the window of one of the city's most prominent drug stores.

Newspaper publicity included readers in the *Italian Gazette.* Station WOLF featured recordings of music from the picture on for 15 minutes daily with theatre mention.

Window displays were obtained in all leading music shops and 200 window cards were posted in prominent locations. O'Neill rounded out his campaign by promoting a co-op ad from Wilson's Store, which featured recordings of the stars who appear in the picture.



The Victoria theatre, New York, displays this illuminated outdoor sign for "Voice in the Wind" and is currently attracting plenty of attention from passersby.

COVER GIRL

Manager George Landers played host to about 300 theatrical, newspaper, and civic officials at the Avery Memorial preview of "Cover Girl" on March 9 in Hartford, Conn. He has made arrangements for further exploitation of this film which opened at E. M. Loew's theatre there on March 24.

Working with Columbia Pictures representative George Ettinger of New York and with the co-operation of the *Hartford Times,* Landers organized a local "Cover Girl" contest to discover the Cinderella model via submitted photographs and then a public appearance show.

The winner received a $50 war bond from E. M. Loew's theatre, a complete Spring ensemble from Sage Allen's department store in Hartford, and the opportunity to compete in the national "Cover Girl" contest which leads to a modeling contract with Harry Conover, a screen test with the film producer, an all-expense-paid trip to New York and an entertainment whirl, plus her portrait on the cover of *Cosmopolitan Magazine.* In this connection, the *Hartford Times* has given Landers good breaks, plus theatre mention and playdates, in featured stories concerning the careers and naming of famous Conover "Cover Girls."

JANE WITHERS

My Best Gal

with **JIMMY LYDON**

FRANK CRAVEN
FORTUNIO BONANOVA
FRANKLIN PANGBORN

ANTHONY MANN — Director

Screenplay by Olive Cooper — Earl Felton
Original Story by Richard Brooks

A Republic Picture

The Selling Approach

ON NEW PRODUCT

[The material below reflects press books now in preparation and represents the point of view of the distributors' exploiteers about the selling points and special merit of these pictures.]

UP IN ARMS (RKO Radio): Here is the type of entertainment people are really looking for. A fine cast, Dinah Shore's recordings and the Goldwyn girls lend themselves admirably to all forms of effective exploitation. The latter idea is perhaps the keynote of your campaign. Try to work up a Blind Date party, with newspaper and merchant cooperation, or a classified contest, offering passes to newspaper readers who identify names of the Goldwyn girls inserted in the classified ads. There are all the well known music tieups for radio (with guest tickets for listeners identifying correctly song hits from the picture), merchant and window tieups, and promotions for local bands to feature the song hits from the attraction, as well as juke box placards. For lobby promotion, make up a peep box, with photos of the Goldwyn girls, bannered: "See the Panorama of Pulchritude, etc." Use blowups of the girls on lobby entrance doors, with a cover banner inscribed: "On these doors are portrayed the glamorous, etc." Mount a six-sheet and cut it into about 30 pieces like a giant jigsaw puzzle and have an usher assemble it during peak hours. This stunt can also be used as a street ballyhoo at important intersections. If you can locate a wooden Indian around town, set it in the lobby with a card reading: "I am only a wooden Indian but I laughed out loud at Danny Kaye, etc." This can also be used for outside ballyhoo during picture's current run. Harms has published three of the song hits heard in the picture—"Now I Know", "All Out For Freedom" and "Tess's Torch Song". Distributor has provided some excellent mats for display ads and effective accessories.

NINE GIRLS (Columbia): This is a mystery with nine beautiful girls as murder suspects. Use plenty of photos of the stars for advance and current displays and advertising. There are many stills available which are suitable for fashion tieups with women's shops, cosmetics, etc. Try to work up a memory contest with the local news editor, offering guest tickets to readers who submit the largest lists of motion pictures with numerals in the titles, i.e., "One Night of Love", "Thirteen Steps", "Ten Nights in a Barroom", etc. Offer free admission to the first nine girls who are in line at the box office on opening morning of the picture. There is a special still which can be obtained, showing the nine stars of the picture photographed as a baseball team. This might be offered to your sports editor as a gag to illustrate the type of team that could be counted on to fill seats at a ball game. Try a peep box display in the lobby, captioned "Beware—the most dangerous girls in town are on the loose". Inside the peep box arrange photos of the stars, with a card reading: "Which one of these is the treacherous murderer?" See "Nine Girls", etc., etc.

McLennan Promotes Radio Station for Mention

Jack R. McLennan, manager of the Capitol theatre, in Brockville, Ont., for the past several weeks has effected a very good tieup with radio station CFBR. Each morning at 11, they have a half-hour women's program called "Your Airplane Hostess," on which the women are given the news of the day, shopping, rationing, etc. The woman conducting the program gives Jack a spot for his day's program at the cost of a single pass a day.

The program awards prizes for different things and in his case the announcer asks listeners what is playing at the Capitol, or a question in regard to the stars in the picture. The first person phoning in the correct answer gets the pass. McLennan reports the tiein showing good results and paying off satisfactorily.

Dillenback Still Turns Out Novelty Heralds

Art Dillenbeck at the Rialto theatre, in Bushnell, Ill., specializes in novelty tinted heralds to help publicize his attractions. A recent one for his date on "That Ain't Hay" was headed, "Be Patriotic. Save heat. Let us keep you warm. Here's all you have to do: Turn the damper down. Leave home. Arrive at Rialto theatre, see a swell movie. Leave Rialto, arrive home, hop into bed, turn off the alarm, turn on the heat. Heat saved 12 hours a day and, folks, 'That Ain't Hay'."

For "The Iron Major," Dil's herald bore copy at the top reading: "Remember. Pleasure and entertainment are not rationed, but are really necessary to your morale and health for our country's victory. If your gasoline ration is A, B, C or T, or if you walk to the theatre, you should "C" this program."

Teaser Campaign Accorded "Where Are Your Children"

To sell "Where Are Your Children" at the Elgin theatre, in Ottawa, Steve McManus launched a teaser campaign. A special screening was held for all agencies interested in juvenile delinquency, at which Judge Allan Fraser was host. The Lions Club bulletin called attention to the screening which was attended by judges, priests, school principals, probation officers, and others.

Recommends Ida Lupino as Academy Awards Winner

Taking as his angle the awarding of the N. Y. Film Critics award for the finest performance of an actress ("The Hard Way") for 1943, Frank Shaffer at the Dixie, in Staunton, Va., built his campaign around the fact that in "In Our Time," Miss Lupino had another great role and should be recommended for the Oscar in 1944.

To start his campaign off, Frank utilized a 40 by 60 display in his lobby, which featured a photo of Ida Lupino. Copy in this connection read: "We, the undersigned, hereby urge that the Academy Award Committee consider the work of Miss Lupino in Warner Bros. 'In Our Time' when awarding the Oscar for the best performance by an actress during 1944." The display was planted in the lobby three days in advance and during the run.

Tinted photos of Miss Lupino with merchant's ad on reverse side defraying cost was distributed to patrons at the theatre and by the merchant at his store. Heralds were also distributed and inserted in copies of the Sunday local paper.

Eagen Dresses Staff for "Under Two Flags"

A special outpost front was erected by William Eagen at the Princess, in Sioux City, Ia., for "Under Two Flags," with the main display cases covered with fronting painted with desert palms motif. The entire staff was dressed in native costumes during the run of the picture and the interior decorations consisted of Arabian archways on all aisles complete with striped veiling material with incense burning continuously.

Cards were posted on city ash cans throughout the business district, and coverage landed on both radio stations, one of which featured a "Name the Stars and Win a Pass" stunt.

Beautiful Child Contest Held for "Lost Angel"

In connection with "Lost Angel" at Loew's Valentine, in Toledo, Ted Teschner held a child photo contest, which proved highly successful. Bonds were awarded to the winner and runnersup. Details of the contest were run in the local dailies in addition to the Polish paper.

Another activity which landed newspaper breaks for Ted was the presentation of a permanent Loew's Valentine theatre trophy to the winners of a bowling tournament of the CIO Union. Art and stories were had on this.

Stickles Gives "Gang" Well Rounded Campaign

To usher in "The Gang's All Here" at Loew's Strand, in Waterbury, Conn., Mollie Stickles had 1,000 music wrappers imprinted and distributed by five of the city's leading music stores for the week of the engagement. A pictorial strip featuring Sheila Ryan and Tony DeMarco was planted in the *Daily News* and 200 die-cut flittered circles, each carrying copy, were strung under the marquee. Station WATR gave 15 minutes to Carmen Mirando and Benny Goodman recordings with theatre plugs and an Alice Faye coiffure ad was promoted from one of the leading beauty salons.

STEADILY IMPROVED

THE PREFERENCE of cameramen and directors of photography for Eastman Films has a sound basis. In the face of wartime pressures, the exceptional quality of these films has been not merely maintained but steadily improved. Eastman Kodak Company, Rochester, N. Y.

J. E. BRULATOUR, INC., *Distributors*
Fort Lee Chicago Hollywood

EASTMAN FILMS

Taylor Directs Campaign at Pole Patronage

Because "In Our Time" is laid in Poland and features characters of that nationality, Buffalo . . . because of its large population of Poles . . . was selected for the world premiere.

There are close to 200,000 Poles in the Niagara frontier area and a campaign was laid out that went after every Polish angle, when the picture was presented at Shea's Buffalo with details of the campaign handled by Charles B. Taylor, director of advertising and publicity.

The campaign was opened with a preview for the prominent Polish newspaper and radio folks as well as well-known citizens in official and private life. This preview brought an avalanche of favorable publicity and an editorial in the *Polish Everybody's Daily*. Among the publicity features used to promote the world premiere were an entire picture page devoted to the pictorial highlights of the production and for which special cuts were made. This was published in the tabloid edition of the paper which has a national circulation.

Newspaper Contest Landed In Polish Daily Paper

The *Polish Daily* featured publicity a week in advance and during the run of the picture, including a contest in which readers were asked to guess the names of the stars in scenes from various other features, as well as "In Our Time".

A splendid co-operative ad was promoted with the Jahraus-Braun company. This quarter page ad was used in the *News*, *Courier-Express* and *Polish Daily*.

A tie-up was made with the Kraft Cheese Company through which cards were used in all grocery stores in western New York, playing up "The Most Popular Meal IN OUR TIME is Kraft Dinner. Now on Sale here. . . . See "IN OUR TIME" starring Paul Henreid and Ida Lupino . . . at Shea's Buffalo.

Special 22x28 cards were prepared for 500 selected windows in the city and posters were used in Greyhound busses running into all parts of the area.

Twenty-five thousand napkins featuring the world premiere in a special art layout were used in the Kresge restaurant. Thousands of coasters . . . in circular blotter form . . . were used in night clubs and restaurants. Special signs were used in hotel lobbies and downtown store windows. The city was covered with 24-sheets. The radio was thoroughly covered with emphasis being placed on the Polish programs on all the stations. There were some splendid co-operative ads, one of the best being a beauty display used by E. W. Edwards & Co., using an art layout with proper theatre credits.

AWARDS CONTENDERS

The showmen and women listed below are those whose campaigns received during the last two weeks make them eligible for consideration for the First Quarter Quigley Awards.

ELMER ADAMS, JR.
Yucca, Midland, Tex.

GEORGE M. AURELIUS
Rialto, Tucson, Ariz.

LIGE BRIEN
Enright, Pittsburgh, Pa.

GERTRUDE BUNCHEZ
Century, Baltimore, Md.

LOUIS CHARNINSKY
Capitol, Dallas, Tex.

A. C. DETWILER
Manos, Latrobe, Pa.

SIDNEY DICKLER
Belmar, Pittsburgh, Pa.

D. M. DILLENBECK
Rialto, Bushnell, Ill.

WILLIAM EAGEN
Princess, Sioux City, Ia.

BILL ELDER
Loew's Midland, Kansas City

DICK FELDMAN
Keith, Syracuse, N. Y.

JACK FLEX
Keith, Syracuse, N. Y.

LEN FRIED
Paramount, Waterloo, Ia.

EARL HUBBARD
20th Century, Buffalo, N. Y.

MEL JOLLEY
Marks, Oshawa, Ont., Canada

E. J. KEARNEY
Paramount, Syracuse, N. Y.

JAMES KING
Keith's, Boston, Mass.

SIDNEY J. KLEPER
Bijou, New Haven, Conn.

FRANCIS LA BAR, JR.
Imperial, Asheville, N. C.

MEL LAWTON
HERMAN FLYNN
Prince Edward, Sydney, Australia

CLIFF LOTH
Uptown, New York City

ABE LUDACER
Loew's Park, Cleveland, O.

STEVE McMANUS
Elgin, Ottawa, Ont., Canada

LOUIS E. MAYER
Palace, Cleveland, O.

VAUGHN O'NEILL
State, Syracuse, N. Y.

FRED OESTREICHER
Ohio, Columbus, O.

GEORGE PETERS
Loew's, Richmond, Va.

CHARLES PINCUS
Utah, Salt Lake City, Utah

JIMMIE REDMOND
Rivoli, Falls City, Ia.

FRANK SHAFFER
Dixie, Staunton, Va.

BOYD SPARROW
Loew's, Indianapolis, Ind.

CHARLES B. TAYLOR
Shea's, Buffalo, N. Y.

JAY WILLIAMS
Liberty, Sharon, Pa.

GIRL CRAZY
GUARD SICILY
C.G. No 3677

Ed Fisher, publicity director for Loew's, in Cleveland, and manager Howard Burkhart arranged this attractive lobby display at the State, in conjunction with a Spar recruiting campaign. Exhibit occupied both sides of the spacious lobby and attracted unusual attention from patrons.

Miniature Bridge Display Aids "San Luis Rey"

Window displays, tie-ups and radio plugs were among the stunts arranged by Sam Gilman, Loew's Regent, Harrisburg, for "The Bridge of San Luis Rey".

Several days prior to the opening, newspaper feature stories backed by art of the stars were landed. The Wm. Penn Grill arranged an especially attractive window display consisting of a 9x2½ foot miniature bridge which spanned an 8-foot gold fish pond. Special 30x40 inch standees were used alongside giving full credit to the picture.

Announcement cards were placed on the bulletin boards in local defense plants. The public library arranged a display of the Pulitzer Prize winning novels in the main reading room with full credit to "The Bridge of San Luis Rey." Similar displays were set up in school libraries. Kresge's got out a "Bridge Sundae" featuring a star head of Lynn Bari. One-sheets were displayed in the Penn-Harris and the Harrisburger Hotels.

Laughter Keynote of Wilson's "Hi Diddle Diddle" Campaign

For his newspaper ads on "Hi Diddle Diddle" at the Regent, in Brockville, Ontario, H. F. Wilson ran a box directed at Victory Gardeners. The copy read: "When planting tomatoes, just put a few drops of whiskey in the hole. You'll raise a big crop of stewed tomatoes. But if it's laughter you're after, just come to the Regent theatre and see," etc., etc. Wilson also used slides on his screen to sell the date, running the first one upside down and then apologizing for it.

SHOWMEN PERSONALS

IN NEW POSTS: Morris Rosenthal, Majestic, Bridgeport, Conn., replaces Bob Russell, resigned, at the Poli theatre, New Haven. Harry Rose succeeds Rosenthal. Edward P. Devitt, RKO Marble Hill, Bronx, N. Y. Jake Sullivan, Allen Park, Allen Park, Detroit. Virgil Faulkner, Orpheum, Portland, Ore. Jerry Laswell, Liberty, Portland, Ore. Harry Unterfort, city manager, Schine's, Salisbury, Md. John Leahey, Studio, San Francisco. Don Barhydt, Strand, Gloucester, Mass. Evelyn Lilly, Village, Toronto. A. J. Reynolds, Uptown, San Antonio. Joseph Bergin, district manager, Warners' southern New Jersey territory. Walter Leach, Warners' State, Chester, Pa.

ASSISTANT MANAGERS: Vera Stoeber, RKO Coliseum, New York City.

IN THE SERVICE: Sam Fierstenberg, RKO Coliseum, New York City, now in Ireland. John Bidwell, Lincoln, Massillon, Ohio. Paul Montavon, Portsmouth, Ohio. Jay Wren, Adams-Paramount, Newark, N. J. Maurice Crew, Paramount, Waterloo, Ia.

HAPPY BIRTHDAY: William E. Cooper, Max S. Silverwatch, Howard S. Schuessler, F. H. Macomber, Donald J. Visger, G. B. Odlum, John S. MacNeill, T. C. Clement, Victor E. Hudson, Frank Shaffer, James R. Martin, Bernal S. Lewis, Robert Sullivan, Oliver B. Prickett, Loren S. Cooper, Jack Honannson, R. J. Freedman, Magan Kheta, Stanley D. Rothenberg, Joseph G. Polak, William M. Scruggs, Farol Horton, William H. Freeman, Milton A. Schosberg, Merle R. Blair, Walter C. Bowyer, Benedict A. Govan, Robert Ingham, J. T. Hughes, Ben Weshner, Jack E. Alger, Jack Purves, W. M. Allison, Walter Fleck, Frank S. Nugent, Wendell Richardson, J. V. Tamblingson, Maxwell Weinberg, Bob Goodfried, Harry M. Yudin, Bernard V. Samuels, Robert Battin, Sam Freedman.

By Staff Photographer

PVT. GUY HEVIA and Mrs. Hevia were recent visitors at the Round Table. Guy was formerly manager of the Seneca theatre, Salamanca, N. Y.

Hubbard Ties Local SeaBees To "Fighting SeaBees"

One of the highlights of Earl Hubbard's campaign on "Fighting SeaBees" at the Twentieth Century theatre, in Buffalo, was the human interest story which was planted in the *Courier-Express,* when he located two SeaBees home on furlough from Guadalcanal. The boys were guests of honor at a Bond luncheon at which they made brief speeches and gave a plug to the picture, along with playdates.

A special screening was held to which local civic dignitaries and Army and Navy officials were invited. All five radio stations were approached and they played "The Song of the SeaBees" at various intervals and also gave the picture credit. The local SeaBees were also interviewed over the radio and giant lobby setpieces were constructed for the occasion.

Radio Plugs Landed by Brien For "Lassie Come Home"

Radio coverage for "Lassie Come Home" was wide, according to Lige Brien of the Enright theatre in Pittsburgh. Two weeks ahead the campaign started over WWSW and the award of a collie to a lucky child was duly plugged. Numerous window displays were promoted, bookmarks were distributed to students at highschools two weeks in advance as were book jackets which were carried about by school girls. A six by 20 foot display was used in the lobby well in advance, plus a five foot cutout of Lassie, heralds were distributed house-to-house and the picture was plugged from the stage four times, week ahead of opening.

Identification Contest Launches "Lassie Come Home"

To usher in his date of "Lassie Come Home" at the Orpheum theatre, in Springfield, Ill., Mort Berman planted the identification contest suggested in the pressbook. In this connection a three-column mat of the dogs to be identified was used. One of the local book stores came through with an effective display, the theatre furnishing cards calling attention to playdates, etc.

For radio coverage, Mort planted a contest on WCBS on "Why I Like Dogs"; the station plugged the picture for five days in advance and gave six guest tickets each day to the winners of the essay contest. Tieups were also made with dog shops and kennels in the city for publicity on the date at the Orpheum.

Teaser Campaign Accorded "Where Are Your Children"

To sell "Where Are Your Children" at the Elgin theatre, in Ottawa, Steve McManus launched a teaser campaign. A special screening was held for all agencies interested in juvenile delinquency, at which Judge Allan Fraser was host. The Lions Club bulletin called attention to the screening which was attended by judges, priests, school principals, probation officers, and others prominent in the community.

Sinatra Singing Contest Promoted by Ackery

Apparently Frank Sinatra's popularity in Vancouver, B. C., is equally as great as it is here, judging by the response accorded Ivan Ackery Sinatra singing contest held recently at the Orpheum theatre in connection with "Higher and Higher." The Kelly Piano Company sponsored the contest and paid the entire expenses in connection therewith.

Try outs for radio additions were held in the theatre every morning and those selected had auditions nightly over CJOR a week in advance for the finals, which were held on the theatre stage. Abundant newspaper and radio coverage was accorded the contest with a full page break on the opening day. The cooperating merchant also came through with a co-op ad in connected with a contest which invited folks to write a letter on "Why I Like Frank Sinatra." Cash prizes were awarded here. Ackery further publicized the stunt by erecting an attractive setpiece in the lobby.

Visitors to the Round Table

Photo by Staff Photographer

Above, left, Frank Boucher, general manager for the K.-B. circuit, Washington, was in New York to look over the new product. Right, John Conhaim, manager of Warners' Regent, Pittsburgh, and his brother, Mel, in foreground, formerly of the Keeney, Elmira, N. Y. Mel has left for Hollywood and the Warner Studio where he will enter production.

PICTURE GROSSES

A statistical compilation and comparison of Box-Office Performance in first-run theatres

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Figures directly below picture title compare dollar gross with average gross and show relative percentage of all engagements tabulated.

Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending October 31, 1943.

SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.

JACK LONDON (UA)

Final Reports:

Total Gross Tabulated	$314,200
Comparative Average Gross	311,800
Over-all Performance	100.7%

BOSTON—Loew's State	123.0%
(DB) Is Everybody Happy? (Col.)	
BOSTON—Orpheum	76.1%
(DB) Is Everybody Happy? (Col.)	
BUFFALO—Buffalo	112.3%
(SA) Glen Gray and Casa Loma Orchestra	
CHICAGO—Apollo	122.8%
CINCINNATI—Palace	97.8%
CINCINNATI—RKO Shubert, MO 1st week	100.0%
DENVER—Paramount	80.6%
(DB) Moonlight in Vermont (Univ.)	
INDIANAPOLIS—Loew's	86.3%
(DB) Victory Through Air Power (UA)	
LOS ANGELES—Chinese	104.8%
LOS ANGELES—Loew's State	123.5%
LOS ANGELES—Uptown	100.0%
MILWAUKEE—Riverside	108.4%
(SA) Glen Gray and Casa Loma Orchestra	
MONTREAL—Orpheum, 1st week	100.0%
MONTREAL—Orpheum, 2nd week	85.0%
NEW YORK—Palace, 1st week	82.0%
NEW YORK—Palace, 2nd week	71.7%
PHILADELPHIA—Stanton, 1st week	137.2%
PHILADELPHIA—Stanton, 2nd week	136.1%
PHILADELPHIA—Stanton, 3rd week	90.4%
PHILADELPHIA—Keith's, MO, 1st week	86.2%
PITTSBURGH—Stanley	114.5%
(SA) Vaudeville	
SEATTLE—Liberty	140.0%
ST. LOUIS—Loew's State	74.0%
(DB) Hi Diddle Diddle (UA)	
TORONTO—Loew's	105.3%
(DB) The Man From Down Under (MGM)	

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THE SONG OF BERNADETTE (20th-Fox)

Intermediate Reports:

Total Gross Tabulated	$1,376,400
Comparative Average Gross	898,000
Over-all Performance	153.4%

BALTIMORE—New, 1st week AA	194.1%
BALTIMORE—New, 2nd week AA	194.1%
BALTIMORE—New, 3rd week AA	174.7%
BALTIMORE—New, 4th week AA	135.9%
BALTIMORE—New, 5th week AA	97.0%
BUFFALO—Great Lakes, 1st week AA	120.4%
BUFFALO—Great Lakes, 2nd week AA	126.5%
BUFFALO—Great Lakes, 3rd week AA	86.7%
CHICAGO—State Lake, 1st week AA	217.2%
CHICAGO—State Lake, 2nd week AA	165.5%
CHICAGO—State Lake, 3rd week AA	158.6%
CINCINNATI—RKO Capitol, 1st week AA	214.2%
CINCINNATI—RKO Capitol, 2nd week AA	196.4%
CINCINNATI—RKO Capitol, 3rd week	89.2%
CINCINNATI—RKO Capitol, 4th week	71.4%
DENVER—Denver AA	131.1%
DENVER—Esquire AA	100.0%
DENVER—Aladdin, MO, 1st week AA	178.5%
INDIANAPOLIS—Circle AA	152.5%
KANSAS CITY—Esquire AA	83.3%
KANSAS CITY—Uptown AA	68.0%
LOS ANGELES—Carthay Circle, 1st week AA	183.1%
LOS ANGELES—Carthay Circle, 2nd week AA	163.3%
LOS ANGELES—Carthay Circle, 3rd week AA	118.8%
LOS ANGELES—Carthay Circle, 4th week AA	120.7%
LOS ANGELES—Carthay Circle, 5th week AA	104.4%
LOS ANGELES—Carthay Circle, 6th week AA	100.0%
LOS ANGELES—Carthay Circle, 7th week AA	90.0%
LOS ANGELES—United Artist, 1st week AA	171.6%
LOS ANGELES—United Artist, 2nd week AA	153.6%
LOS ANGELES—United Artist, 3rd week AA	126.5%
LOS ANGELES—United Artist, 4th week AA	128.3%
LOS ANGELES—United Artist, 5th week AA	125.3%
LOS ANGELES—United Artist, 6th week AA	119.2%
LOS ANGELES—United Artist, 7th week AA	107.2%
LOS ANGELES—United Artist, 8th week AA	119.2%
LOS ANGELES—United Artist, 9th week AA	119.2%
LOS ANGELES—United Artist, 10th week AA	93.3%
MILWAUKEE—Palace AA	207.3%
NEW YORK—Rivoli, 1st week AA	213.8%
NEW YORK—Rivoli, 2nd week AA	184.2%
NEW YORK—Rivoli, 3rd week AA	154.5%
NEW YORK—Rivoli, 4th week AA	197.3%
NEW YORK—Rivoli, 5th week AA	174.3%
NEW YORK—Rivoli, 6th week AA	171.0%
NEW YORK—Rivoli, 7th week AA	167.7%
NEW YORK—Rivoli, 8th week AA	161.1%
PHILADELPHA—Aldine, 1st week AA	179.4%
PHILADELPHIA—Aldine, 2nd week AA	178.0%
PHILADELPHIA—Aldine, 3rd week AA	173.2%
PHILADELPHIA—Aldine, 4th week AA	165.7%
SAN FRANCISCO—Paramount, 1st week AA	197.9%
SAN FRANCISCO—Paramount, 2nd week AA	165.8%
ST. LOUIS—Ambassador, 1st week AA	119.5%
ST. LOUIS—Ambassador, 2nd week AA	100.6%

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TENDER COMRADE (RKO)

Intermediate Reports:

Total Gross Tabulated	$452,400
Comparative Average Gross	405,700
Over-all Performance	111.5%

BALTIMORE—Hippodrome, 1st week	102.8%
(SA) Vaudeville	
BALTIMORE—Hippodrome, 2nd week	100.0%
(SA) Vaudeville	
BUFFALO—20th-Century, 1st week	155.7%
(DB) Jive Junction (PRC)	
BUFFALO—20th-Century, 2nd week	110.6%
(DB) Melody Parade (Mono.)	
CINCINNATI—RKO Palace	95.2%
CINCINNATI—RKO Shubert, MO 1st week	101.8%
CINCINNATI—Keith's, MO, 2nd week	93.7%
(DB) The Battle of Tarawa (Univ.)	
KANSAS CITY—Orpheum, 1st week	126.8%
(DB) Rookies in Burma (RKO)	
KANSAS CITY—Orpheum, 2nd week	89.5%
(DB) Rookies in Burma (RKO)	
KANSAS CITY—Orpheum, 3rd week	74.6%
(DB) Rookies in Burma (RKO)	
LOS ANGELES—Hillstreet, 1st week	191.3%
(DB) The Falcon and the Coeds (RKO)	
LOS ANGELES—Hillstreet, 2nd week	117.2%
(DB) The Falcon and the Coeds (RKO)	
LOS ANGELES—Hillstreet, 3rd week	91.8%
(DB) The Falcon and the Coeds (RKO)	
LOS ANGELES—Pantages, 1st week	216.7%
(DB) The Falcon and the Coeds (RKO)	
LOS ANGELES—Pantages, 2nd week	108.3%
(DB) The Falcon and the Coeds (RKO)	
LOS ANGELES—Pantages, 3rd week	80.0%
(DB) The Falcon and the Coeds (RKO)	
OMAHA—Brandeis, 1st week	153.6%
(DB) Swing Out the Blues (Col.)	
OMAHA—Brandeis, 2nd week	116.0%
(DB) Swing Out the Blues (Col.)	
PITTSBURGH—Penn	87.1%
PROVIDENCE—RKO Albee, 1st week	144.5%
(DB) Rookies in Burma (RKO)	
PROVIDENCE—RKO Albee, 2nd week	89.8%
(DB) Rookies in Burma (RKO)	
PROVIDENCE—RKO Albee, 3rd week	74.2%
(DB) Rookies in Burma (RKO)	
SAN FRANCISCO—Golden Gate, 1st week	122.0%
(SA) Vaudeville	
SAN FRANCISCO—Golden Gate, 2nd week	102.0%
(SA) Vaudeville	
SAN FRANCISCO—Golden Gate, 3rd week	90.0%
(SA)Vaudeville	
TORONTO—Imperial	119.5%
WASHINGTON—RKO Keith's, 1st week	132.3%
WASHINGTON—RKO Keith's, 2nd week	70.0%

PASSAGE TO MARSEILLE (WB)

First Reports:

Total Gross Tabulated	$407,200
Comparative Average Gross	318,500
Over-all Performance	127.8%

BUFFALO—Buffalo	121.8%
LOS ANGELES—Warner's Downtown, 1st week	139.0%
LOS ANGELES—Warner's Downtown, 2nd week	126.2%
LOS ANGELES—Warner's Hollywood, 1st week	148.8%
LOS ANGELES—Warner's Hollywood, 2nd week	131.7%
LOS ANGELES—Warner's Wiltern, 1st week	136.8%
LOS ANGELES—Warner's Wiltern, 2nd week	122.2%
MILWAUKEE—Warner, 1st week	136.8%
(DB) My Best Gal (Rep.)	
MILWAUKEE—Warner, 2nd week	108.8%
(DB) My Best Gal (Rep.)	
NEW YORK—Hollywood, 1st week	217.7%
NEW YORK—Hollywood, 2nd week	129.8%
NEW YORK—Hollywood, 3rd week	109.7%
NEW YORK—Hollywood, 4th week	92.7%
NEW YORK—Hollywood, 5th week	82.6%
PHILADELPHIA—Mastbaum	156.4%
PITTSBURGH—Stanley	83.7%
PITTSBURGH—Warner, MO, 1st week	88.2%

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THE PURPLE HEART (20th-Fox)

First Reports:

Total Gross Tabulated	$427,700
Comparative Average Gross	397,700
Over-all Performance	91.7%

BUFFALO—Hippodrome, 1st week	152.5%
BUFFALO—Hippodrome, 2nd week	84.5%
CHICAGO—Roosevelt	142.1%
DENVER—Denver	113.6%
(DB) Weekend Pass (Univ.)	
DENVER—Esquire	113.3%
(DB) Weekend Pass (Univ.)	
INDIANAPOLIS	134.4%
(DB) My Best Gal (Rep.)	
KANSAS CITY—Esquire	90.9%
KANSAS CITY—Uptown	69.4%
LOS ANGELES—Carthay Circle	80.3%
LOS ANGELES—Chinese	80.6%
LOS ANGELES—Loew's State	139.0%
LOS ANGELES—Uptown	100.0%
MILWAUKEE—Wisconsin	100.6%
NEW YORK—Roxy, 1st week	114.1%
(SA) Count Basie's Orch., Carol Bruce, Zero Mostel	
NEW YORK—Roxy, 2nd week	90.4%
(SA) Count Basie's Orch., Carol Bruce, Zero Mostel	
PITTSBURGH—Harris, 1st week	138.6%
PITTSBURGH—Harris, 2nd week	74.2%
SAN FRANCISCO—Fox	125.0%
(DB) Rosie the Riveter (Rep.)	
TORONTO—Shea's	111.7%

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STANDING ROOM ONLY (Para.)

First Reports:

Total Gross Tabulated	$159,900
Comparative Average Gross	134,900
Over-all Performance	117.7%

CLEVELAND—Loew's State	110.5%
NEW YORK—Criterion, 1st week	175.4%
NEW YORK—Criterion, 2nd week	131.5%
NEW YORK—Criterion, 3rd week	100.8%
OMAHA—Paramount	90.6%
OMAHA—Omaha	138.3%
PITTSBURGH—Stanley	81.3%
WASHINGTON—Loew's Columbia	109.7%
(SA) Vaudeville	

Rank-Skouras Deal is Set

Approval of the production-distribution agreement negotiated between Spyros Skouras, president of Twentieth Century-Fox, and J. Arthur Rank, British film executive, by the board of directors of Gaumont-British, was expected this week. The board met in London Monday to discuss the deal. Similar action must be taken by directors of Twentieth Century-Fox and Loew's before the deal is consummated.

Among the features of the agreement, as indicated by Motion Picture Herald March 18, is the purchase by Mr. Rank of the 49 per cent voting shares held by the two American companies in Metropolis and Bradford Trust, holding company for Gaumont-British.

Included in the deal is a provision for the lending of Hollywood stars, directors and writers to the Rank production units for a program of films, half of which would be given worldwide distribution by 20th Century-Fox and half by Eagle-Lion Films, according to reports. Mr. Rank also has suggested that British stars and directors be given assignment in Hollywood.

Mr. Skouras predicted in London over the weekend that the agreement would be signed by the end of the week and described the negotiations with Mr. Rank as "progressing very favorably." He said he was confident that the terms of the deal would be approved by the directors of his company and of Loew's.

Trylon Arbitration Case Set No Precedent

The Arbitration Appeal Board's 90th decision, which last week broke established Metropolitan New York clearance custom to reduce the margin of the subsequent run Drake theatre over the Trylon in Forest Hills, Queens, from seven days to one has not set a precedent for clearance fights between theatres in the 600-seat subsequent bracket.

The New York tribunal of the American Arbitration Association reported that it had not received a single inquiry based on the decision nor had there been any demand for copies of the award.

Some distributors expressed concern following the decision lest it be the basis for a wave of unfounded arbitration actions. They pointed out that while the board had advised arbitrators to consider neighborhood competitive conditions more closely it had specifically noted that its action in the Trylon case was based on the unique situation prevailing between the two theatres. They are separated in distinct neighborhoods by a mile-and-one-half stretch of the Long Island Railroad without crossings.

The Gary Theatre Corporation has filed an appeal in the Chicago arbitration tribunal from the dismissal of its clearance complaint. Sol Malkin, attorney for the complaint, asked the Appeal Board to review the findings of arbitrator George E. Frazer. RKO, Twentieth Century-Fox, Federal Theatres Company, Balaban and Katz and the Warner circuit are involved.

LeSieur Awaiting Induction

Howard LeSieur, sales promotion and advertising production manager for United Artists in New York, this week passed his Army physical examination, and will be inducted shortly. He has been with the company 12 years. Previously, he was with Buchanan.

Minter Sets UA Deal

George Minter of Renown Pictures Corporation, London, has closed a deal with United Artists for Walter Wanger's "Eternally Yours," and the following Hal Roach productions: "Of Mice and Men," "Captain Caution," "Turnabout," "Elephants Never Forget," "Saps at Sea," "Road Show" and "The Housekeeper's Daughter."

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DON'T WAIT! SHIP WHEN READY
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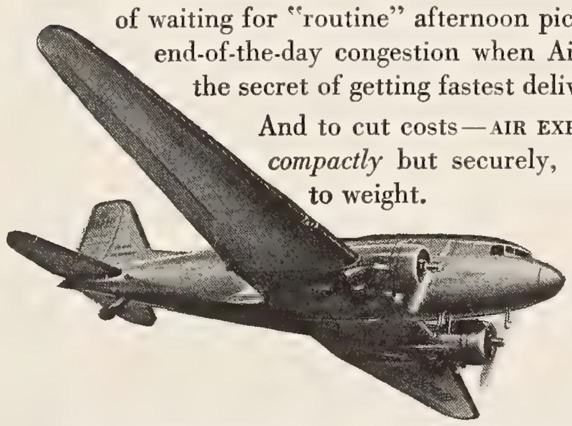
Any air express shipment that's packaged, labeled and ready to go ...should go! Don't let it sit! Call air express right away...instead of waiting for "routine" afternoon pick-ups. Your shipment thus avoids end-of-the-day congestion when Airline traffic is at its peak. That's the secret of getting fastest delivery! ship when ready!

And to cut costs—air express shipments should be *packed compactly* but securely, to obtain the best ratio of size to weight.



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THEATRES

WANTED THEATRE LOCATED IN OHIO. Approximately 500 seats. Give full particulars in first letter. ERNEST JOSEPH, c/o Station WJW, Cleveland 15, Ohio.

WANTED TO BUY OR LEASE THEATRE. PREfer Washington or Oregon. RAY PEACOCK, Fairbanks, Alaska.

FOR SALE COMMUNITY THEATRE—AIR-CONditioned, 600 seats, new 1940; $25,000 cash, balance mortgage. Fullest investigation. Principals only. MAURICE DONOVAN, 411 Frost Road, Waterbury, Conn.

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OPERATOR AND SERVICE MAN. ALL TYPES of equipment, 6 years' experience. 4F. Willing to travel. Seeks established position. State salary. BOX 1720, MOTION PICTURE HERALD.

EXCEPTIONAL ALL AROUND THEATRE MAN capable taking full charge of circuit or key theatres or any department; buying, booking, advertising, exploitation, maintenance and repairs, office supervision, public relations, etc. Military exempt, now free. Seeks permanent position. Can also make reasonable investment if opportune. BOX 1719, MOTION PICTURE HERALD.

OPERATOR HOUSE MANAGER, 3 YEARS' EXperience. Draft exempt. Good references. Accept only position in Chicago. BOX 1718, MOTION PICTURE HERALD.

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COMPLETELY REVISED 7TH EDITION OF Richardson's Bluebook of Projection with treatise on Television and complete Sound Trouble-Shooting Charts, as well as host of additional up-to-the-minute text on sound and projection equipment. Order Now! $7.25 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York (20).

CAMERON'S LATEST MAINTENANCE GUIDES Covering Sound Picture Equipment, 4 books to this set, all for $3.50; Projectionists Guide Servicing Sound, $8.50; Motion Picture Projection, $8.50. ABELES ADVERTISING SERVICE, 453 West 42nd St., New York 18.

MOTION PICTURE SOUND ENGINEERING—547 pages; illustrated; covers every practical method and process in present-day sound engineering. Leading engineers explain every detail of apparatus and its arrangement, with diagrams, tables, charts and graphs. This manual comes straight from the workshops of the studios in Hollywood. It is indispensable to everyone working with sound equipment. Price $6.50 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

NEW 567 PAGE BOOK ON AIR CONDITIONING, by Charles A. Fuller, authority on the subject. Available for theatre owners contemplating engineering changes. Book is cloth bound with index and charts and covers every branch of the industry as well as codes and ordinances regulating installation. Order now at $4.00 a copy postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York (20).

SOUND TROUBLE SHOOTING CHARTS. A handy tool in the booth. Gives the answers to all questions regarding trouble shooting on every type of sound equipment. $1.00 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York (20).

BOOKKEEPING SYSTEM

THEATRE MANAGEMENT RECORD AND TAX Register. This new accounting system is the finest book of its kind ever made available to an exhibitor. In addition to being complete in every respect, it is simple—so much so that it is not necessary to have had bookkeeping experience in order to keep an accurate, complete and an up-to-minute record of the business of your theatre. The introductory price is only $2.00 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York (20).

HELP WANTED

WANTED ASSISTANT HOUSE MANAGER. Permanent position with excellent future. State age, experience, references, salary expected and draft status. Reply to COLUMBIA AMUSEMENT COMPANY, Paducah, Ky.

WANTED INTELLIGENT, EXPERIENCED MOtion picture operator with personality and appearance suitable to be eventually promoted to house managership. Give full details in your letter, stating age, experience, references, salary expected and draft status. Reply to COLUMBIA AMUSEMENT COMPANY, Paducah, Ky.

WANTED—MOTION PICTURE OPERATOR with 16 or 35 mm. equipment. New Jersey. One-third interest on gross. Draft exempt. BOX 1716, MOTION PICTURE HERALD.

STUDIO EQUIPMENT

5000 WATT SUNSPOTS WITH TRIPOD STAND on casters, fresnel lens, cable, switch and bipost lamp, $165; Klieglight 2000 watt beam projectors, $66; Mitchell camera motors, $49.50; RCA 16mm. single system sound recording cameras, with 3 lenses, $625; with one lens, $395; 35/16mm. reduction printers, sound, $395; picture, $625. Send for bulletin. S. O. S. CINEMA SUPPLY CORP., New York 18.

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BINGO CARDS, DIE CUT, 1 TO 100 OR 1 TO 75, $2.25 per thousand, $20.00 for 10,000. S. KLOUS, care of MOTION PICTURE HERALD.

NEW EQUIPMENT

EMERGENCY LIGHTING PLANTS COMPLETE with battery, $79.50; Simplex E7 intermittent movement, $85; crystal beaded sound screens, 39½c sq. ft.; Flextone washable, 30½c; changeable letter admission signs with 50 characters, $6.45; rear shutters for Simplex, $77.50; rechargeable flashlight batteries, $2.20; rectifier bulbs, 15 ampere Gordos, $6.95; Spring bulletin ready. S. O. S. CINEMA SUPPLY CORP., New York 18.

USED EQUIPMENT

REBUILT, RENICKELED POWERS MECHANisms, all new parts, $135; Ashcraft E suprex lamphouse, $225; Simplex single bearing intermittents, $9.95; Simplex SI latest type mechanisms, $475; Simplex SP 2000' sound projectors, $325; 20/40 arc generators, $57.50, Spring bargain bulletin ready—get yours. S. O. S. CINEMA SUPPLY CORP., New York 18.

SALE TWO POPCORN MACHINES. A1 CONDItion. CECIL R. ATKINSON, Star Theatre, Star City, Ark.

192 AMERICAN HEAVY 7 PLY VENEER BACKS, 5 ply seats, rebuilt, $4.50; 500 Heywood-Wakefield, heavy 5 ply back and seat chairs, reconditioned, $4.50; 607 Heywood late model metal plated, red velour new fully upholstered backs, new upholstered leatherette spring edge cushions, aisle lights, beautiful design, rebuilt, $9.50. Wire for list. S. O. S. CINEMA SUPPLY CORP., New York 18.

SIGN PAINTING

SIGN PAINTING. EASY WAY TO PAINT signs. Use letter patterns. Avoid sloppy work, wasted time. No experience needed for expert work. Free sample. JOHN RAHN, 1329 Central Ave., Chicago, 51.

TRAINING SCHOOLS

THEATRE EMPLOYEES: TRAIN FOR BETTER position. Learn modern theatre management and advertising. Big opportunities for trained men. Established since 1927. Write now for free catalog. THEATRE MANAGERS SCHOOL, Elmira, New York.

"Dr. Christian" Producers File Suit Against RKO

A suit was filed by Stephens-Lang Productions, Inc., producers of a series of six "Dr. Christian" films, against RKO, Radio Pictures, Inc., last week in New York District Federal Court. The action seeks $506,702 damages for alleged breach of a distribution contract.

According to the complaint, RKO is alleged to have breached a distribution contract entered into April 18, 1939, under which the plaintiff agreed to produce the six films at a minimum cost of $100,000 each for delivery to RKO for distribution throughout the world.

RKO is alleged to have acted in bad faith and for its own benefit when it granted cancellations to exhibitors of the first three films, "Dr. Christian," "Courageous Dr. Christian," and "Dr. Christian Meets the Women," on condition that the exhibitors substitute other RKO films, by cancellations and unenforced exhibitors obligations under the 100 per cent contract, and by RKO's failure to perform its obligations under selective contracts and cancelling contracts on condition that exhibitors enter contracts for a succeeding season's product.

Vincent To Head New Film Charity Fund

Walter W. Vincent of the Wilmer and Vincent circuit has been elected president of the new Motion Picture Charity Fund, which recently received a New York State charter. Other officers chosen were Clinton Combes of the Paramount legal department, named secretary, and Edmund C. Grainger, president of the Feiber and Shea circuit, treasurer. Among the directors named are Mr. Vincent, Mr. Grainger, S. H. Fabian, Charles C. Moskowitz, Leslie Thompson, A. H. Blank, John Harris and Joseph Bernhard. The organization is formed to look after charities within the industry not already covered by existing groups. Administration of the Will Rogers Memorial at Saranac Lake will be one of its many functions. The first official meeting of the board was held last Friday in the Paramount Building, New York.

Honor Theatre Managers

Three testimonial parties were held in the New Haven area this week for theatre men. Robert Russell, retiring after 25 years with the Poli circuit, was feted at a dinner party at the Hotel San Remo, last Monday. Sidney Kleper, Bijou manager, leaving for Army service, was guest at a backstage party at the Bijou, Wednesday, and Morris Rosenthal, who has been transferred after 20 years at the Majestic, Bridgeport, to fill the Poli, New Haven, manager's post, was honored at a farewell party at the Barnum Hotel, Saturday.

Macgowan Plans Film Unit

Kenneth Macgowan, producer for Twentieth Century-Fox, was expected to start independent production with expiration of his current contract April 1. Mr. Macgowan, who joined 20th Century-Fox at the time of the 1935 merger, left the studio April 1, 1941, to take charge of film production for the Coordinator of Inter-American Affairs. He was granted a leave from CIAA in September, 1942, to complete his contract with the company.

Set MGM Trade Shows

MGM will hold national trade showings of "Two Girls and a Sailor" and "Three Men in White" April 24, and "Gaslight," April 28. This will complete the trade screenings of the company's seventh group, "Andy Hardy's Blonde Trouble" and "Meet the People" having been set for April 3 in all key cities.

Hazel Bruce Is Drama Critic

Hazel Bruce, short story writer, is the new dramatic critic of the San Francisco *Chronicle*. Her assistant will be Richard Liles.

MOTION PICTURE HERALD

Better Theatres

EQUIPMENT · FURNISHINGS · DESIGN

What We Know We'll Have for Post-War Projection

•

Arranging Your Seating for Safety and Comfort

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Provide for the Power Equipment in the Plan

PHYSICAL OPERATION · MAINTENANCE

APRIL 1, 1944

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THEATRE SUPPLY DEALER

BUY MORE WAR BONDS

4 Ways He Can Serve You!

He will:

1. Help keep your present equipment running.

2. Supply you with hard-to-get replacement parts.

3. Endeavor to get NEW equipment for you, if you qualify under WPB Order L-325.

4. Sign you up for preferred post-war delivery of new equipment on the RCA Purchase Priority Plan.

Backing your RCA Theatre Supply Dealer is all that RCA stands for—in research, engineering, service and integrity. He will prove to you that it pays to "go RCA all the way." Make it your business to know him better. Radio Corporation of America, Theatre Equipment Section, Camden, N. J.

RADIO CORPORATION OF AMERICA

RCA VICTOR DIVISION · CAMDEN, N. J.

LEADS THE WAY ... IN RADIO ... TELEVISION ... TUBES ... PHONOGRAPHS ... RECORDS ... ELECTRONICS

An Ear to the Ground... An Eye On the Future

Right now Ilex is devoted exclusively to production of precision optical equipment for our Armed Forces. But there's a day of Victory coming...a day when the knowledge learned from wartime research and production will be devoted to precision optical equipment.

Accordingly, we are keeping an ear to the ground and an eye on the future in order that we may more intelligently apply this knowledge. For we, like other progressive manufacturers, are designing equipment for the new era which will follow Victory. In the meantime, let us do all we can to speed the day of Victory. Invest in U. S. War Bonds now for better days ahead.

Ilex Optical Co., Rochester, New York

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OPTICAL INSTRUMENTS

BUY WAR BONDS

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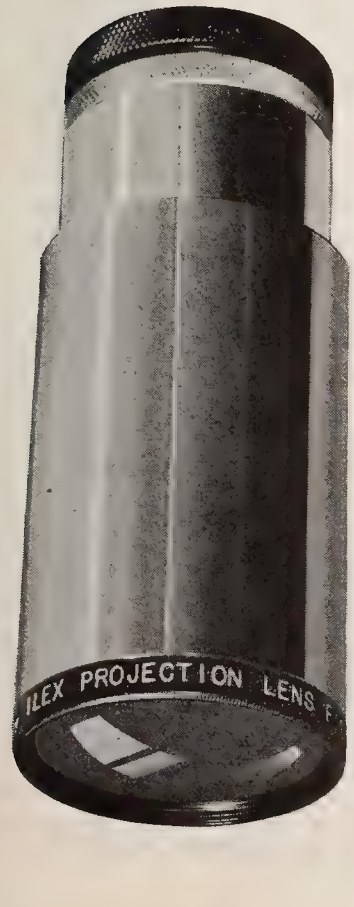

TODAY'S SKILL...

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Micrometer tolerances—perfect balance—true bearings and exact dimensions—It takes precision manufacture to fabricate fine usAIRco equipment.

We are making deliveries for essential civilian use and of course, direct to our government. Your inquiry as to present or future delivery will receive our prompt attention.

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BLOWERS • COILS • COOLING • SYSTEMS • EXHAUSTERS • FANS • HEATERS • WASHERS • WHEELS

Said 'n' Done

STATEMENTS AND REPORTS ABOUT THEATRE EQUIPMENT, MATERIALS AND SERVICES AND THOSE WHO SELL THEM

Department for Drive-in Service

A SPECIAL department for the servicing of drive-in theatres has been established by National Theatre Supply, according to an announcement by W. E. Green, president. L. H. Walters, manager of the NTS Cleveland branch, has been placed in charge. The action was taken, it is stated, in anticipation of expansion of business from drive-in theatres after the war.

L. H. WALTERS

Mr. Walters, known familiarly as Lou, has been in the theatre equipment business 34 years. Joining NTS in 1926, he was sales representative in Illinois and Kentucky before being appointed head of the Cleveland branch in 1935. Since development of the drive-in theatre some ten years ago, he has made the projection facilities peculiar to this type of exhibition a special interest and has supervised installation in various parts of the country. The announcement states that he will be available as a consultant to exhibitors contemplating the construction of the automobile "theatres."

•

Joe Cifre, Boston theatre supply dealer, has been appointed exclusive dealer in the New England territory for Motiograph projection and sound equipment. For many years head of his own supply company (Joe Cifre, Inc.), he has been associated with motion pictures in New England since the early days of the art, and his connection with projection and sound pictures are those of the pioneer—he projected "The Great Train Robbery" in his father's theatre in Boston, and in 1912 he was road manager for Camerophone Talking Pictures.

•

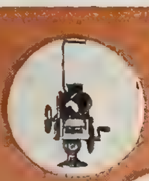
Projection Limitations Remain

Exhibitors are warned not to regard the recent WPB order permitting sale of projection and sound equipment to civilian theatres in certain instances, as guaranteeing availability of such equipment. A statement issued by Homer B. Snook, manager of theatre equipment sales of RCA, says:

> "It appears that many exhibitors may have the impression that they have only to meet the conditions of eligibility set forth in the order to be assured of delivery. On the contrary, the availability of equipment is restricted also

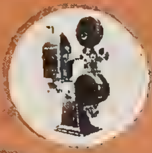
Blood Lines Tell

Since 1896, here at Motiograph, has been witnessed the production of a series of models of projectors which bear witness that blood lines tell.



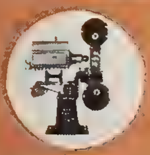
Sired by the first practical motion picture projector, each succeeding model has outdone the preceding examples of sound design, brilliant engineering, and exacting craftsmanship.

Year after year the Motiograph thoroughbreds have been the favorites with those who lay their money smartly. Each entry has won—way out in front.



Motiographs always lead the field—always finish strong after the most gruelling runs. Dependability and endurance have paid off consistently.

Trace the lineage of the many Motiographs still running after years of carefree operation and you'll find that the finest projectors and the latest developments are always first with this famous name.



When sound came in Motiograph had it. Today Mirrophonic Sound, like Motiograph Projectors, is a favorite. Prior to Pearl Harbor, plans were being made for a brand-new projector and sound system.

This new Motiograph Projector and Motiograph-Mirrophonic Sound System had to be even better than the famous Model K Projector and associated sound systems. Here was a challenge.

But new records are about to be set. As soon as the war efforts are finished, a youngster which promises to put all its forebears in pasture will be out there at starting time.

MOTIOGRAPH
"Since 1896"
4431 W. Lake Street, Chicago 24, Illinois
Tip: LAY YOUR MONEY ON WAR BONDS TO WIN!

FIRE BELOW DECKS!

so the Navy uses Naugahyde

More combat ships are lost through fires than through any other cause. Fires below decks are sometimes impossible to control because of smoke and fumes caused by burning berth covers and bedding.

In 1941, we helped the Navy Bureau of Supplies and Accounts develop berth covers that are flame-resistant as well as abrasion-resistant. Later they were improved to resist oil, grease, salt water and perspiration. Today, these berth covers are standard on combat vessels of the Navy.

Naugahyde, which meets Navy specifications, you know in flameproof upholstery for truck seats, airplane seats, theatre seats, restaurant and home upholstery. Prior to Pearl Harbor, developments were started to improve Naugahyde through the use of plastic coatings. War has increased our ability to coat not only cotton, but rayon, nylon, glass and other fabrics, using plastics or synthetic rubber coating.

Today, many new developments are coming from our laboratories that will mean better Naugahyde Upholstery after the war. Then, you will want to remember Naugahyde—the upholstery that resists wear, looks smart, costs little.

U.S. NAUGAHYDE*

*Reg. U.S. Pat. Off. UPHOLSTERY

Serving through Science

United States Rubber Company

1230 Sixth Avenue • Rockefeller Center • New York 20, N. Y.

by WPB limitations on the number of equipments which manufacturers may produce and deliver for civilian use.

"RCA has thus far been able to meet the replacement needs of quite a number of theatres under terms of the WPB order, but the number of eligible purchasers greatly exceeds the quota of equipments which we are permitted to supply.

"Procedure under the order calls for submission to WPB of pertinent information concerning each order or application placed with the company or its dealers. The order may be entered and delivery made only after approval is received from Washington, and then only if the equipment covered falls within the company's civilian quota."

●

The special display of box office and lobby supplies conducted by National Theatre Supply during March will be continued throughout April, the company announces. Items featured at all of the branches include Goldberg speaking tubes, lobby posts, rope and accessories, tickets, box office report forms and ledgers, Jellitac white paste, standee tape, lamps and thumb tacks.

●

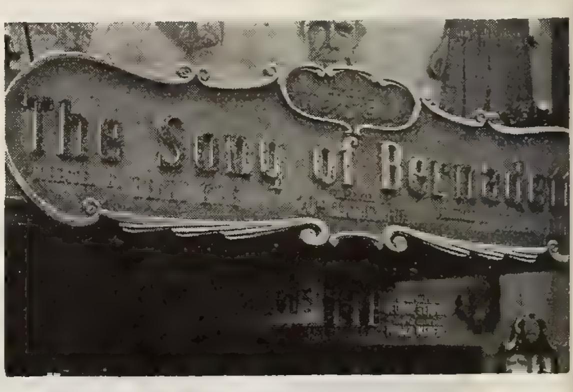
Instant-Starting F-Lamp

Development of an instant-starting 40-watt white Mazda fluorescent lamp has been announced by General Electric and Westinghouse. It has the same rated life when operated with instant starting ballasts as that of the present 40-watt fluorescent lamp, which is started by means of the conventional switch, and subsequently by "preheating."

Limited quantities of the lamp will be available May 1, but none for civilian use. Price of the lamp will be the same as that of the standard 40-watt G-E Mazda F-lamp. It will bear special marking to permit easy identification.

●

Recent changes are reported in activities of RCA Photophone engineers. Robert C. Gold, formerly assigned to Iowa, and for the past eight months servicing electronic equipment in North Africa, has returned to company headquarters in Camden, N. J. Allan B. Chapman, for many years servicing theatres in Texas, has gone to Europe to service Navy installations. E. D. Van Dyne, formerly of the Minneapolis district, has been appointed a group leader on electronic installations for the Navy.



Section of one of the decorative signs erected on the marquee of the Rivoli theatre in New York for the showing of "The Song of Bernadette." Each side of the marquee carries the same style of sign, with letters faced with Flexglass.

TWO QUOTES* TO REMEMBER!

"Today...only copper remains in the scarcity group."

"And copper is...second only to steel in usage!"

*(The Iron Age: Jan. 6, 1944. p. 74)

TODAY, "usage" refers primarily to war usage, and "scarcity" is a word of challenge to every American!

That's why we remind you again to save the copper that drops from your Victory and "Orotip" Carbons to the bottom of your lamp housings . . . and to strip off the copper that is left on the stubs you remove from their holders.

Then turn it all in to your distributor, or to your local salvage headquarters, so that it can be put back into war-essential products.

For additional economy of copper, and carbons too, a bulletin describing completely the operation of the Victory High Intensity Carbons . . . "National," "Suprex," and "Orotip,". . . has been in general distribution. If you have not received your copy, write today. National Carbon Company, Inc., Cleveland 1, Ohio, Dept. 5D.

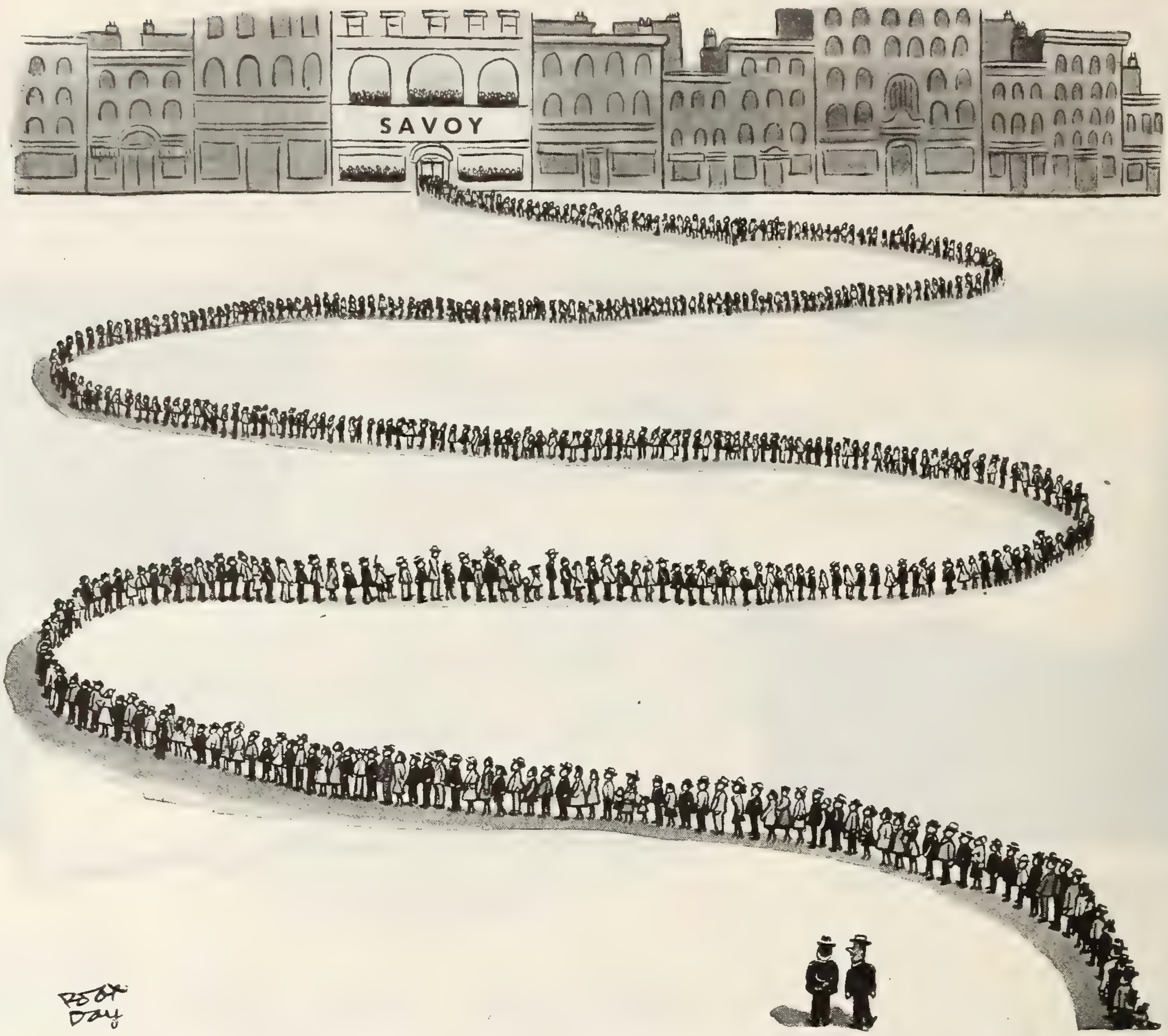
The words "National," "Suprex," and "Orotip" are registered trade-marks of National Carbon Company, Inc.

BUY UNITED STATES WAR BONDS

NATIONAL CARBON COMPANY, INC.

Unit of Union Carbide and Carbon Corporation

CARBON PRODUCTS DIVISION, Cleveland 1, Ohio UCC New York, Pittsburgh, Chicago, San Francisco



"Now that they've put in Air Conditioning you have to stand in line to get in."

In recent years, department stores, apparel shops, hotels, restaurants and theaters with air conditioning installations have been—by far—the most popular. Indeed, the public's willingness to go out of its way to patronize air conditioned establishments has been clearly shown.

This trend towards air conditioning rates serious consideration in *your* plans for the future. Of course, you'll have to wait awhile to enjoy the added customer good will and operating efficiency resulting from air conditioning. But, it's not too soon to start *planning* your postwar installation.

How far advanced, and how much more economical, the G-E air conditioning systems of postwar may be, cannot be detailed as yet. But this much is clear: out of G-E's wartime experience will come finer air conditioning equipment . . . more compact, efficient and flexible . . . by which temperature and humidity will be accurately controlled and correctly balanced.

For your *free* copy of G-E book, "Air Conditioning for Business," write, *General Electric Company, Air Conditioning and Commercial Refrigeration Divisions, Section 4574, Bloomfield, New Jersey.*

☆ BUY WAR BONDS ☆

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Hear the General Electric Radio Programs: The "G-E ALL-GIRL ORCHESTRA", Sundays, 10 P. M., EWT, NBC ... "THE WORLD TODAY" News, Every Weekday 6:45 P. M., EWT, CBS

Better Theatres
Published in every fourth issue of Motion Picture Herald
GEORGE SCHUTZ, Editor RAY GALLO, Advertising Manager

Post-War Growth of Drive-In's

DRIVE-IN THEATRES, those curious hybrids of the Machine Age, are expected to increase substantially at the war's end. There are observers of motion picture affairs who predict that they will multiply rapidly and many times—even that the amount of their construction will be greater than that of genuine motion picture theatres.

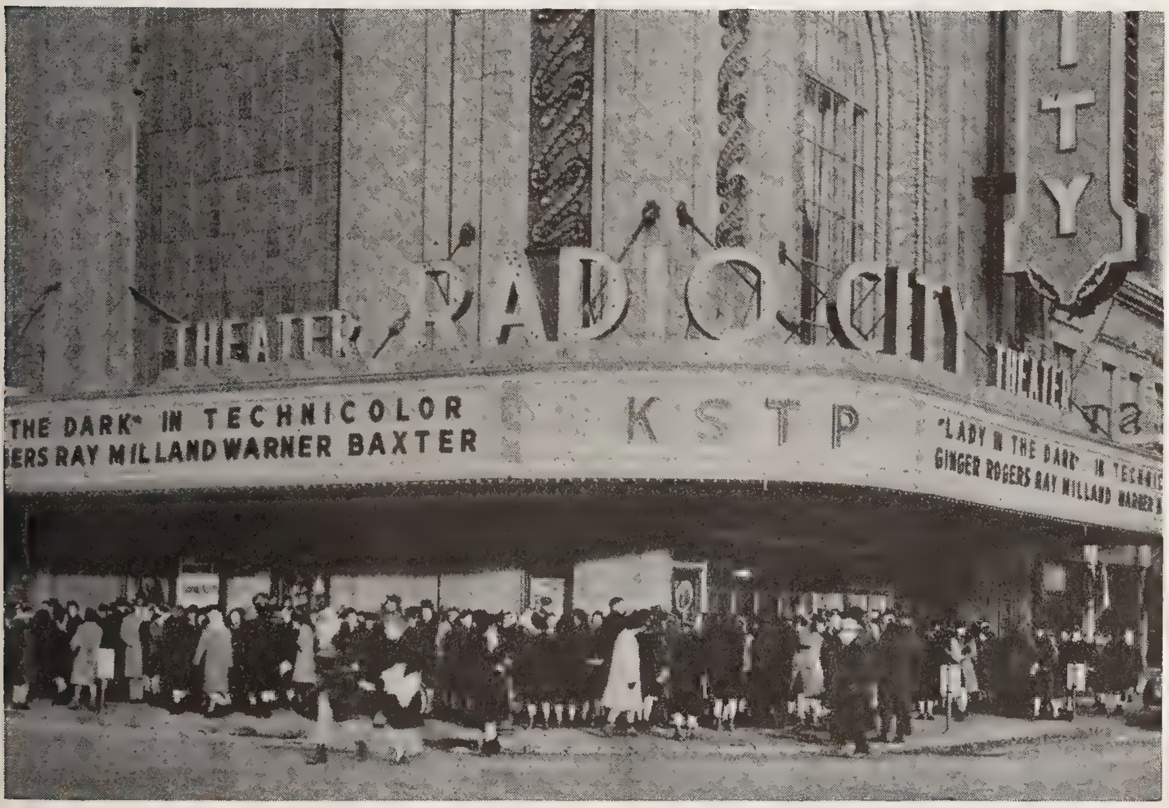
The reason for this prediction appears to be complex and obscure. Only a few over a hundred were built during the nine years between their introduction and the war. Why should this number be expected to double, triple in a year or two after the war? Groping for a reason, one can think of a number of possible post-war conditions that could encourage appreciable growth, such as—

1. The joy of being released from gasoline rationing.
2. The availability of all-beef hot dogs.
3. Resumption of normal restrictions upon the amorous impulses of youth.
4. Need for fresh air after years of propaganda.

There are probably several more possibilities pertinent to the inquiry, but these are enough to indicate that the prediction is not altogether without tangible and, one may add, practical grounds.

The first drive-in theatre was constructed in 1933, near Camden, N. J., and these pages took notice of it as a novel enterprise impinging slightly upon the interests of the motion picture. We rather expected that in a few years there would be at least one such "theatre" outside every sizeable city in the country. The idea did catch on in certain areas; but it was years before even New York and Chicago acquired one drive-in, and the total number of the things remained too small to represent a threat to regular motion picture exhibition and its mounting standards.

If the drive-in succeeded—and succeeding, grew substantially—because its presentation of motion picture dramatic productions had become acceptable, then the effort of the industry to advance its art and raise standards of exhibition would be demonstrated to have been rather superfluous. But repeated inquiry through the decade of its scattered existence has failed to establish a very close connection between its success and the performance. The drive-in will grow, some—but as a social phenomenon reflecting the average American's inability to decide which he likes better, the movies or automobile riding. A drive-in theatre permits him, at one and the same time, to get a little of each.


THEATER
RADIO CITY
THEATER
TY
THE DARK" IN TECHNICOLOR
ERS RAY MILLAND WARNER BAXTER
KSTP
"LADY IN THE DARK" IN TECHNI
GINGER ROGERS RAY MILLAND WARNER

Theatre-Radio Studio—the former Minnesota theatre in Minneapolis as it was reopened in March as a Northwest "Radio City," with studios of Station KSTP built into the mezzanine. The unique dual enterprise again places this mammoth theatre at the head of the Minnesota Amusement Company circuit.

IN MARCH, television had a relatively lively month, with the telephone company announcing between six and seven thousand miles of coaxial cable to be laid throughout the United States during the next five or six years. . . . Scophony Corporation of America reporting the consideration of the use of a super-brilliant carbon arc for projection of the televized image before large audiences . . . and an authoritative attempt under the auspices of the Atlantic Section of the Society of Motion Picture Engineers, to determine the advantages, one over the other, of television broadcasts from film and from "live pickup." Willis Cooper of NBC, a former motion picture director, submitted the merits of pickup from film; Worthington C. Miner of CBS, spoke for the live action method.

●

In discussions of television there is commonly much confusion because of failure to define just what function of television is being referred to. Is it broadcasting of "spontaneous" news, such as major accidents? . . . televising of staged news events, such as a World Series, a championship boxing match, or a national convention? . . . regular vaudeville and regular dramatic programs like the radio's "soap operas" for home consumption? . . . special dramatic presentations of the length and character of a motion picture feature, for broadcasting to homes or public assemblies? And regardless of initial requirements, it seems certain that the television business will want to make some of its program material available for rebroadcasting, which may be often advised for areas remote from principal broadcasting centers, or in a time division that clocks the event or special program during working or sleeping hours.

●

One occasionally hears the question: With news televised, what will become of the newsreel? . . . Conceivably the newsreel will be a better instrument of reporting. Television would enable the newsreel producers to make prints at various points; an event in one section of the country could be shown in principal cities on the day of the event by filming the televised action.

●

And to expect television to supplant the film as a means of dramatic entertainment in theatres seems to this observer altogether illogical. Nobody knows what television is going to do; but at this point it is difficult to see how television could produce a play comparable to the art of the film without making a motion picture production first; and if you have the play on film, why transmit it through the air instead of using the far more controllable method of mechanical projection in the theatre? Televising the film would have to be much cheaper than the multiple print-projection method to warrant the change. —G. S.

What We Know We'll Have For Better Projection After the War

By CHARLES E. SHULTZ

I AM OFTEN asked by exhibitors and projectionists for my opinion of the "marvels" of engineering that may be expected to be a part of post-war projection equipment. The tone of these inquiries clearly indicate the breath-taking scientific advances that are sincerely anticipated by the questioners.

I am afraid that my personal opinions on this subject will throw a bit of cold water on this general feeling of over-enthusiasm, but it would be rather foolish for me to take this opportunity to make a prediction of the future for two very good reasons: first, everyone has his own pet conception of the post-war future; and second, I gave my crystal ball to the scrap drive.

Without that crystal ball I can't look into the future any more accurately than you can, and I believe that it will be far safer for all of us to stop trying to guess the characteristics of the future and base our outlook on definite milestones of the past and the present which will most certainly fit into the pattern of things to come.

Wouldn't it be pretty good common sense to reflect for a moment on the important pre-war developments that have as yet not found use in the majority of our theatres because the war suddenly stopped their distribution for theatrical consumption?

More specifically, I refer to six vitally important pre-war improvements which came into being just prior to our entry into the war and which have proven their value beyond the shadow of a doubt. Here the are:

1. *Modern improved projection mechanisms of heavy duty design.*
2. *Compound double shutters.*
3. *Large well-balanced projector bases.*
4. *High-speed lenses with treated surfaces.*
5. *Improved high-efficiency projector carbons.*
6. *Improved types of screens.*

In my estimation these important developments are quite definitely here to stay and they will be a part of every *good* installation of the post-war period!

It is really surprising how few theatres recognized the vast improvement in projection that could be obtained from these six important developments when the war terminated their distribution for theatrical use.

Whatever new advances (and there certainly will be some) emerge from the research laboratories of the equipment manufacturers in the post-war period, I feel certain that this half-dozen pre-war improvements will be a part of the scheme of things.

PRODUCT AVAILABILITY

While all manufacturers of projection equipment have turned their facilities toward the production of war goods, many have found that their most useful service could be performed by supplying projection equipment of the type in which they individually speecialized, to the various branches of our armed services for the education and recreation of our fighting men and women. In such cases, part of their manufacturing facilities remained unchanged despite the fact that their total output was delivered to Uncle Sam.

Many manufacturers have expanded their capacities and added new war products to their lines, but the important fact remains that they are still producing in the field of projection equipment. It is logical to assume, therefore, that when they again turn their total output into channels supplying the *theatrical* requirements of the world, no extended period of re-conversion to peacetime production will be required.

If we draw conclusions from this sequence of events and facts, we may assume with reasonable safety that the six improvements listed above will form a part of the first theatrical equipment available in the immediate post-war period.

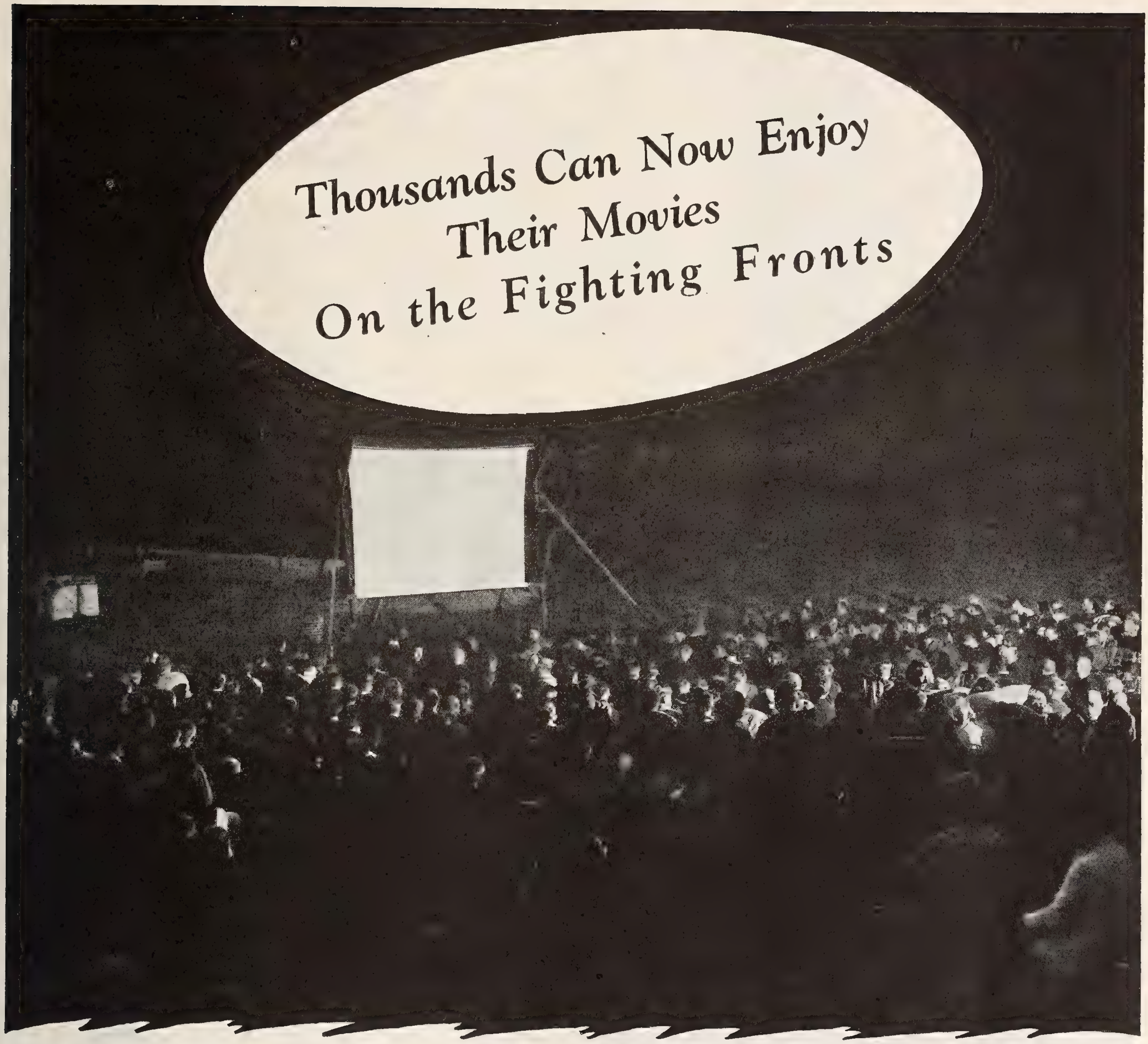
Beyond this reasonable assumption, only the individual experts in each phase of equipment manufacture would be capable of painting an accurate picture of the

First Anniversary of "THE LIGHT ON YOUR SCREEN"

WITH this issue "The Light On Your Screen" swings into its second year of publication. Before the birthday cake candle is blown out on this first year, it is high time that a few well deserved thanks are distributed.

The intelligent, interesting letters from projectionists and managers have pumped rich, strong "blood" through the "veins" of these columns since its birth, and with each passing month the quality and quantity of contributions have increased. We ask readers never lose sight of the fact that this space is reserved for you—your letters will shape the future of these pages just as they have reflected your thoughts in the past. Your practical, on-the-job interests are our guide.

Before we blow out the candle, let's deliver another well deserved package of thanks to the "behind the scenes workers" whose names never appear in these pages but whose generous co-operation has contributed to the completeness and accuracy of answers to questions. These unseen contributors are the research engineers of virtually every leading projection equipment manufacturer. More than one problem has received their friendly attention during the past year, and their knowledge and experience have played an invisible part in finding out the true facts. It has been our policy never to submit a solution of a problem, or a method, that has not been tested under practical operating conditions or their laboratory equivalent. This policy will of course be continued, and under it we shall also continue to seek new material—data and methods—to add to the store of practical projection knowledge conveniently available to the projectionist.—C. E. S.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future developments of their respective products, and I am certain that they will not reveal these post-war plans for improvements until they are off the drawing boards and actually offered for sale in the post-war equipment market.

Even without the aid of a crystal ball, one thing in the future is self evident: Many theatres were caught "with their *parts* down" when restrictions suddenly made equipment and replacement parts unavailable to them. During the long period of acute shortages many such theatres have kept a picture on their screens by the grace of God and the ingenuity of their projectionists, who have found wonderful new uses for bits of wire, rubber bands and (on occasion) a bit of slightly used chewing gum.

When equipment suddenly becomes available once more, there will be a mad rush for these desperately needed replacements. Those that receive this badly needed equipment first will be the foresighted exhibitors who are placing their orders for needed equipment *now* with their supply dealers for post-war delivery.

Let's all scrap our crystal ball dreams of the post-war future and plan to enjoy the *definite* "miracles" that are today a very definitely known quantity and which, we can be assured, will make available to us, throughout the industry, the high standard of projection that is our post-war goal.

•

A Device for Making Cueless Changeovers

HOWARD HARTZELL, projectionist of the Philmont theatre, Phillipsburg, N. J., writes, "About a year ago I sent you a question regarding reflectors. As a matter of fact, mine was the first question ever answered in your column. I feel very much like a charter member for this reason. The answer to my last question was very helpful.

"My theatre is a subsequent run house and some of the prints that we receive are pretty well worn. I think that the thing that bothers me most of all is the way the cues are all marked up. It seems that every guy ahead of me on these prints has his own pet way of marking cues, which range all the way from big punches to criss-cross scratches clear across the picture.

"Now here is my idea: If some method for making changeovers could be invented that didn't require cues at all, this trouble would never happen. Maybe if you publish this letter, it will give somebody a new

FIGURE 1

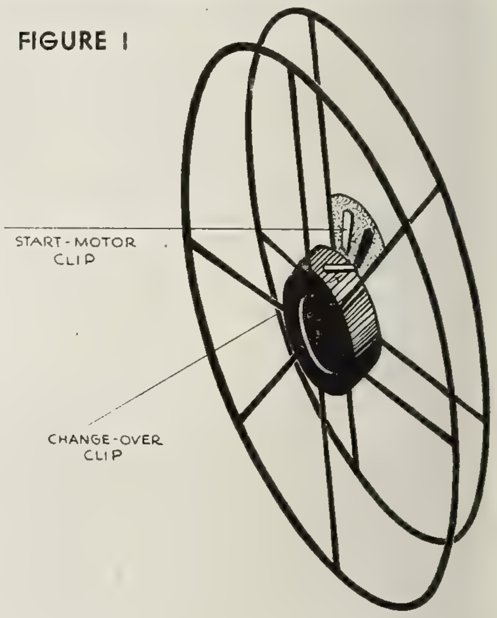
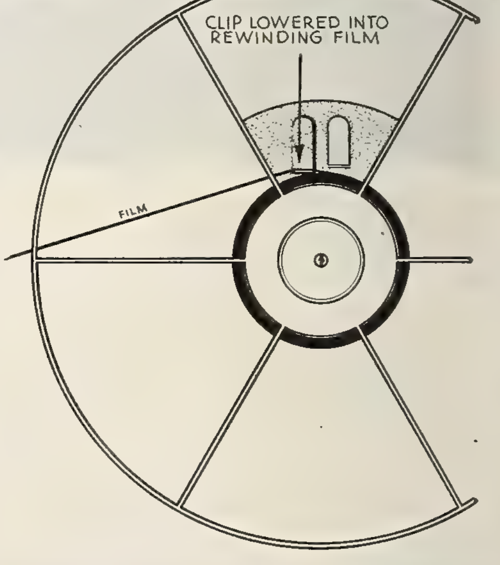


FIGURE 2



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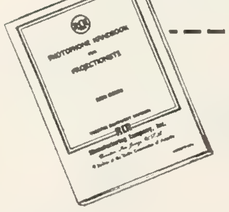


idea to make up some device for this job. I hope that somebody has a bright idea soon—I'm seeing spots before my eyes now!"

Glad to hear from you again, Hartzell. You may be surprised to learn that a device for making changeovers *without cue marks* of any kind was explained before the Society of Motion Picture Engineers, way back in the Spring of 1937, by S. A. Macleod of the Automatic Changeover Company of Los Angeles. This device had been in operation experimentally for six years at that time, and operated without placing any mark of any kind on the film or notching the sides. (No cementing of tinfoil was used either, thank goodness.) Perhaps a description of just how this "bright idea" worked will interest you and other projectionists, so here goes:

Figure 1 shows the special attachment which is affixed to a standard reel. The two hinged clips or "fingers" are so arranged that they can be brought down between the layers of film during rewinding, as shown in *Figure* 2.

The first finger is lowered on to the film at a predetermined point, which will correspond to a position which the 22nd from the last frame is in, over the aperture, when the film releases the finger during projection. The second finger is lowered down on to the film and wound in just 11 feet farther on. The rest of the film is then wound on the reel in the usual way.

When the reel of film is projected in normal fashion, the unwinding film allows these fingers to spring up at the proper time for motor start and changeover. These fingers are connected to switches outside of the magazine which close circuits. The circuit connected to the first finger automatically starts the motor of the opposite projector, and the second finger closes a circuit that makes both the sound and picture changeover.

The projectionist was required to strike the arc before the changeover, and to raise the dowser of the incoming projector after the motor had reached speed; but other than this, the device made an automatic changeover.

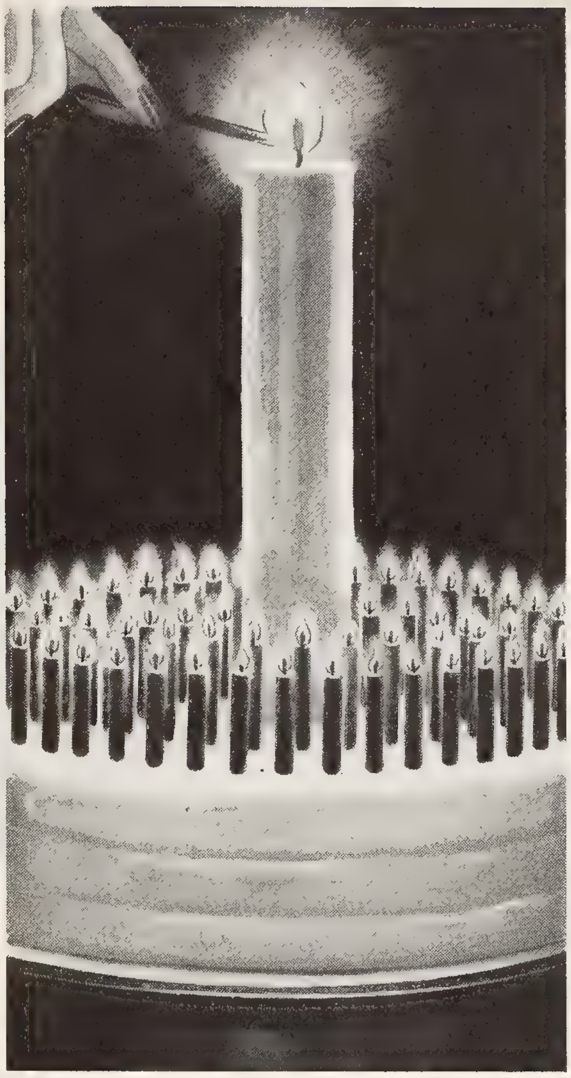
To maintain perfect changeovers it was absolutely essential that the film did not slip around on the hub during rewinding or projection, as any slippage would change the point at which the fingers were released by the unwinding film.

To my knowledge, this device never found wide usage, but I explain it as a matter of general interest to demonstrate the fact that someone did have the "bright idea" of doing away with cue marks over 12 years ago. I sincerely hope that your letter will start the "mental machinery" of some other inventor along these lines, as you suggest.

•

Figuring "Effective Beam" in Projection—Without Figures

PROJECTIONIST Stanford Tidaback of I. A. Local 353, Port Jervis, N. Y., writes, "I have written to you be-



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BACK THE ATTACK—BUY WAR BONDS

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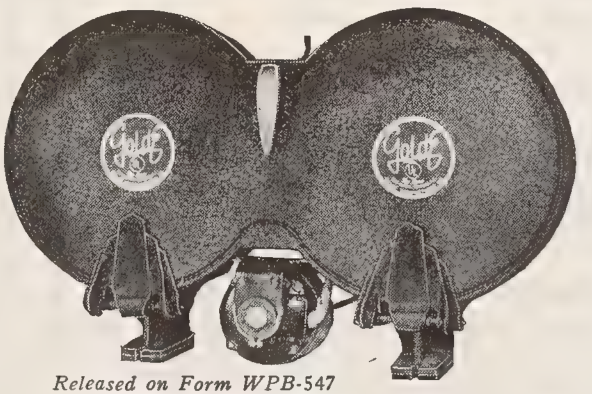

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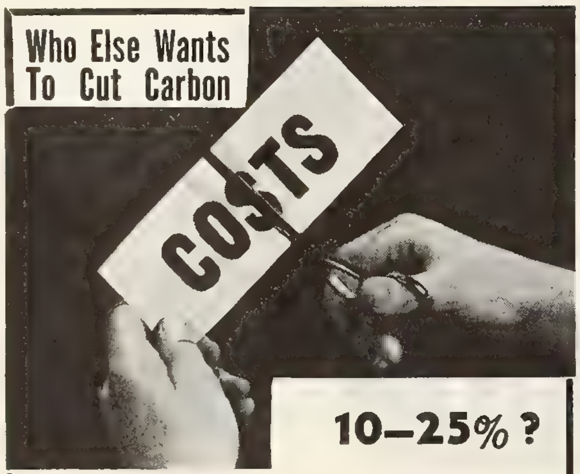

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Let's
ALL BACK THE ATTACK
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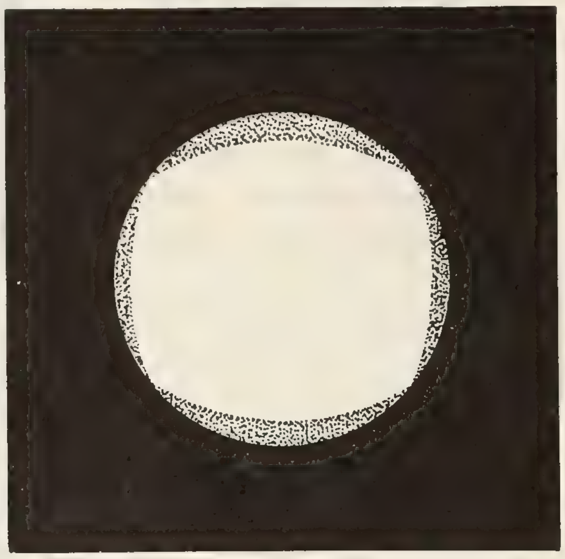
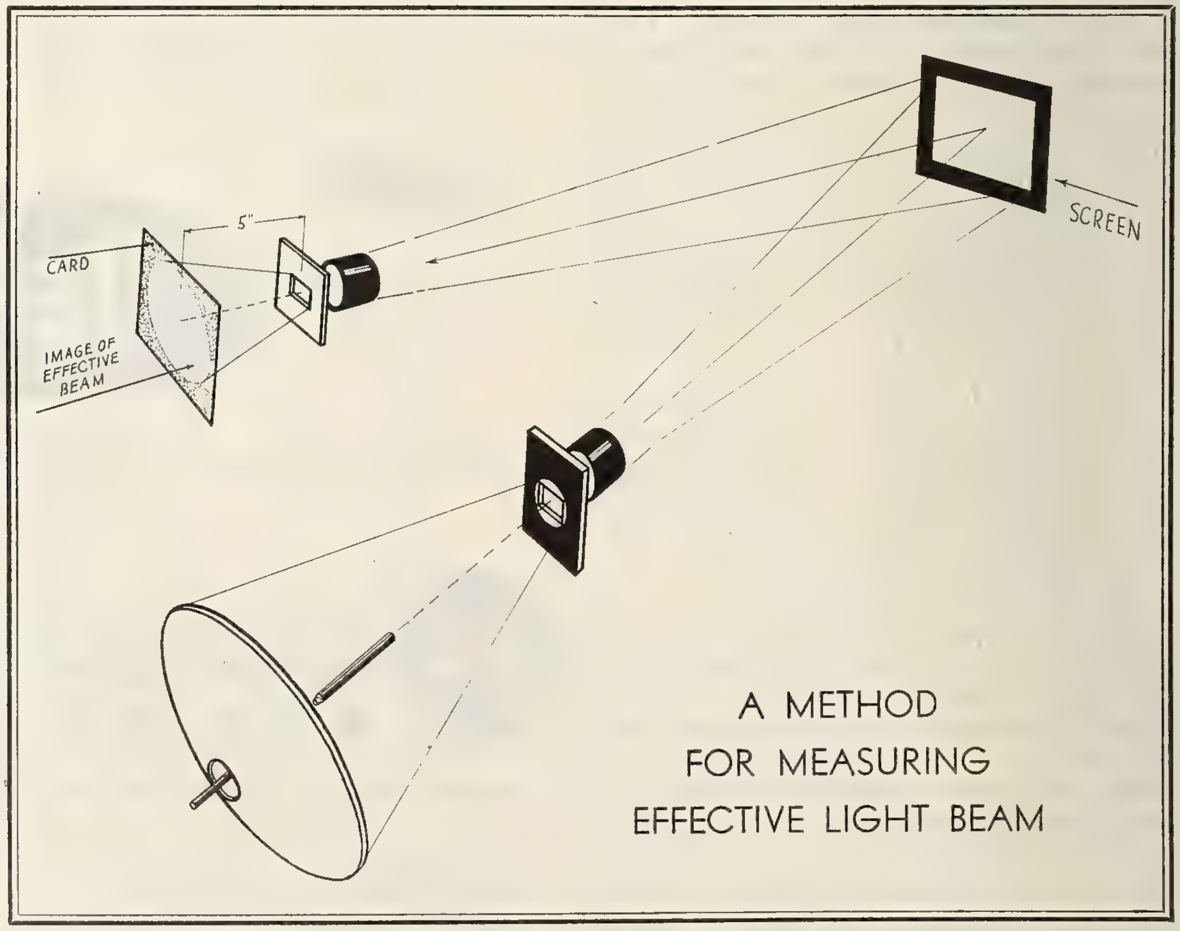
fore with a question on projection optics which was answered in the July issue of BETTER THEATRES and proved helpful in clearing up the idea in my mind. This time I have another question on optics which I am sure is as puzzling to other projectionists as it is to me.

"The question is simply this: What is the effective beam of the optical system used in projection? Is the effective beam really different from the full beam from the reflector, and if so, how can one go about finding out just how big it is without first taking a post-graduate course in engineering and mathematics?



Characteristic appearance of Effective Beam on the card.

"I will give you a definite projection set-up and perhaps you can answer the question for these conditions. Let's suppose that a 14 inch reflector is set 34¾ inches from the aperture, and the lens is an f:2.4 optical speed. If the E. F. of the lens is 4¼ inches, and the throw is 100 feet, how would I go about finding the effective beam size at a distance of 5 inches from the aperture plate?"



A METHOD FOR MEASURING EFFECTIVE LIGHT BEAM

Interesting questions. In answer to your first question, the "effective beam" from the reflector is definitely different from the full beam in both size and shape. As to your second inquiry, yes, one can easily determine the size and shape of the "effective beam" without any mathematics at all, and can do so by direct measurements with an ordinary ruler.

WHAT IS "EFFECTIVE BEAM"?

First of all, let's try to understand just what the "effective beam" really is. *The "effective beam" from the reflector is simply that part of the total beam which will pass through the aperture and projection lens and reach the screen on the stage.*

The beam from the reflector is circular in shape, while the aperture is rectangular, so it is obvious that all of the circular beam cannot pass through the rectangular opening. This is evident when one looks at the circular disc of light that falls upon the aperture in the form of a "spot" superimposed over the picture opening. It may be seen that the part of the beam which falls upon the cooling plate can never get through the aperture or lens and find its way to the screen. The portion of the "spot" that we see on the cooling plate comes from a part of the beam outside of the "effective beam."

Here is the way to conduct a quick and easy test for direct measurement of the effective beam:

1. Strike the arc of one of your projectors and throw the light on screen without film in the gate.

2. Open all shutters on the second idle projector so that the light from the screen

will pass back through the lens and aperture of this machine.

3. Darken the projection room as much as possible so that you will be able to see the rather dim light which is passing at this time through the lens of the second projector.

4. Place a card on the lamphouse side of the aperture 5 inches from the center of the aperture plate of the idle projector. An image of the "effective beam" will appear upon the card which can be measused with sufficient accuracy with an ordinary ruler.

SHAPE OF BEAM IMAGE

You will notice that the image of the "effective beam" is not perfectly round in shape, nor is it perfectly rectangular, but appears as shown in the figure. The closer the card is held to the aperture, the more nearly the shape of the effective beam will resemble a rectangular figure, and the farther away from the aperture the card is held the more nearly the shape of the "effective beam" appearing on the card will resemble a circle.

An examination of the schematic drawing of the principles of this test will help to show the reasons that make this test practical. As may be seen, the first projector merely acts as unit to supply a light source of the proper shape and size at the correct distance from the lens of the second projector, which serves as a camera picking up the image of the illuminated screen and focusing it at the aperture of the second projector. As the lens of the second projector is properly adjusted to bring the aperture into focus at the screen when normal projection is in progress, it will also focus the image of the screen at its aperture. The accompanying diagram illustrates the principles of this process.

PROVING WITH CARD TEST

This may easily be proved by placing a small card at the aperture of the second projector where a focused picture of the image of the illuminated screen will appear. The image which appears at this point will have the exact proportions of the aperture plate upon which it is focused. It is obvious, therefore, that if no screen intercepts this light at the aperture opening, all of it will pass through and spread in consequence thereof in the direction of the lamphouse.

The shape and size of this spreading light at any point on the lamphouse side of the aperture determines the "effective beam" which will completely pass through the rectangular aperture and projection lens and find its way to the screen. Thus, when you place a card in this light beam at 5 inches behind the aperture opening of the idle projector, an image of the shape and size of the "effective beam" falls upon it.

This holds true whenever the optical speed of the reflector is equal to, or greater than, the speed of the projection lens (as is the condition set forth in the example given above).

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I am surrounded by towns in which the theatres are installed with other makes of equipment and we all "draw" from the same territory. If my sound was not as good, or better, I would have to install new equipment of the best makes in order to compete.

I am still using the first sound heads purchased in 1930 and I see no reason to make a change as the sound is still *perfect.*

No specialist is required to maintain this equipment.

Yours truly,
Arthur Mitchell,
Owner and Mgr.

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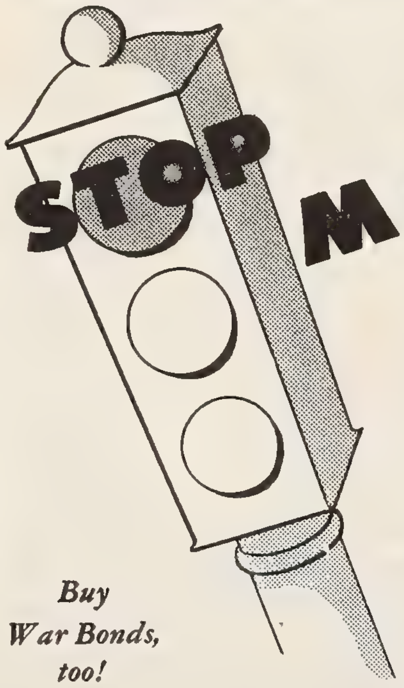

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Making Seating Plans Meet the Real Needs Of Safety and Comfort

By BEN SCHLANGER

THE BASIC DESIGN of the motion picture theatre auditorium is in many ways affected by the provisions that have to be made for safe egress in case of emergency, as are the choice of materials and methods of construction. In some instances there are local laws to be followed, in others none.

It is most unfortunate that there is not a building code that can be used, in the major considerations, throughout the United States. There are a multitude of variations and discrepancies to be found in comparing the great number of codes in existence. Most of these codes show a lack of scientific study; they are often too severe in many instances of detail, while in other cases an important and needed provision is entirely omitted. After a disaster, the authorities have a tendency to create extreme laws without calm, informed deliberation. A fire with very serious results occurred in a Boston night club where the safety provisions were far below those in the average theatre; this incident is likely to be referred to for some time as an argument for new and more stringent laws affecting all places of public assembly. The first reactions in these instances bring demands for absolutely fireproof construction and great amounts of exit doors and stairs, without it occurring to anyone connected with local government that safety can be attained through design and do it economically.

Fireproof construction varies considerably and is classified in accordance with its ability to resist fire in terms of hourly ratings. Any construction which is capable of resisting fire for half an hour or more is so designed for reasons which go beyond the need for safe egress. These reasons are for the most part concerned with protection against loss of property and the reduction of insurance rates.

HOW TO DESIGN a Motion Picture Theatre

One of a Group of Articles on Theatre Planning

It should be emphasized, though, that the mere existence of fireproof (slow-burning) construction does not by any means solve the "theatre structure safe egress problem." Although it is not recommended, *it is possible to create excellent conditions for the purpose of quick and safe egress from a theatre structure of non-fireproof (all wood) construction.* And such a building would be better suited to saving lives than one having a better fireproof rating but still without adequate provisions for quick, safe egress. It should be possible completely to empty a theatre in an emergency in three minutes or less.

SAFETY RULES TO FOLLOW

There are three safe rules to follow to insure a safe condition in which the lives of the patrons will be protected:

1. The projection room, the boiler room and any other space housing inflammable or volatile material should be enclosed in a construction having a one hour or greater fire resistance rating, and be provided with adequate exhaust ventilation to the outer air. No air in these spaces should be allowed under circumstances to find its wav into the public areas of the theatre, through wall openings or through the recirculating ventilating system.
2. All inflammable fabric and other flimsy decoration, hangings, etc., should be eliminated from areas occupied by a large number of people, and in general kept to a minimum. Soft decorative effects can be achieved with lighting and with the use of naturally fire-resisting materials. It should be noted, however, that wall paper and wood veneer finishes can be cemented to a solid plaster or other fire-resisting wall construction without creating a hazard because the direct contact of the veneer to the backing eliminates the chance for flame-supporting oxygen to get behind the veneer.
3. A seating arrangement, traffic plan, and exit openings should be developed that empty the auditorium in the required time.

It is interesting to note at this point that "the fastened to the floor seating" in a motion picture theatre auditorium is, in itself, a safety factor in comparison to places of public assembly where loose chairs are used and no definitely fixed aisles are maintained. Our first attention to safety should begin with just this characteristic of public assembly—the arrangement of the fixed seats forming aisles and crossovers leading to emergency exit openings.

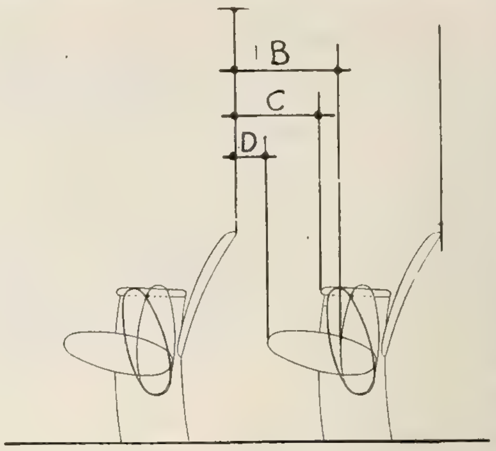

FIGURE 1: When Dimension A equals 32 inches, then Dimension B equals 17½ inches (seat cushion drawn up or back); Dimension C equals 14½ inches (position of seat when empty); Dimension D equals 6½ inches.

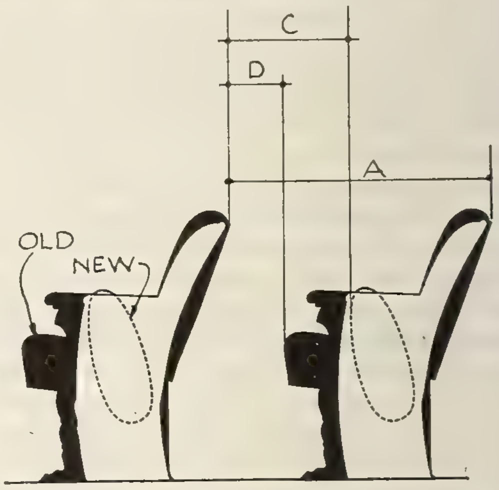

FIGURE 2: When Dimension A equals 32 inches, then D equals 6½ inches.

These drawings show how the design of auditorium chairs helps determine back-to-back spacing. And in turn how back-to-back spacing helps determine the number of chairs permitted from aisle to aisle. Figure 1 shows dimensions for the self-lifting seat cushion type of chair; devices such as the push-back seat also contribute to row clearances (see Figure 2, Dimension D). Most building codes have allowed for 14 chairs from aisle to aisle, on a basis of 32 inches for Dimension A, Figure 1. It may be possible for authorities to be convinced that more than 14 chairs from aisle to aisle may be considered safe practice, provided that chair design assures clearance C (Figure 1) instead of clearance D, or provided more than 32 inches is given to dimension A, or provided aisle widths are increased. Suggested seating plans incorporating these principles will be presented in later articles.

Chairs fixed to the floor form a natural check to keep people in designed paths of travel, thereby helping to prevent massing and trampling threatened by panic. This favorable condition is obtainable, however, only if the seat spacing, aisle widths and traffic design be properly worked out.

It is difficult to give advice on how to deal with the possibility of panic conditions

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in places of public assembly. You may be told that you have to live through a panic before you know anything about it. This may be true with respect to the purely psychological factor, the technique of calming people and creating order out of chaos; but it must be recognized that no two such situations may be alike, and that all the psychological weapons available will not substitute to any important extent for the physical means that could be provided for controlling and easing traffic. A few good rules may be offered in trying to plan safe emergency traffic.

1. Provide sufficient free floor space (between chairs, for aisles, crossaisles, exit openings and exit passages) so that bottlenecks can be avoided.

2. Provide emergency lighting system for the auditorium-proper and all auxiliary exit passages. The lack of light can be one of the chief causes of panic, even where good traffic conditions have been developed. This lighting should be used even if the regular lighting is in order because the usual auditorium lighting is not adequate for emergency conditions.

3. A careful check should be made at least once every week to determine if the panic bolt hardware on the exit doors are in proper working order, and if all of the auxiliary exit passages are clear of incumbrances.

And here is a suggestion that some theatres might be able to adopt. It is recommended as an added feature for postwar theatre seating: All exit door signs could have a number, and the arm block of every seat would have two numbers, one corresponding to the proper exit, the other to an exit that would be second choice in the event that the first exit suggested is for some reason rendered useless. In time theatregoers could be educated, I think, to this practice. The numerals on the chairs could be slightly raised so as to be recognized in the dark by feel if necessary.

EMERGENCY TRAFFIC

The emergency traffic should be considered in three steps:

1. Access from the individual seat to the aisle—(a) back-to-back row dimension; (b) chair design; (c) number of chairs from aisle to aisle or from wall seat to an aisle; (d) relationship of these factors to Items (below) 2 and 3.

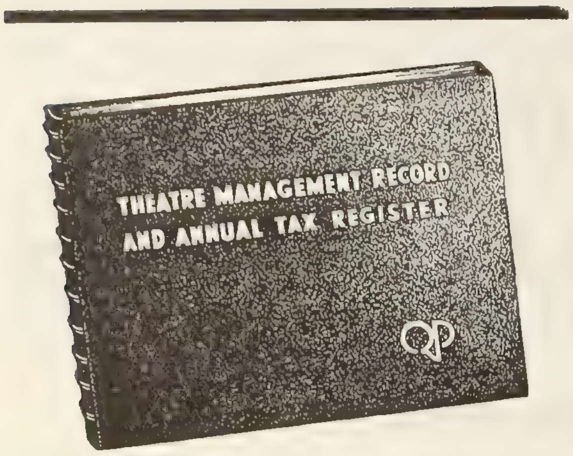
2. Aisle and crossaisle arrangement—(a) widths; (b) access from aisle to exit openings; (c) relationship of Item 2 to Item 1.

3. Access from exit openings to the outer air.

In Item 1 are the matters on which the writers of most all theatre construction codes have been most unintelligent. For example, codes vary in the number of seats allowed from aisle to aisle as much as from 12 to 16 chairs; back-to-back dimensional requirements vary from 30 to 34 inches (and possibly even more; the writer knows of only one code in which the back-to-back dimension is properly called for, and it requires the minimum dimension to be taken between a vertical plumb line dropped from the top of the slanting overhang of the chair back and the front edge of the seat of the next row to the rear. Actually, considerations a, b and c of Item 1 are interdependent, as Items 1 and 2.

For some unknown reason, 14 is the average number of seats allowed from aisle to aisle. Besides the emergency problem to be dealt with in this instance, there is the consideration of the annoyance that is created for the seated person by persons passing to reach a seat. In both the emergency and annoyance considerations the important determining factor should be *the rapidity with which passing can take place,* more than the number of seats to be passed. Theoretically, the number of seats need not be limited *provided that the dimensional passage clearance increases as the number* of seats from aisle to aisle increase. This has been used in Europe.

It is not for space-saving reasons alone that it is well to investigate the question of how many seats are advisable from aisle to aisle (although any study in space saving is always in order); it is rather to determine which scheme will produce the highest percentage of good viewing positions, yet provide adequate safety emergency traffic flow. Tables and diagrams will be presented with the next article to show solutions of this problem.



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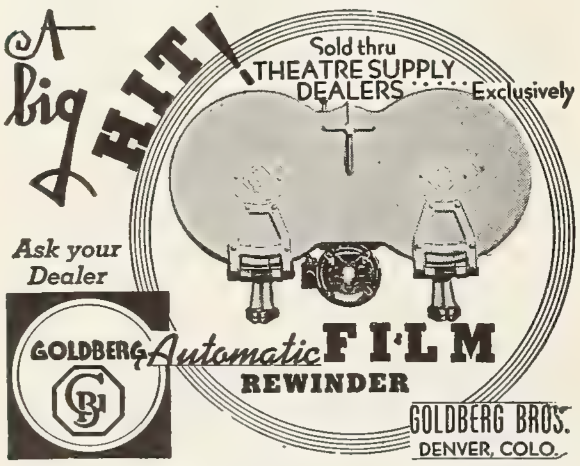

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METHODS in MANAGEMENT

A department for newcomers to theatre operation

Organizing Your Time to Get All the Work Done Smoothly

• A theatre manager's responsibilities are varied; without system his work is never finished. Here are some pointers, from the editor of Managers' Round Table, for developing your own work-time schedule.

THE NEWCOMER to the motion picture theatre business is apt soon to discover that the multitude of details which require personal attention and supervision are so abundant that the number of hours he devotes to his occupation hardly seem sufficient. He may get to his theatre at 8 o'clock in the morning, work arduously until long after midnight and discover upon returning home that little incidents which impressed themselves on his mind during the day had not been taken care of because of the press of more immediate and urgent matters.

Knowledge and experience will of course overcome a condition of continually working and never quite finishing. The more experienced manager has long ago learned that the secret of achievement lies in one's ability to systematize routine activities, to administer his staff affairs by taking full advantage of available manpower, and to regulate his time in such manner as to accomplish the most with minimum expenditure of time and effort.

With a comprehensive schedule to follow each day and each week, prepared to conform to the individual requirements of his theatre, he is less likely to find that the time "to do everything" is entirely lacking.

Let us look in on a new manager who has been assigned to a theatre of a good-sized circuit. His preliminary instruction having been completed, given his railroad ticket and destination, he is cautioned on the importance of having his completed accounting forms in the office the morning after each week's business is finished. It is not unlikely that this fact has been so firmly impressed upon him that his greatest fear is of not being able to have these forms completed in time.

If he proceeds normally he will probably spend his first few days getting familiar with his new surroundings. On the closing day of the week, with the warning still ringing in his ears on the necessity of getting his forms in on time, he may arrive at the theatre early and commence the process of applying to practical use his limited knowledge of payrolls, petty cash disbursements, maintenance and inventory reports, weekly program report, advertising report, real estate forms, accessory film and supply receipts, the weekly cast report, commonly referred to as the "24-sheet," and a mass of other statements which are more or less necessary for accounting purposes.

It is not unusual, therefore, after a hectic day of laboring on these forms, to find that he has not taken time out to eat and just couldn't make house inspections; the assistant manager or chief usher was left to cover the floor during peak hours, and perhaps the entire operation was neglected in his anxiety to get that large envelope away in the last mail in order for it to reach the office before the prescribed deadline.

That is a picture not essentially exaggerated. Many a new manager has been seized with something very much like despair upon beginning his first theatre assignment. How to organize time can easily be the determining factor in making the house a smooth, easily administered theatre, or one that is in a constant turmoil resulting from haphazard methods.

HANDLING WEEKLY REPORTS

The new circuit manager should observe from the outset the rule that *all* general accounting forms should be worked on *daily*, with as many of the entries completed as possible *before the end of the week*. In this way, all that will be necessary on closing day is to complete the final entries and add the totals; in a matter of an hour or so the assortment of forms can be dispatched to the home office.

This can be readily accomplished by devoting about an hour each day to entering routine information on the individual forms. Names, social security numbers and other general information can be recorded on the payroll form at the *beginning* of the week, with uncertain figures, such as overtime and perhaps the exact totals, left blank until you are sure of the amounts. Completion of the report will thus require but a few minutes.

Petty cash disbursements can likewise be

Drop in Copper Salvage Brings New WPB Appeal

Decrease in the amount of copper drippings collected from motion picture theatres has prompted the War Production Board to issue a warning that the shortage of copper still demands salvaging of as much of this metal as possible.

"Theatre operators in the past," the statement points out, "have cooperated fully with the effort to recover copper from projector carbons and much valuable copper has been salvaged as a result. Recently, however, collections have fallen off because theatre operators have been led to believe that there was no longer any need to continue their copper salvaging."

The drippings (and the WPB specifies strippings also) should be turned in to theatre supply dealers as in the past.

recorded each day rather than permitting them to accumulate; and the same is true of reports which deal with receipt of advertising material, films and supplies, with each delivery entered as it is received.

Inventory forms are a simple matter. Lamps, carbons and other supplies on hand can be accurately estimated as much as 48 hours before the week closes, and with the possible exception of closing numbers of tickets *which are being used,* can be completed a day in advance of closing.

The weekly cash report, which usually involves the greatest amount of effort, can also be ready for the final day's entries and be closed out in minutes if a small amount of time is devoted each day to recording whatever information is then available.

TIMES FOR INSPECTION

So much for bookkeeping and reports; let us next consider the need for daily and periodic house inspections and a simple method of systematizing this work so as to assure maximum efficiency. More than one manager has been embarrassed by having the supervisor walk in on him at night and inform him that certain exterior light switches have not been turned on, or perhaps that dark patches behind the attraction sign show where a careless usher or porter has neglected to relamp on change nights. Frequently the manager will return to the theatre after dinner, while it is still too light for outside illumination to be on, hence he failed to notice the sign; *but* if his schedule includes a checkup trip to the outside and front *shortly after sundown,* he would know without having to depend on chance observation.

To begin with, a thorough and complete house inspection will require about one hour of the manager's time. As a daily procedure, it is not practical to devote 60 minutes to this task; and it takes the manager too far away from the immediate

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scene of operation. It is more economical of time and effort to break down inspection into classes of equipment and divisions of the building. There are sections of the theatre which are accessible enough to receive attention during the course of the manager's regular activities during the day.

Included among these places are halls, foyers, stairways, storerooms, the stage, boiler room, projection booth, etc.—in fact, everywhere the manager might reasonably be expected to walk during a normal day, with the single exception of the auditorium proper, which cannot be closely examined while the show is in progress.

Let us see how this might work in an average theatre: The manager arrives at his theatre ready for the day's work at about 10:30 a.m. The best time to check up on the marquee attraction sign, outside frames, lobby posters and all other advertising is *before he goes into the office*. Yes, before even removing his hat, he can ascertain that the proper display cards are in the proper frames and with the proper date card on each. Since he must pass the front and lobby to reach his office, this is easily checked at the start of the day and that much has been done.

Now, if he will continue his initial tour of inspection to include the auditorium, in a matter of some 20 minutes, perhaps he has taken care of the most important part of his tour and can well postpone the balance of his inspection until later in the day when he is normally *on the floor*.

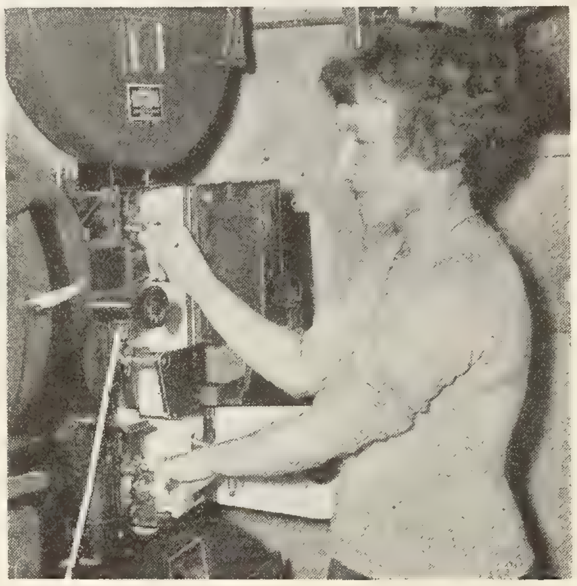
It is assumed, of course, that the manager has learned the value of carrying with him at all times a small memorandum pad for the purpose of jotting down things which he notes require attention. He shouldn't trust his memory. And when the proper employe has been advised of the matter needing attention, the item should be checked off. Then he won't be the victim of a mere impression that the matter has been disposed of.

EQUIPMENT INSPECTION

Another habit which deserves encouragement is that of making a comprehensive check of the theatre every evening, immediately after returning from dinner and before the rush commences. The manager who does not check on his exterior lighting, as a daily practice, lessens the effectiveness and beauty of his theatre front as well as risking the ire of fire department officials who find exit stairways and areaways which are not properly illuminated. This task should be attended to immediately after dusk.

•

THE FEMININE TOUCH



Mrs. Frances E. Wainscott on the job in the projection room of the Home theatre, Rantoul, Ill., where she has become the projectionist.

Once each week the roof and marquee should be inspected. Drains which are clogged should be cleaned, and stones, nails and other refuse removed before they are stepped on and injure the roof covering. The schedule should appoint a certain day of each week for this; a few minutes during the slow part of the afternoon period will normally suffice.

Motors should likewise receive periodic attention at least once a month to ascertain that there is sufficient oil and grease to prevent damage to bearings, and to see that commutators are not sparking with resulting danger of fire and injury to the commutator.

Altogether, the routine work which might conceivably absorb valuable time otherwise necessary to the creative and general scheme of operation, can be accomplished in relatively short periods with an intelligent schedule of operation. If the preparatory accounting work is to be done in the morning, or after box office closing at night, less than a half hour's time during the period when the theatre is open for business has been actually used for this purpose.

In the next article we shall examine how to utilize the hours at our disposal for program planning, advertising and promotion, and for contact with patrons and the community.—CHESTER FRIEDMAN.

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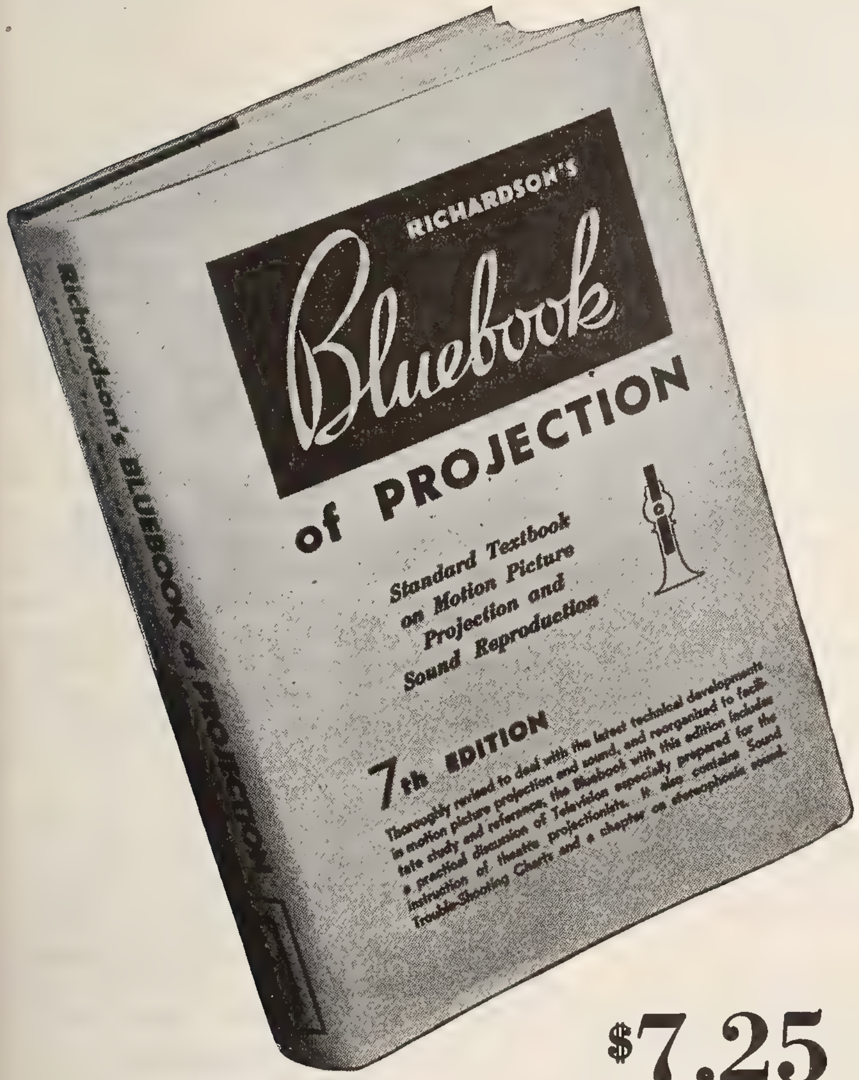
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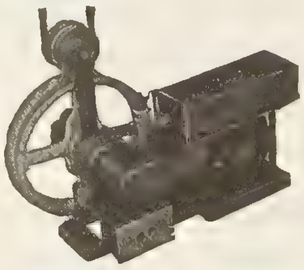

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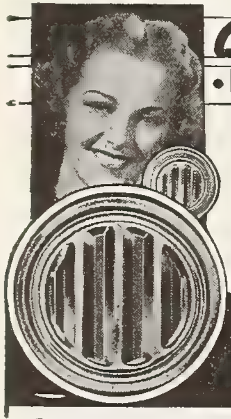

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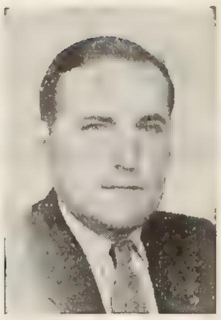

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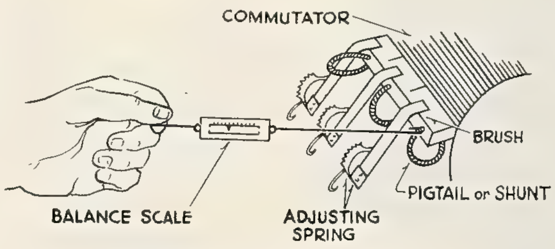
Showing Critical Points In Motor-Generator Care

ONE PIECE OF equipment in the projection room that does important work without exacting much care is the motor-generator set. Nevertheless, like any other machine, it must receive some intelligent, planned attention in order to make certain its steady operation.

Every theatre has received booklets and instructions from manufacturers or from service engineers and maintenance departments on examining, adjusting and servicing motor-generator sets; however, in spite of these, questions still are asked as to just how this information can best be applied practicably, how a certain tool or piece of apparatus should be handled, etc. The common reaction is, "It's easy to write it down on paper but how about doing this work with the hands." And they are right to a great extent, because written or verbal instructions have no value if not carried out as intended. Here, therefore, we offer as graphically as possible a number of critical points in motor-generator maintenance.

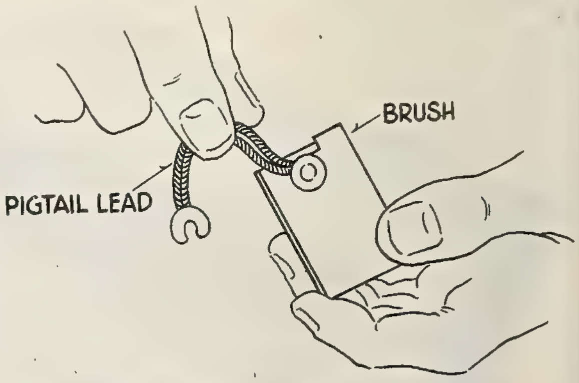


Pulling pigtail leads by hand.

Make sure that the brushes move freely when pulled by hand on the pigtail leads. Care should be taken that they are *not too* loose, with side play, but just loose enough to allow for expansion when in operation. When brushes stick or the brush-holders inside are rough or show burned spots, smooth off with No. 000 sandpaper attached to wood slat. Do not check with generator in operation.

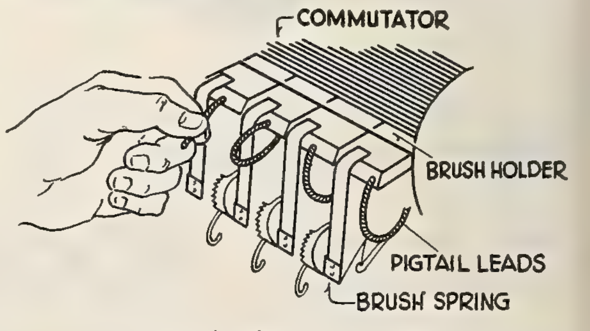
The wire leads or shunts should be fastened solidly to the brushes and the brush-holders. Check the pigtail leads by pulling on them forcefully. Roughers and burned spots inside the brush-holders can be caused by loose or defective shunts. Also undue wear, overheating and sparking of the brushes can be caused by this defect.

The brush spring pressure should be from 1½ lbs. to 2¾ lbs. per square inch on small motor-generator sets, and from 3 to 5 lbs. per square inch on larger ones using heavy metallized brushes. On the heavier sets, allowance must be made for the weight of the brush if accurate adjustment is to be secured. The reading on the scale should be taken when a slip of newspaper can be drawn between the commutator and the face of the brush. Brushes are damaged by incorrect and unequal brush spring pressures. Brush fractures are caused by brush chatter, high mica, and face of commutator being rough.



Fasten leads or shunts solidly to brushes.

Improper brush staggering will show ridges between the brush contact surfaces, and high mica bars will burn the commutator face because of attendant excessive sparking. The brushes should be staggered slightly so that one set rides on the commutator space between the brushes and the other set. This will equalize the wear on the commutator face and the brushes. Do



Testing brush spring pressure.

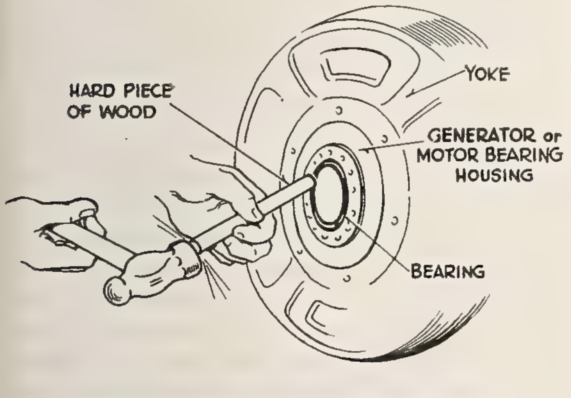
not shift the brushes with the generator running.

Extreme care should be exercised in undercutting the commutator mica bars so that the cuts are uniform throughout and not too deep. A square slot is satisfactory where the generator set is located in a reasonably dust-free room and easily accessible for cleaning. However the "V" slot is preferable in dusty surroundings.

Clean the commutator thoroughly of all foreign matter before applying the stone tool. Move the stone evenly from one end to the other of the commutator in order to obtain a smooth, even surface throughout. Further fine smoothing should be done if required by using a No. 000 sandpaper or a piece of crocus cloth or canvass attached to a wooden stick. After this operation, clean the commutator thoroughly.

Wrap the cleaning material securely around the wood and then hold it against the commutator face. Move the stick from one end to the other on the commutator face until the high polish is noticed.

When the end yokes will not come off after the fastening bolts are removed, gentle tapping or wedging with a strong piece of wood and hammer will tend to separate the tight rabbet fitting without marring or cracking the casting. Striking the cast iron with a hammer or using a chisel for a wedge, will fracture the casting; or if the yoke is of steel, burr and bruise the machined finish fit. Never force any parts together or take them apart without first finding out if the work is being done properly. In removing shaft couplings, pulleys, fans and especially bearings, use a special "puller" as severe hammering and forcing will mar the parts beyond ordinary repair.



Installing ball bearing on the shaft.

In installing a ball bearing on the shaft or in the bearing block, do not use severe forcing if it does not fit in easily by hand. A hammer can be used by tapping gently on a piece of hard wood or some strong composition material. However, place the wood tight against the inner and outer bearing races so as not to jar the bearing out of alignment. Extreme care must be used that no dirt or grit penetrates inside the races of the bearings while handling and that the bearing end caps are always tightened firmly in place after assembly. Bearings hard to disassemble should always be pulled off by a special bearing puller. Use only lubricant recommended by the manufacturer.

When putting on or taking off a ball

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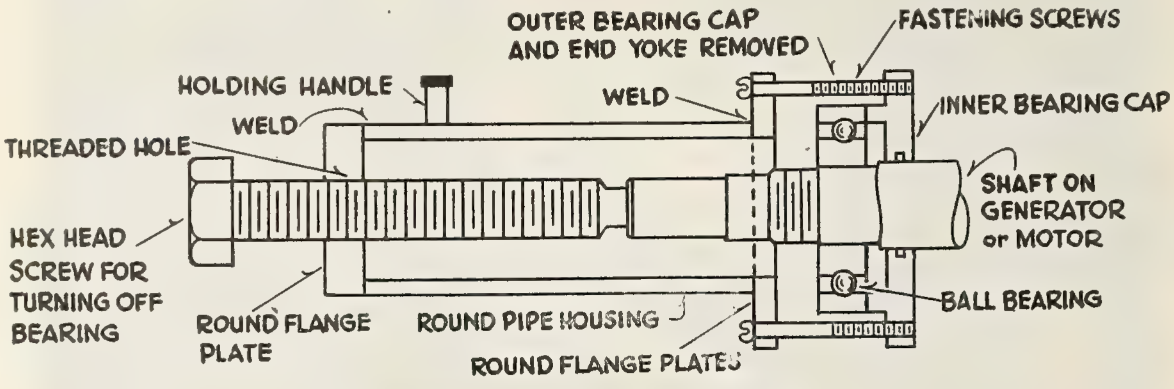
ALL-STEEL CURTAIN TRACKS
AUTOMATIC CURTAIN CONTROL

VALLEN, INC., AKRON, OHIO

bearing on a tight fitting shaft use a steel tube or pipe of a diameter slightly larger than the shaft diameter; but this pipe must fit the inner bearing race as closely as possible. When tapping with the hammer the pressure must not be on the bearing ball-shield.

This bearing "puller" consists of a hexagon head screw cut to the proper size with the end slightly tapered to fit into the machined countersunk hole at the end of the motor or generator shaft. The housing into which the hex-head screw fits is a round pipe of a somewhat larger diameter than the shaft diameter and has a heavy round flange plate either welded, or screwed into this housing on one end. At the other end, another round flange plate of about the same diameter, or slightly larger than the inner bearing cap diameter, is also welded or screwed on the pipe housing. In the large flange plate the same number of holes are drilled as are in the inner bearing cap through which the fastening screws are inserted and then screwed tightly into the inner bearing cap.

Care should be taken that these fastening screws have the same threads and diameter as the tapped holes in the inner bearing cap. Before attaching this bearing puller, first the outer bearing cap, then the end yoke of either the motor or generator should be disassembled off the frame. In operation, a wrench is applied to the hex-head screw with one hand, while the other holds the handle to prevent the entire bearing puller housing and inner bearing cap from turning.



Cross-section of ball bearing puller.

Locate Power Equipment When Planning a Theatre

IN PLANNING a new theatre or extensive remodeling to be undertaken after the war, physical provisions for motor-generator equipment should be given attention. Proper consideration has not been given to this in most cases in the past. At the last minute some nook or corner was haphazardly selected and that is where the set was installed.

Sufficient space should be reserved all around where it is to be installed for proper ventilation and maintenance. This space should be always reasonably dust-free; and allow no moisture or water penetration. The space should not be directly under a roof scuttle or even a skylight. The scuttle or skylight may be left open and rain may soak the set. And the glass in a skylight can be broken or cracked without anyone noticing it, allowing rain to seep in. Water and dust are the worst enemies of the motor-generator.

There are theatres that have, due to lack of intelligent planning or just plain oversight, the motor-generator set installed on the roof, with only a few pieces of sheet metal or wood slats and tar paper for protection against the weather. And some have the generator installed in a far-away nook that is dusty and without proper ventilation. These conditions not only add to the wear and tear on the set, but also discourage regular and thorough inspection and maintenance.

Another thought to kep in mind is that the floor on which the generator is to be installed must be sufficiently strong to carry the weight. An average generator weighs close to half a ton, and there is considerable vibration while it is in operation that adds to the live load. In one case that came under our observation, it was discovered, a few days before the theatre was to be opened, that the generator room floor was not designed to carry the load. It was constructed to carry only rectifiers. This meant installing heavy iron beams over the existing floor, tying them to substantial wall supports, then filling in with new concrete. This work had to be done in a hurry, day and night, and the theatre owner paid dearly.

Another important thing in planning for motor-generators is to make sure that a substantial base is provided. This base should be reasonably high off the projection room floor so the generator does not pick up easily any dust, dirt, lint, etc., while in operation. Also, it should be constructed in such a way that the vibration of the running generator is not readily transmitted to the floor or throughout the theatre proper. In selecting a space for the generator avoid one directly over an arched hung ceiling, such as a passageway leading to the balcony, mezzanine or foyer.

Providing for equipment while planning can save money and trouble later.

LOCATING BALLAST RHEOSTATS

Another item of projection room equipment that should be given consideration setting up the plan of a theatre is the ballast rheostat and its supporting members. (The ballast rheostat is the apparatus connected to the feed wires from the generator to the projectors and which, by means of adjustable lugs or switches, cuts resistance in or out in the flow of d. c. current to the projector arcs.) The writer has observed many cases in which these ballast rheostats were not properly located or installed and gave, as a result, constant trouble. Even today, in many so-called first-class theatres, provisions are seldom made for installing the ballast rheostats within the projection room; they are commonly located on the roof in sheet metal enclosures having no ventilation to carry off the heat from the resistors, or with the housing so loose that dirt, snow and rain continually get in. Without protection from the weather, it is no wonder that the resistor elements deteriorate fast with resulting improper amperage regulation to the projection arcs.

These ballast rheostats should always be installed within the *projection room area, but in a separate room,* or in the room allotted to the motor-generator set, adjoining the projection room.

Ballast rheostats require plenty of ventilation; also, they should be located and installed so that they are conveniently accessible for repairs and adjustments. One can find these rheostats so located that one must either climb the motor-generator set or squeeze through a small opening in some nook to make adjustments or inspections; sometimes they are installed on rickety shelves with only the wires connected to the resistor terminals preventing them from falling down, so that a terrific strain is put on the wires, insulation, connector lugs, etc. In a few instances it was even found that bricks had been put under the legs of the rheostat housing, either for leveling purposes, or to take the strain off the wires, which had been cut too short at installation.

These rheostats should never be located so that they are tight up against the ceiling or any other obstruction. *The distance from the ceiling to the top of the rheostat should be at least equal to the height of the rheostat itself.* The shelf can be of some strong fireproof composition material, but installed on a horizontal level line and solidly anchored to the wall or supporting members. It is best to plan for installing an angle iron frame with a shelf covering of perforated sheet metal or screen that will eliminate the accumulation of dust under the rheostat and at the same time allow for the free movement of air around all sides. The shelf and rheostats should be so located that they are not directly under a roof scuttle or skylight in order to avoid any possible water leakage.

The rheostats should be located whenever practicable away from automatic cut-off switches and relays, so as to reduce possibility of heat transfer from the rheostats to the tripping elements, causing premature shut-down of power, especially when these relays are set for very "close-breaking." With intelligent and careful planning before and during the actual installation, the ballast rheostats should give many years of trouble-free service.

D. C. CONTROL PANEL

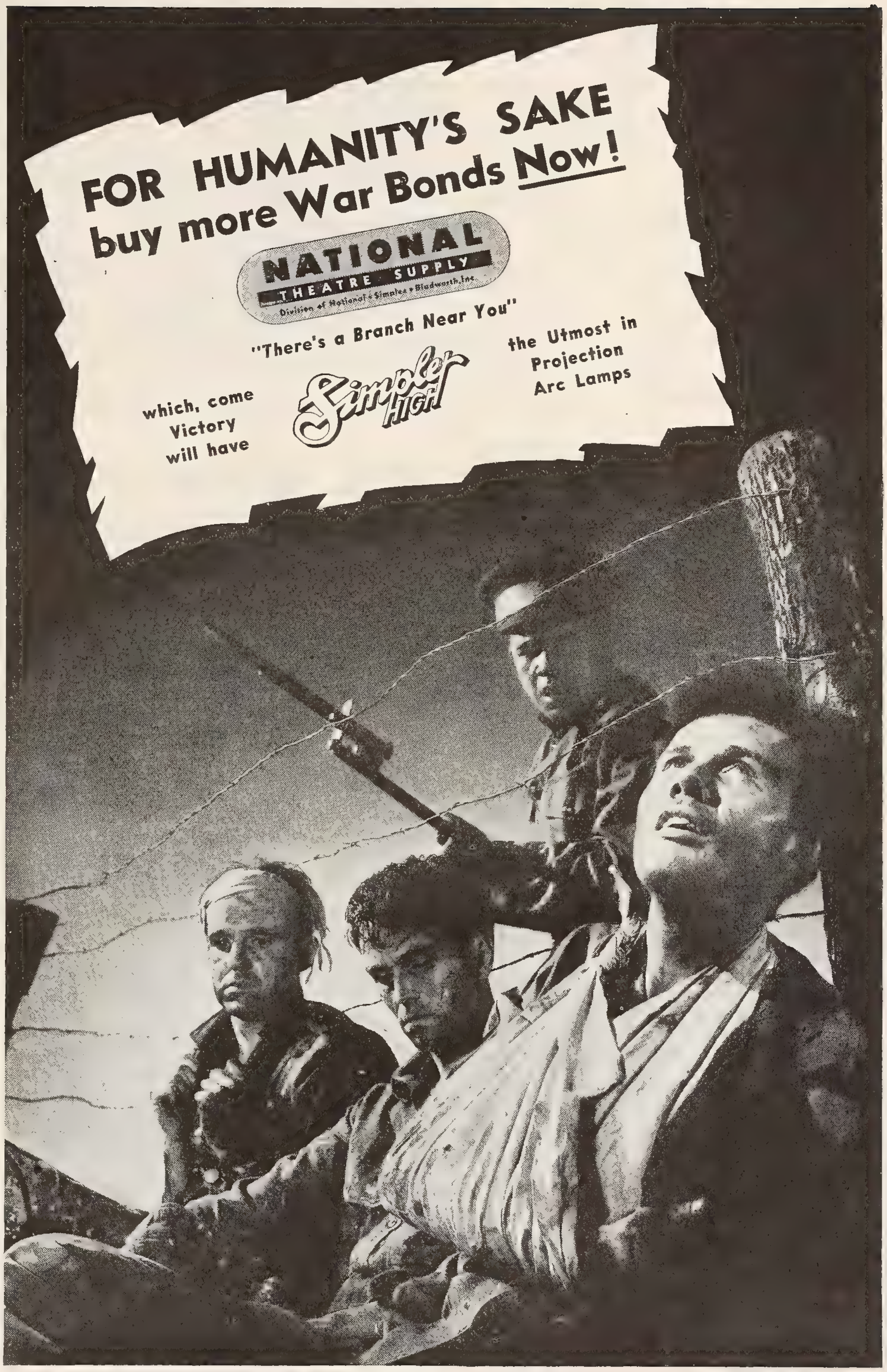
Still another critical item in the projection room that rarely receives attention in theatre planning is the d. c. panel containing the switches that control the current to the arcs. In many cases where trouble developed it was found that this particular panel was skimpy and improperly laid out so that it did not accommodate the wires and switches. The heavy leads or wires were bent nearly double, or had very sharp bends at the lug connections because no allowance was made for a wiring trough all around the sides of the switch terminal board. Where "shorts" or insulation troubles were encountered it was found that the heavy leads (wires) were actually hammered flat inside the limited space in order to enable assembling the front panel and access door after the wiring was completed.

In some theatres this panel is located on the opposite side of the projection room from the generators or rectifiers; this means that an additional and unnecessary run of wires and conduit of about 30 feet had to be installed. With proper planning and space allotment, this panel could have been easily located nearer the generators or rectifier, with shorter run of wires and conduits to the projectors. It should be kept in mind that with the latest type of arc (32-45 volts), run of wires should be as short as possible in order to avoid voltage drop and dipping of the light on the screen.

In several theatres the writer has found the d. c. panel installed tight against the side of the projector so that the access door could be opened only part way, making any trouble-shooting in an emergency almost impossible. A d. c. panel should have at least a 6-inch gutter or wiring trough all around the terminal board. In this way the heavy wires can be pulled in easily and the connections made at the lugs without any sharp bends or hammering being required to make them fit inside the cabinet.

All heavy wires should be soldered solidly into the lugs, then rubber taping be applied, over which the regular friction tape should be wrapped. The blades and jaws of the switches should be tight-fitting, and the current carrying capacity of each switch should be always somewhat larger than the actual arc current—for instance, if the current at the arc runs 58-60 ampere, the switch should be 100 amperes, instead of 60. This provision will also take care of any future demands arising from change of equipment.

In all cases the d. c. panel should have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ADVERTISING

101—Advertising projectors
102—Cutout devices
103—Display frames
104—Flashers
105—Lamps, incand. reflector
106—Lamps, incand. flood
107—Letters, changeable
108—Marquees
109—Reflectors, roundel type
110—Signs, theatre name
111—Neon transformers

AIR SUPPLY

201—Air Cleaners, electrical
202—Air washers
203—Blowers & fans
204—Coils (heat transfer)
205—Compressors
206—Control equipment
207—Cooling towers
208—Diffusers
209—Filters
210—Furnaces & boilers
211—Grilles, ornamental
212—Heaters, gas unit
213—Humidifiers
214—Insulation
215—Motors
216—Oil burners
217—Ozone generators
218—Radiators
219—Stokers
220—Temperature indicators
221—Well water pumps

ARCHIT'RE & DECORATION

301—Decorating service
302—Drapes
303—Fabric, wall
304—Fibre boards & tiles
305—Glass blocks & tiles
306—Glass murals
307—Leatherette for walls
308—Luminescent paints
309—Mirrors
310—Paint, lacquers, etc.
311—Porcelain enamel
312—Roofing
313—Terrazzo
314—Wood veneer

GENERAL MAINTENANCE

401—Brooms & brushes
402—Carpet shampoo
403—Cleaning compounds
404—Detergents
405—Disinfectants
406—Gum remover
407—Ladders, safety
408—Perfumes
409—Polishes
410—Sand urns
411—Snow melting crystals
412—Soap, liquid
413—Vacuum cleaners

FLOOR COVERINGS

501—Asphalt tile
502—Carpeting
503—Carpet, fluorescent
504—Carpet lining
505—Concrete paint
506—Linoleum
507—Mats, rubber

LIGHTING

601—Black-light equipment
602—Cove strips & reflectors
603—Dimmers
604—Downlighting equipment
605—Fluorescent lamps
606—Lumiline lamps
607—Luminaires
(See also Advertising, Stage)

LOUNGE FURNISHINGS

701—Ash trays
702—Chairs, sofas, tables
703—Cosmetic tables, chairs
704—Mirrors
705—Statuary

OFFICE

801—Accounting systems
802—Communicating systems

PROJECTION

901—Acoustic materials
902—Acoustic service
903—Amplifiers
904—Amplifier tubes
905—Cabinets, accessory
906—Cabinets, carbon
907—Cabinets, film
908—Changeovers
909—Condenser lenses
910—Effect projectors
911—Exciter lamps
912—Fire extinguishers
913—Fire shutters
914—Hearing aids
915—Lamps, projection arc
916—Microphones
917—Mirror guards
918—Motor-generators
919—Photoelectric cells
920—Projectors, standard
921—Projectors, 16-mm.
922—Projector parts
923—Projection, rear
924—Public address systems
925—Rectifiers
926—Reel end alarms
927—Reels
928—Reflectors (arc)
929—Renovators, film
930—Rewinders
931—Rheostats
932—Safety devices, projector
933—Screens
934—Speakers & horns
935—Splicers
936—Soundheads
937—Stereopticons
938—Tables
939—Voltages regulators
940—Waste cans, self-closing

SEATING

1001—Ash trays (chair back)
1002—Chairs
1003—Chair covers
1004—Chair refinishing
1005—Expansion bolts
1006—Fastening cement
1007—Latex cushions
1008—Upholstering fabrics

SERVICE & TRAFFIC

1101—Directional signs
1102—Drinking cups
1103—Drinking fountains
1104—Uniforms

STAGE

1201—Curtains & drapes
1202—Curtain controls
1203—Curtain tracks
1204—Lighting equipment
1205—Rigging & hardware
1206—Scenery
1207—Switchboards

TICKET SALES

1301—Box offices
1302—Changemakers
1303—Signs, price
1304—Speaking tubes
1305—Tickets
1306—Ticket choppers
1307—Ticket holders
1308—Ticket registers

TOILET

1401—Fixtures
1402—Paper dispensers
1403—Paper towels
1404—Soap dispensers
(See also Maintenance)

VENDING

1501—Beverage Dispensers
1502—Candy counters
1503—Candy machines
1504—Popcorn machines
1505—Phonographs, automatic

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fuse blocks or terminals on the board, even though the local authorities do not require it. It is always easier and cheaper to put in a copper jumper in the fuse jaws when fuses are *not* necessary, than to put in fuses in a panel without provisions to receive them if new restrictions require them.

This panel should be recessed into the wall whenever possible; this will eliminate sharp corners where injury can be inflicted, give more elbow room, and look nicer. When the panel is recessed into a 6-inch or 8-inch wall, dividing two areas in the projection room, it is a good practice to have the back removable for convenience in repairs and inspection.

The field rheostat generator control panels should preferably be located directly over the sides of the d. c. panel. One good reason for this is that the leads in the generator control panels are accurately calibrated and any lengthening or shortening of the shunt leads will result in inaccurate readings on the ammeter.

Field rheostat control panels should not be recessed tightly into the wall because ventilation must be provided for the dissipation of the heat from the resistor elements. If these control panels are recessed in the wall, at least 3 inches of open space should be provided all around each panel with the open area covered with a screen or perforated metal plate for neat appearance.

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Index of ADVERTISERS in BETTER THEATRES

Adler Silhouette Letter Co. 81
American Pop Corn Co. 80
Artkraft Sign Co., The 80
Automatic Devices Co. 84
Bausch & Lomb Optical Co. 85
Brandt Automatic Cashier Co. 79
DeVry Corp. 75
Droll Theatre Supply Co. 76
Essannay Electric Mfg. Co. 77
F & Y Building Service 87
Fensin Seating Co. 77
Forest Mfg. Corp. 77
General Electric Co., Air Conditioning Dept. 70
Goldberg Bros. 80, 84
GoldE Mfg. Co. 75
Ilex Optical Co. 65
LaVezzi Machine Works 76
Motiograph 67
National Carbon Co., Inc. 69
National Theatre Supply, Div. of National-Simplex-Bludworth, Inc. 81, 87
Projection Optics Co., Inc. 84
Radio Corp. of America, Theatre Equipment Section 64
RCA Service Co., Inc. 74
S. O. S. Cinema Supply Corp. 84
Strong Electric Corp., The 73
Union Carbide & Carbon Corp. 69
United States Air Conditioning Corp. 66
United States Rubber Co. 68
Vallen, Inc. 85
Weber Machine Corp. 77

PRODUCT DIGEST

In This Week:

SHOWMEN'S REVIEWS

ADVANCE SYNOPSES

THE RELEASE CHART

Reviews

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

(Running times in all instances are the official times given by the distributors.)

Cowboy and the Senorita

(Republic)

Musical Western

A box office treat is offered to both exhibitors and public in this new fast-moving musical Western romance featuring Roy Rogers. In addition to a story well equipped with all the sure-fire props of western adventure, it has included a profusion of musical numbers which are bound to prove a hit with audiences. Harry Gray, associate producer, and Joseph Kane, director, have seen to it that not only the background but the attendant action involved in the many outdoor and indoor scenes of the film make a complete and satisfying bit of entertainment of its kind.

The story concerns the loss of a bracelet which becomes the pivotal point on which the hero, Roy (Roy Rogers) and Teddy Bear (Guinn "Big Boy" Williams) recover a mine and restore it to Chip (Mary Lee). Ysobel Martinez (Dale Evans), the half sister of Chip, who is being swindled out of the mine by Craig Allen (John Hubbard), proves a delightful singer. Original songs were by Ned Washington and Phil Ohman, and there are plenty of them. Specialty dancers and Nol Nolan and the Sons of the Pioneers add zest and gaiety. One of the features of the film is the wild race of three chuck-wagons full of gold ore drawn by six horses each and driven by the principals.

Seen at the company projection room. Reviewer's Rating: Good.—JULIAN BOWES.

Release date, not set. Running time, 78 min. PCA No. 9965. General audience classification.

Roy ....Roy Rogers
Chip Williams ....Mary Lee
Ysobel Martinez ....Dale Evans
Craig Allen ....John Hubbard
Teddy Bear ....Guinn "Big Boy" Williams

Fuzzy Knight, Dorothy Christy, Lucien Littlefield, Hal Taliaferro, Jack Kirk, Cappella and Patricia, Jane Beebe and Ben Rochelle, Tito and Corinne Valdez, Nol Nolan and the Sons of the Pioneers.

Follow the Boys

(Universal)

All-Star Camp Show

Two hours of star vaudeville crowd the screen in this story of the "soldiers in greasepaint" who have carried entertainment to fighting men around the world. It is an imposing tribute to the Hollywood Victory Committee and the USO Camp Shows. The film has as many exploitation points as it has cast names.

This almost documentary report on one aspect of the screen's war work is described by Universal as "show business' tribute to show business." It is also a nostalgic reunion of such Palace theatre vaudeville stars as Sophie Tucker, W. C. Fields, Ted Lewis and Leonard Gautier's performing dogs.

The thread of story which strings the specialties together is less imposing than the theme. George Raft plays a hoofer who marries a Hollywood star and rises to the top. He leaves his career to organize the victory committee, after the Army rejects him. He has the cooperation of everyone except his wife, Vera Zorina. She has tried to tell him that she is to be a mother but he interprets her absence from the Camp Shows as lack of interest. He loses his life on a convoy to the Pacific, in tragic climax, and Zorina leaves her infant son to carry on the camp tours.

Outstanding in the camp scenes are the rabbit which produces Orson Welles and his magic show from a top hat; W. C. Fields doing his famed pool table routine in a GI mess hall; Artur Rubinstein playing Liszt for an Army broadcast; Jeanette MacDonald's lullaby to a blind soldier in a field hospital; and Louis Jordan's band jiving "Sweet Georgia Brown" in a pouring rain for a Negro anti-aircraft battery.

Charles K. Feldman, producer, with the help of Eddie Sutherland, director, threaded this chain of sparklers together on the screenplay written by Lou Breslow and Gertrude Purcell. They achieve an impressive array, although there are moments where the cutter's art might have speeded action.

No less than 19 top musical numbers help liven the tempo.

Every showman who exhibits this film will have an individual opportunity to salute the USO and show business at war.

Previewed at the Normandie theatre, New York, where a large exhibitor delegation turned out despite rain and an early hour. Reviewer's Rating: Good.—JOHN STUART, JR.

Release date, not set. Running time, 122 min. PCA No. 9986. General audience classification.

George Raft, Vera Zorina, Grace McDonald, Charley Grapewin, Charles Butterworth, Ramsay Ames, Elizabeth Patterson, Regis Toomey, George McCready, Frank Jenks, Addison Richards, Emmett Vogan, Cyril Ring;

And Jeanette MacDonald, Orson Welles, Mercury Wonder Show, Marlene Dietrich, Dinah Shore, Donald O'Connor, Peggy Ryan, W. C. Fields, Andrews Sisters, Artur Rubinstein, Carmen Amaya, Sophie Tucker, Delta Rhythm Boys, Leonard Gautier's dogs;

Also Ted Lewis, Freddie Slack, Louis Jordan, Charlie Spivak and their orchestras;

In Hollywood Victory Committee sequence: Maria Montez, Susanna Foster, Louise Allbritton, Robert Paige, Alan Curtis, Lon Chaney, Gloria Jean, Andy Devine, Turhan Bey, Evelyn Ankers, Noah Beery, Jr., Samuel S. Hinds, Louise Beavers, Clarence Muse, Gale Sondergaard, Nigel Bruce, Peter Coe and Thomas Gomez.

Jamboree

(Republic)

Musical Comedy on Farm

This picture, featuring some of radio's popular entertainers, gets off to a fast start and keeps the pace through 71 minutes of enjoyment. Pleasant young Joe Mason (George Byron), agent for Freddie Fisher and his Schneckelfritz Band, tries to sell the band to P. J. Jarvis (Paul Harvey), head of Farm-Fresh Frozen Foods, for their radio program.

When Joe learns that Jarvis and his assistant, Don Wilson, are planning to hire Ernest Tubb and his Texas Troubadours, Joe hotfoots it to Greenfield, where Ernest and his band work on the Fairview Farm. Thereafter follows a considerable mix-up on the hiring of bands, but all works out to a successful conclusion.

The songs, "Jamboree," by Freddie Fisher, and "Maggie Went to Aggie," by Charles Henderson, are potentially popular numbers and the music by both the Schnickelfritz Band and the Texas Troubadours intersperses the story at the right intervals. Armand Schaefer, associate producer, and Joseph Santley, director, have done a good job and the picture should be a good box office attraction.

A spectacular scene occurs toward the end when Rufe Davis, famous imitator of "sounds," has a dream whereby the rain-machine he has invented finally brings about a great flood, destroying the city of New York.

Seen at the company projection room. Reviewer's Rating: Good.—J. B.

Release date, May 5, 1944. Running time, 71 min. PCA No. 9945. General audience classification.

Ruth Cartwright ....Ruth Terry
Joe Mason ....George Byron
P. J. Jarvis ....Paul Harvey
Sam Smith ....Edwin Stanley

Freddie Fisher and his Schneckelfritz band, The Music Maids, Ernest Tubb and his Texas Troubadours, Don Wilson, Isabel Randolph, Rufe Davis, Shirley Mitchel, and George "Shug" Fisher.

Tampico

(Twentieth Century-Fox)

Spies

This never achieves the suspense or pace promised by the plot's circumstances. In some degree, this seems to be because of dependence upon a story of tenuous turnings, some of which are lost to reason. It is also because Edward G. Robinson, as a lover, is not too happily cast.

He is the tanker captain who rescues in the Gulf of Mexico a torpedoed ship's survivors. Among them is Miss Bari, tough, sinuous, voluptuous American dancer, whose story is that she had worked in Europe's capitals, and was on her way home aboard the unfortunate ship. He marries Miss Bari in Tampico, his tanker's home port, despite her unsubstantiated identity.

His own ship is shortly torpedoed, after the attacking U-boat discloses that it knows the cargo, and other details of sailing. During the action, Robinson and his first mate and long friend, Victor McLaglen, quarrel over Robinson's marriage, McLaglen implanting suspicion of the girl. When Robinson is "beached" after the rescue, he turns her out of house and hunts the spy ring. He finds and breaks it, in a dramatic last minute action outburst. He also finds, and shoots, his friend McLaglen, for McLaglen is the ring's wireless operator. Robinson is then reunited with his wife.

Robert Bassler produced, from a screenplay by Kenneth Gamet, Fred Niblo, Jr., and Richard Macaulay. Lothar Mendes directed. The original story is by Ladislas Fodor.

Seen in a New York projection room. Reviewer's Rating: Fair.—Floyd Elbert Stone.

Release date, April, 1944. Running time, 75 min. PCA No. 8997. General audience classification.

Captain Bart Manson	Edward G. Robinson
Kathie Hall	Lynn Bari
Fred Adamson	Victor McLaglen

Robert Bailey, Marc Lawrence, E. J. Ballantine, Mona Maris, Tonio Selwart, Carl Ekberg, Roy Roberts, George Sorel, Charles Lang, Ralph Byrd, Louis Hart, Paul Kruger, Martin Cichy, Constantin Romanoff, Oscar Hendrian.

Charlie Chan in The Chinese Cat

(Monogram)

Murder Mystery

There's more humor in this second Philip N. Krasne-James S. Burkett offering of Sidney Toler as Charlie Chan than there was in the first, which got the series off to a solid start, and more smoothness of action and dialogue under Phil Rosen's direction. It's a steadily interesting film, bettering the status of the series.

Benson Fong, playing Chan's No. 3 son, and Mantan Moreland, as a taxi driver who accompanies the detective on his explorations, provide the bulk of the comedy which prospers the enterprise. Performers handling the straight roles satisfy.

George Callahan's screenplay opens with a murder, adds two more later on, and closes with melodramatics in a Fun House which culminate in capture of the criminals and explanation of his deductions by Chan. The tale concerns jewel thieves. The scene is any big city, the time is now, and the action spans two days.

Previewed at the studio. Reviewer's Rating: Good.—William R. Weaver.

Release date, not set. Running time, 65 min. PCA No. 9999. General audience classification.

Charlie Chan	Sidney Toler

Benson Fong, Mantan Moreland, Weldon Heyburn, Joan Woodbury, Sam Flint, Cy Kendall, Anthony Warde, Dewey Robinson, John Davidson, Ian Keith, Betty Blythe, I. Stanford Jolley, Jack Norton, Luke Chan.

Outlaw Trail

(Monogram)

Shy Western

In "Outlaw Trail" Monogram has a western that is shy of plot, shy of lighting and sufficiently good camera work to bring out the beauties of the marvelous exteriors which Producer-Director Tansey chose for the setting.

In spite of valiant efforts on the part of Hoot Gibson, Bob Steele and Chief Thundercloud to pull the picture out of the doldrums with their usual Trail Blazer touch it wanders off the trail into the badlands.

The trio "adopt" the heiress to a ranch whose owner has been murdered and save her and the rest of the ranchers in the vicinity from being swindled out of their earnings and savings by Honest John, who is murdered by one of his own henchmen. They trap the band, return the money looted from Honest John's bank and ride off to new adventures leaving winsome Jennifer Holt to win the love of the sheriff.

Seen at the Hitching Post theatre, Hollywood, where even the kids guffawed at the laxities in the plot. Reviewer's Rating: Poor.—Jack Cartwright.

Release date, April 29, 1944. PCA. Running time, 55 min. General audience classification.

Hoot Gibson, Bob Steel, Chief Thundercloud, Jennifer Holt, Cy Kendall, Rocky Camron, George Eldridge, Charles King, Hal Price, John Bridges, Bud Osborne, Jim Thorpe.

San Francisco de Asis

(Azteca Films)

Religious and Timely

In "San Francisco de Asis," Azteca Films of Mexico has brought a beautifully religious picture to the screen. Although it is in Spanish, without benefit of English subtitles, one does not have to be fluently coversant with the language to follow its theme.

It recounts with a simplicity that lends force to every sequence the story of St. Francis, who turned from the pursuits of war in the period of the Crusades to become a deeply religious monk and found the 700 year old Order of Friars Minor. Through the film is woven a love story, that of the Saint's closest friends, Honorario and Maria de Quintanar.

Although technically the production falls behind some of the better American product and dialogue runs a bit long for the American audience, the leading portrayal by Jose Luis Jimenez, is as if inspired, and the work of a strong supporting cast measures well up to his standard.

It is an ambitious costume project, with little opportunity for wide distribution in this country except in Spanish sections, but every Spanish language class in the United States should see and hear it for the benefits of the actors' clear diction of a beautifully liquid language.

At this moment in history, with civilization bitterly contesting the savagery of barbarians, and the democracies fighting the forces of evil turning to the spiritual for solace, its showing is particularly appropriate.

Pedro A. Calderon produced. Albert Gout directed from his own adaptation of an original by Luis White Morquecho and Juan Antonio Vargas.

Seen at the RCA projection room, Hollywood. Reviewer's Rating: Good.—J. C.

Release date, not set. Running time, 125 min. General audience classification.

Jose Luis Jimenez, Alicia de Phillips, Elene D'Orgaz, Carmen Molina, Ella Ortiz, Antonio Bravo, Crox Alvarado, A. Soto Rangel, Luis Alcoriza, Agustin Sen.

Detective Kitty O'Day

(Monogram)

Murder Comedy

Starring Jean Parker as a girl in love who out-talks two detectives into the solution of a triple murder mystery, this Lindsley Parsons production, directed by William Beaudine, is fast and sufficiently funny supporting material for most dual bills.

Tim Ryan and Edward Gargan double as the usual dumb-detective quotient profitably, Peter Cookson providing adequate service in the leading man spot and Veda Ann Borg adding some solid moments. The screenplay is by Ryan and Victor Hammond, from Hammond's story.

The film opens with humor and retains it throughout three killings, the action carrying somewhat more of the burden than dialogue. Passages likely to agitate audiences favorably include a building-ledge sequence such as never fails to provoke squeals from onlookers.

Previewed at the studio. Reviewers' Rating: Fair.—W. R. W.

Release date not set. Running time, 63 minutes. PCA No. 9979. General audience classification.

Kitty	Jean Parker
Johnny	Peter Cookson
Miles	Tim Ryan
Georgia	Veda Ann Borg

***(Review reprinted from last week's* Herald)**

ADVANCE SYNOPSES *and information*

PINTO BANDIT (PRC Pictures)

PRODUCER: Alfred Stern. DIRECTOR: Elmer Clifton. PLAYERS: Dave O'Brien, Jim Newill, Guy Wilkerson, Mady Lawrence, James Martin, Jack Ingram, Edward Cassidy, Budd Buster, Karl Hackett, Robert Kortman, Charles King, Jr.

WESTERN DRAMA. In their roles as three Texas Rangers, O'Brien, Newill and Wilkerson investigate the masked bandit, who rides a pinto and tries to discourage the mail line run between Yuba and Gold Center. One of the owners of the line is shot, but the only evidence against his attacker, a 42-calibre bullet, is stolen. When a three-man relay race is staged with the post contract as a prize, the Rangers win the event and learn the identity of the masked rider.

JOHNNY DOESN'T LIVE HERE ANY MORE (Monogram)

PRODUCER: King Brothers. DIRECTOR: Joe May. PLAYERS: Simone Simon, James Ellison, William Terry, Grady Sutton, Gladys Blake, Clarence Straight, Lynton Brent, Emmett Lynn, Duke York, Norman Rice, Alan Ward, Pat Gleason.

COMEDY. Simone Simon plays the part of a secretary who goes to Washington to take a defense job. She sublets an apartment from a young man who is 1-A and being inducted, but he forgets to tell her there are ten other keys in possession of servicemen and various friends who used his apartment when on leave. She dates almost every one of them, some of them double, before she finally realizes she loves the first 1-A lad, and happiness looms ahead.

NONE BUT THE LONELY HEART (RKO-Radio)

PRODUCER: David Hempstead. DIRECTOR: Clifford Odets. PLAYERS: Cary Grant, Ethel Barrymore, Jane Wyatt, Joe Vitale, Eva Leonard Boyne, Renie Riano, Marcell Dill, David Clyde, Button Bohnen, Roy Thomas.

DRAMA. Laid in England just before the start of World War II the story finds Ernie Mott, a young Englishman, embittered over the loss of his father in the last war and the struggles of his mother to avert poverty by operating a second-hand store. He swears he'll refuse to fight if war comes. He joins a band of thieves and is nearly caught only to return home and find his mother had become a "fence" to gain quick wealth because she knew she was soon to die of cancer. She's been arrested and is dying in the prison hospital. He realizes if there is to be a better world he and his kind must make it so and returns to Aggie, a cellist, who loves him.

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

(•) before the title indicates 1942-43 product.

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Consult Service Data in the PRODUCT DIGEST SECTION for Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation.

Short Subjects Chart with Synopsis Index can be found on pages 1804-1805.

Feature Product Including Coming Attractions, listed by Company, in order of release, on pages 1816-1817.

						REVIEWED			
Title	*Company*	*Prod. Number*	*Stars*	*Release Date*	*Running Time*	*M. P. Herald Issue*	*Product Digest Page*	*Advance Synopsis Page*	*Service Data Page*
ABOVE Suspicion	MGM	402	Joan Crawford-Fred MacMurray	Sept.,'43	90m	May 1,'43	1546	1081	1575
Action in Arabia	RKO	420	George Sanders-Virginia Bruce	Block 4	75m	Feb. 19,'44	1762	1746	....
Address Unknown	Col.	....	Paul Lukas-Mady Christians	Not Set	....	....	....	1695	....
Adventure in Iraq	WB	304	John Loder-Ruth Ford	Oct. 9,'43	64m	Sept. 25,'43	1553	1530	....
Adventure in Music	Crystal	....	Classical Music Feature	Mar. 10,'44	62m	Mar. 25,'44	1814	....	....
Adventures of a Rookie	RKO	402	Wally Brown-Alan Carney	Block 1	64m	Aug. 21,'43	1547	1471	1617
Adventures of Mark Twain	WB		Fredric March-Alexis Smith	Not Set	....	....	....	936	....
Adventures of Tartu (British)	MGM	406	Robert Donat-Valerie Hobson	Oct.,'43	103m	Aug. 7,'43	1546	....	1655
Ali Baba and 40 Thieves (color)	Univ.	8003	Jon Hall-Maria Montez	Jan. 14,'44	87m	Jan. 15,'44	1713	1457	....
Always a Bridesmaid	Univ.	8023	Andrews Sisters-Patric Knowles	Sept. 24,'43	61m	Oct. 2,'43	1566	1192	....
Amazing Mr. Forrest, The	PRC	413	Edward E. Horton-Jack Buchanan	Mar. 29,'44	....	....	....	1747	....
American Miracle (color) (formerly America)	MGM	....	Brian Donlevy-Ann Richards	Not Set	....	....	....	1457	....
And Now Tomorrow	Para.	....	Loretta Young-Alan Ladd	Not Set	....	....	....	1715	....
And the Angels Sing	Para.		Fred MacMurray-Dorothy Lamour	Not Set	....	....	....	1555	....
Andy Hardy's Blonde Trouble	MGM	424	Mickey Rooney-Lewis Stone	Block 7	....	....	....	1456	....
Animal Kingdom, The	WB	....	Ann Sheridan-Olivia de Havilland	Not Set	....	....	....	1431	....
Arizona Trail	Univ.	8081	Tex Ritter-Fuzzy Knight	Sept. 24,'43	57m	....	....	1545	....
Arizona Whirlwind	Mono.	....	Ken Maynard-Hoot Gibson	Mar. 7,'44	....	....	....	1746	....
Around the World	RKO	411	Kay Kyser-Joan Davis-Mischa Auer	Block 3	81m	Nov. 27,'43	1645	1457	1766
Arsenic and Old Lace	WB	....	Cary Grant-Raymond Massey	Not Set	....	....	....	1806	....
At Night We Dream (color)	Col.	....	Merle Oberon-Paul Muni	Not Set	....	....	....	1718	....
BANJO on My Knee (Reissue)	20th-Fox	407	Barbara Stanwyck-Joel McCrea	Oct. 29,'43	95m	Dec. 5,'36	1585	....	....
Bar 20	UA	....	William Boyd-Andy Clyde	Oct. 1,'43	54m	July 24,'43	1559	....	....
Battle of Russia	20th-Fox	414	Documentary	Nov. 5,'43	80m	Nov. 6,'43	1615	....	1766
Beautiful But Broke	Col.	5022	Joan Davis-Jane Frazee	Jan. 28,'44	72m	Feb. 5,'44	1742	1696	....
Bell Bottom George (British)	Col.	...	George Formby	Not Set	97m	Jan. 29,'44	1734	....	....
Beneath Western Skies	Rep.	354	Bob Livingston-Smiley Burnette	Mar. 3,'44	....	....	....	1746	....
Best Foot Forward (color)	MGM	405	Lucille Ball-William Gaxton	Oct.,'43	94m	July 3,'43	1532	1191	1617
Between Two Worlds (formerly Outward Bound)	WB	....	John Garfield-Paul Henreid	Not Set	....	....	....	1646	....
Beyond the Last Frontier	Rep.	351	Eddie Dew-Smiley Burnette	Sept. 18,'43	55m	Sept. 11,'43	1529	....	....
Big Show, The (Reissue)	Rep.	3302	Gene Autry	Mar. 1,'44	71m	....	....	....	....
Black Hills Express	Rep.	362	Don Barry-Wally Vernon	Aug. 15,'43	55m	Aug. 7,'43	1546	1457	....
Black Parachute, The (formerly Mission Thirty-six)	Col.	....	John Carradine-Bela Lugosi	Not Set	....	....	....	1806	....
Blazing Frontier	PRC	459	Buster Crabbe-Al St. John	Sept. 1,'43	59m	....	....	1531	....
•Blazing Guns	Mono.	....	Hoot Gibson-Ken Maynard	Oct. 8,'43	55m	Sept. 18,'43	1542	1509	....
Bombers Moon	20th-Fox	401	George Montgomery-Annabella	Aug. 6,'43	70m	July 10,'43	1532	1305	....
Boss of Rawhide	PRC	452	Dave O'Brien-Jim Newill	Nov. 20,'43	59m	....	....	1599	....
Bridge of San Luis Rey, The	UA	....	Lynn Bari-Akim Tamiroff	Feb. 11,'44	107m	Feb. 5,'44	1742	1636	1818
Bring On the Girls	Para.	....	Veronica Lake-Sonny Tufts	Not Set	....	....	....	1763	....
Broadway Rhythm (color)	MGM	419	George Murphy-Ginny Simms	Mar.,'44	115m	Jan. 22,'44	1725	1616	....
Buffalo Bill (color)	20th-Fox	424	Maureen O'Hara-Joel McCrea	Apr.,'44	90m	Mar. 18,'44	1801	1531	....
•Bullets and Saddles	Mono.	...	Range Busters	Oct. 29,'43	54m	Oct. 9,'43	1573	1531	....
CALIFORNIA Joe	Rep.	365	Don Barry-Helen Talbot	Dec. 29,'43	55m	Jan. 8,'44	1706	1675	....
Calling Dr. Death	Univ.	8026	Lon Chaney-Patricia Morison	Dec. 17,'43	63m	Dec. 18,'43	1673	1635	....
•Campus Rhythm	Mono.	....	Gale Storm-Robert Lowery	Nov. 19,'43	63m	Oct. 9,'43	1574	1545	....
Candlelight in Algeria (Br.)	Br. Lion	....	James Mason-Carla Lehmann	Not Set	85m	Jan. 1,'44	1694	....	....
Canterville Ghost, The	MGM	....	Charles Laughton-Margaret O'Brien	Not Set	....	....	....	1635	....
Canyon City	Rep.	364	Don Barry-Helen Talbot	Nov. 29,'43	55m	Nov. 13,'43	1626	1599	....
Casanova Brown	RKO	....	Gary Cooper-Teresa Wright	Not Set	....	....	....	1806	....
Casanova in Burlesque	Rep.	333	Joe E. Brown-June Havoc	Feb. 19,'44	72m	Jan. 29,'44	1733	1676	....
Career Girl	PRC	403	Frances Langford-Craig Wood	Jan. 11,'44	66m	Dec. 18,'43	1674	1634	....
Chance of a Lifetime, The	Col.	5034	Chester Morris-Jeanne Bates	Oct. 26,'43	66m	Oct. 16,'43	1586	1545	....
Charlie Chan in Secret Service	Mono.	....	Sidney Toler-Gwen Kenyon	Feb. 14,'44	65m	Jan. 15,'44	1714	1599	....
Charlie Chan in The Chinese Cat	Mono.	....	Sidney Toler-Joan Woodbury	Not Set	65m	Apr. 1,'44	1826	....	....
Cherokee Strip (Reissue)	WB	333	Dick Foran	Oct. 2,'43	56m	....	..		....
Chip Off the Old Block	Univ.	8011	Donald O'Connor-Peggy Ryan	Feb. 25,'44	81m	Feb. 19,'44	1761	1715	....
Christmas Holiday	Univ.	....	Deanna Durbin-Gene Kelly	Not Set	....	....	....	1695	....
Cinderella Jones	WB	....	Joan Leslie-Robert Alda	Not Set	....	....	....	1746	....
City That Stopped Hitler	Para.	4331	Russian Documentary	Special	57m	Sept. 4,'43	1521	....	1655

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Page	Advance Synopsis Page	Service Data Page
Claudia	20th-Fox	404	Dorothy McGuire-Robert Young	Sept. 3,'43	91m	Aug. 21,'43	1558	....	1655
Climax, The (color)	Univ.	....	Susanna Foster-Boris Karloff	Not Set	....	....	....	1786	....
Coastal Command (British)	RKO	....	Documentary	Not Set	60m	Nov. 14,'42	1005	....	....
Cobra Woman (color)	Univ.	....	Jon Hall-Maria Montez	May 12,'44	....	....	....	1457	1655
Conflict	WB	....	Humphrey Bogart-Alexis Smith	Not Set	....	....	....	1456	....
Corvette K-225	Univ.	8007	Randolph Scott-James Brown	Oct. 1,'43	99m	Oct. 2,'43	1565	1240	1719
Courageous Mr. Penn (Br.)	Hoffberg	....	Clifford Evans-Deborah Kerr	Dec. 22,'43	78m	Jan. 1,'44	1694	....	....
Cover Girl, The (color)	Col.	....	Rita Hayworth-Gene Kelly	Apr. 6,'44	110m	Mar. 11,'44	1793	1416	....
Cowboy Canteen	Col.	5220	Charles Starrett-Jane Frazee	Feb. 8,'44	72m	Feb. 26,'44	1774	1763	....
Cowboy in the Clouds	Col.	5203	Charles Starrett-Julie Duncan	Dec. 23,'43	55m	Jan. 8,'44	1706	1636	...
Cowboy and the Senorita, The	Rep.	....	Roy Rogers-Dale Evans-Mary Lee	Not Set	78m	Apr. 1,'44	1825	1747	....
Crazy House	Univ.	8005	Olsen and Johnson	Oct. 8,'43	80m	Oct. 23,'43	1595	1531	1719
Crime by Night	WB	....	Jane Wyman-Jerome Cowan	Not Set	....	....	....	1091	....
Crime Doctor's Strangest Case	Col.	5021	Warner Baxter-Lynn Merrick	Dec. 9,'43	68m	Jan, 22,'44	1725	1654	....
Crime School (Reissue)	WB	327	Humphrey Bogart-Dead End Kids	Dec. 4,'43	86m	May 7,'38	1626	...	....
Cross of Lorraine, The	MGM	414	Pierre Aumont-Gene Kelly	Jan.,'44	90m	Nov. 13,'43	1625	1457	1719
Cry "Havoc"	MGM	417	Margaret Sullavan-Ann Sothern	Feb.,'44	97m	Nov. 6,'43	1614	1555	....
Curse of the Cat People	RKO	418	Simone Simon-Kent Smith	Block 4	70m	Feb. 19,'44	1762	1715	....
DANCING Masters, The	20th-Fox	413	Laurel and Hardy	Nov. 19,'43	63m	Oct. 30,'43	1605	1555	..
Dangerous Age	RKO	....	Kent Smith-Jean Brooks	Not Set	....	....	....	1786	....
(formerly Are These Our Children?)									
● Dangerous Blondes	Col.	4016	Evelyn Keyes-Edmund Lowe	Sept.23,'43	80m	Oct. 23,'43	1594	1509	....
Danger! Women at Work	PRC	411	Patsy Kelly-Mary Brian	Aug. 23,'43	59m	July 17,'43	1426	....	....
Day After Day (Russian)	Artkino	....	Documentary	Nov. 15,'43	62m	Nov. 20,'43	1634	....	....
Days of Glory	RKO	....	Tamara Toumanova-Gregory Peck	Not Set	....	....	....	1636	....
Death Valley Manhunt	Rep.	375	Bill Elliott-Gabby Hayes	Sept. 25,'43	55m	Aug. 28,'43	1558	1402	....
Death Valley Rangers	Mono.	....	Hoot Gibson-Ken Maynard	Dec. 3,43	59m	Dec. 18,'43	1674	1555	....
Demi Paradise (Br.)	Two Cities-GFD	....	Laurence Olivier-Penelope Ward	Not Set	115m	Dec. 18,'43	1673	....	....
Deerslayer, The	Rep.	306	Bruce Kellogg-Jean Parker	Nov. 22,'43	67m	Nov. 6,'43	1615	1599	....
Desert Song, The (color)	WB	310	Dennis Morgan-Irene Manning	Jan. 29,'44	96m	Dec. 18,'43	1673	872	1818
Destination, Tokyo	WB	309	Cary Grant-John Garfield	Jan. 1,'44	135m	Dec. 25,'43	1685	1530	1766
Detective Kitty O'Day	Mono.	....	Jean Parker-Tim Ryan	Not Set	63m	Apr. 1,'44	1826	....	....
Devil Riders, The	PRC	460	Buster Crabbe-Al St. John	Nov. 5,'43	58m	Feb. 12,'44	1754	1566	....
Double Indemnity	Para.	....	Barbara Stanwyck-Fred MacMurray	Not Set	....	....	....	1646	....
Doughboys in Ireland	Col.	5031	Kenny Baker-Jeff Donnell	Oct. 7,'43	61m	Oct. 9,'43	1574	1545	....
Dragon Seed	MGM	....	Katharine Hepburn-Walter Huston	Not Set	...	....	....	1675	....
Drifter, The	PRC	461	Buster Crabbe-Al St. John	Dec. 20,'43	60m	....	....	1606	....
Dr. Gillespie's Criminal Case	MGM	407	Lionel Barrymore-Van Johnson	Nov.,'43	89m	May 8,'43	1546	1192	
Dr. Paul Joseph Goebbels	Frank	....	Paul Andor-Claudia Drake-Donald Woods	Not Set	....	....	....	1599	....
Drums of Fu Manchu	Rep.	305	Henry Brandon-William Royle	Nov. 27,'43	68m	Nov. 13,'43	1626	1606	....
EMPTY Holsters (Reissue)	WB	334	Dick Foran	Oct. 2,'43	62m	....	....	....	....
Escape to Danger (British)	RKO	419	Eric Portman-Ann Dvorak	Block 4	83m	Feb. 5,'44	1742	....	....
Eve of St. Mark	20th-Fox	....	Michael O'Shea-Anne Baxter	Not Set	..	....	....	1636	....
FALCON and the Coeds, The	RKO	410	Tom Conway-Jean Brooks	Block 2	68m	Nov. 6,'43	1615	1599	....
Falcon Out West, The	RKO	....	Tom Conway-Barbara Hale	Not Set	64m	Mar. 4,'44	1782	....	....
Fallen Sparrow, The	RKO	401	Maureen O'Hara-John Garfield	Block 1	93m	Aug. 21,'43	1547	1182	1719
False Colors	UA	....	William Boyd	Nov. 5,'43	65m	Nov. 6,'43	1614	1431	...
Fighting Seabees, The	Rep.	311	John Wayne-Susan Hayward	Mar. 10,'44	100m	Jan. 22,'44	1725	1616	1818
Find the Blackmailer	WB	306	Faye Emerson-Jerome Cowan	Nov. 6,'43	55m	Oct. 23,'43	1594	....	....
Fired Wife	Univ.	8017	Robert Paige-Louise Allbritton	Sept. 3,'43	73m	Sept. 4,'43	1521		
Flesh and Fantasy	Univ.	8062	Charles Boyer-Barbara Stanwyck	Oct. 29,'43	94m	Sept. 18,'43	1541	1058	1766
Follow the Boys	Univ.	....	Stage and Screen Entertainers	Not Set	122m	Apr. 1,'44	1825	1635	....
Follow the Leader	Mono.	....	East Side Kids	Not Set	....	....	....	1606	....
● Footlight Glamour	Col.	4020	Penny Singleton-Arthur Lake	Sept. 30,'43	68m	Oct. 9,'43	1573	1531	....
For Whom the Bell Tolls (color)	Para.	4338	Gary Cooper-Ingrid Bergman	Special	168m	July 17,'43	1546	855	1719
Four Jills in a Jeep	20th-Fox	423	Kay Francis-Carole Landis	Mar.,'44	89m	Mar. 18,'44	1802	1676	....
Frenchman's Creek (color)	Para.	....	Joan Fontaine-Arturo de Cordova	Not Set	..	....	....	1416	....
Frisco Kid (Reissue)	WB	325	James Cagney-Margaret Lindsay	Mar. 4,'44	77m	Nov. 2,'35	1726	....	....
Frontier Law	Univ.	8082	Russell Hayden-Jennifer Holt	Nov. 5,'43	55m	....	....	1606	....
Frontier Outlaws	PRC	462	Buster Crabbe-Al St. John	Mar. 4,'44	....	....	....	1746	....
Fugitive from Sonora	Rep.	361	Don Barry-Lynn Merrick	July 1,'43	55m	July 10,'43	1414	1375	....
GANG'S All Here (color)	20th-Fox	416	Alice Faye-Carmen Miranda	Dec. 24,'43	103m	Dec. 4,'43	1653	1530	1766
Gangway for Tomorrow	RKO	407	Margo-Robert Ryan-John Carradine	Block 2	69m	Nov 6,'43	1614	1566	....
Gaslight	MGM	425	Charles Boyer-Ingrid Bergman	Block 7	....	....	....	1786	....
Ghost Ship, The	RKO	412	Richard Dix-Edith Barrett	Block 3	69m	Dec. 11,'43	1666	1646	....
Ghost That Walks Alone, The	Col.	5042	Arthur Lake-Lynn Roberts	Feb. 10,'44	64m	Feb. 19,'44	1762	1696	....
Gildersleeve on Broadway	RKO	409	Harold Peary-Billie Burke	Block 2	65m	Oct. 23,'43	1595	1566	....
Gildersleeve's Ghost	RKO	....	Harold Peary-Marion Martin	Not Set	....	....	....	1786	....
Girl Crazy	MGM	409	Mickey Rooney-Judy Garland	Nov.,'43	99m	Aug. 7,'43	1558	1191	1766
Girl from Monterrey, The	PRC	412	Armida-Edgar Kennedy	Oct. 4,'43	61m	Sept. 25,'43	1554	1509	....
Girl in the Case, The	Col.	....	Edmund Lowe-Janis Carter	Apr. 20,'44	....	....	....	1806	....
Girls on Probation (Reissue)	WB	328	Jane Bryan-Ronald Reagan	Dec. 4,'43	63m	Oct. 29,'38	1626	....	....
Going My Way	Para.	4319	Bing Crosby-Rise Stevens	Block 4	130m	Feb. 26,'44	1773	1763	....
Good-bye, My Love	UA	....	George Sanders-Linda Darnell	Not Set	....	....	....	1747	....
(formerly Strange Confession)									
Good Fellows, The	Para.	4302	Cecil Kellaway-Helen Walker	Block 1	70m	Aug. 14,'43	1559	1191	....
Government Girl	RKO	408	Olivia de Havilland-Sonny Tuffs	Block 2	93m	Nov. 6,'43	1614	1416	1766
Great Moment, The	Para.	....	Joel McCrea-Betty Field	Not Set	....	....	....	912	....
(formerly Great Without Glory)									
Great Mr. Handel, The (color) (British)	Midfilm	....	Wilfred Lawson-Elizabeth Allan	Sept.. 9,'43	89m	Sept. 18,'43	1542	.	
Greenwich Village (color)	20th-Fox	....	Don Ameche-Carmen Miranda	Not Set	....	....	....	1676	....
Guadalcanal Diary	20th-Fox	412	Preston Foster-Lloyd Nolan	Nov. 5,'43	93m	Oct. 30,'43	1605	1457	1766

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						M. P. Herald Issue	Product Digest Page		
Gung Ho	Univ.	8064	Randolph Scott-Grace McDonald	Dec. 31,'43	88m	Dec. 25,'43	1686	1599	1818
Gunsmoke Mesa	PRC	453	Dave O'Brien-Jim Newill	Jan. 3,'44	59m	....	....	1635	....
Guns of the Law	PRC	455	Dave O'Brien-Jim Newill	Apr. 10,'44	....	....	....	1806	....
Guns of the Pecos (Reissue)	WB	335	Dick Foran	Oct. 2,'43	56m	....	....	....	....
Guy Named Joe, A	MGM	416	Spencer Tracy-Irene Dunne	Mar.,'44	120m	Dec. 25,'43	1686	1431	1818
Gypsy Wildcat (color)	Univ.	....	Maria Montez-Jon Hall	Not Set	....	....	....	1675	....
HAIL the Conquering Hero	Para.	....	Eddie Bracken-Ella Raines	Not Set	....	....	....	1696	....
Hail to the Rangers	Col.	5201	Charles Starrett	Sept. 16,'43	57m	Nov. 27,'43	1646	1055	....
Hairy Ape, The	UA	....	William Bendix-Susan Hayward	Not Set	....	....	....	1763	....
Halfway House, The (British)	Ealing	....	Francoise Rosay-Mervyn Johns	Not Set	95m	Mar. 4,'44	1781	....	....
Hands Across the Border	Rep.	341	Roy Rogers-Ruth Terry	Jan. 5,'44	73m	Dec. 11,'43	1665	1545	....
Happy Land	20th-Fox	415	Don Ameche-Frances Dee	Dec. 3,'43	75m	Nov. 13,'43	1625	1555	1766
Harvest Melody	PRC	402	Rosemary Lane-Johnny Downs	Nov. 22,'43	71m	Oct. 9,'43	1574	1545	....
Hat-Check Honey	Univ.	8031	Grace McDonald-Leon Errol	Mar. 10,'44	69m	Mar. 11,'44	1794	1746	....
Heat's On, The	Col.	5009	Mae West-Victor Moore	Dec. 2,'43	79m	Dec. 4,'43	1653	1555	1818
Heaven Can Wait (color)	20th-Fox	402	Don Ameche-Gene Tierney	Aug. 13,'43	112m	July 24,'43	1578	1240	1617
Heaven Is Around the Corner (British)	Nat'l-Anglo	....	Will Fyffe-Leni Lynn	Not Set	100m	Mar. 18,'44	1802	....	....
Heavenly Body, The	MGM	421	William Powell-Hedy Lamarr	Apr.,'44	94m	Jan. 1,'44	1693	1555	1766
Heavenly Days	RKO	....	Fibber McGee and Molly	Not Set	....	....	....	1817	....
Henry Aldrich, Boy Scout	Para.	4311	Jimmy Lydon-Charlie Smith	Block 3	66m	Jan. 8,'44	1706	1696	1818
Henry Aldrich Haunts a House	Para.	4306	Jimmy Lydon-Charlie Smith	Block 2	73m	Nov. 6,'43	1614	1566	1766
Henry Aldrich's Little Secret	Para.	....	Jimmy Lydon-Charlie Smith	Not Set	...	....	....	1747	....
Henry Aldrich Plays Cupid	Para.	....	Jimmy Lydon-Charlie Smith	Not Set	....	....	....	1431	....
Her Bachelor Husband	Mono.	....	Johnny Downs-Wanda McKay	Not Set	....	....	....	1747	....
Here Comes Elmer	Rep.	303	Al Pearce-Dale Evans	Nov. 15,'43	74m	Oct. 16,'43	1585	....	....
Heroes Are Made (Russian)	Artkino	....	Russian Feature	Mar. 15,'44	74m	Mar. 25,'44	1813	....	....
Her Primitive Man	Univ.	....	Louise Allbritton-Robert Paige	Apr. 21,'44	....	....	....	1675	....
Hey, Rookie	Col.	5013	Ann Miller-Larry Parks	Mar. 9,'44	....	....	....	1654	....
Hidden Valley Outlaws	Rep.	378	Bill Elliott-Gabby Hayes	Apr. 2,'44	....	....	....	1806	....
Hi Diddle Diddle	UA	..	Martha Scott-Adolphe Menjou	Aug. 20,'43	73m	July 31,'43	1559	1375	1617
Hi Good-Lookin'	Univ.	8044	Eddie Quillan-Harriet Hilliard	Mar. 24,'44	62m	Mar. 18,'44	1801	1763	....
Higher and Higher	RKO	415	Michele Morgan-Frank Sinatra	Block 3	90m	Dec. 11,'43	1665	1616	1818
His Butler's Sister	Univ.	8004	Deanna Durbin-Franchot Tone	Nov. 26,'43	93m	Nov. 13,'43	1625	1555	1766
Hitler Gang, The	Para.	4320	Robert Watson-Victor Varconi	Not Set	...	....	....	1675	....
Hi Ya Sailor	Univ.	8035	Donald Woods-Elyse Knox	Oct. 15'43	63m	Oct. 9,'43	1574	1531	....
Holy Matrimony	20th-Fox	403	Monty Woolley-Gracie Fields	Aug. 27,'43	87m	Aug. 28,'43	1547	1431	1655
Home in Indiana (color)	20th-Fox	....	Walter Brennan-Lon McAllister	Not Set	....	....	....	1634	....
Hoosier Holiday	Rep.	302	Dale Evans-George Byron	Sept. 13'43	72m	Aug. 28,'43	1547	....	....
Horn Blows at Midnight, The	WB	....	Jack Benny-Alexis Smith	Not Set	....	....	....	1715	....
Hostages	Para.	4305	Luise Rainer-William Bendix	Block 1	87m	Aug. 14,'43	1579	1277	1766
Hot Rhythm	Mono.	....	Dona Drake-Robert Lowery	Apr. 7,'44	79m	Mar. 4,'44	1783	1763	....
Hour Before the Dawn, The	Para.	4317	Veronica Lake-Franchot Tone	Block 4	75m	Mar. 4,'44	1781	1555	....
I DOOD It	MGM	403	Red Skelton-Eleanor Powell	Sept.,'43	102m	July 31,'43	1579	1192	1719
I Love a Soldier	Para.	....	Paulette Goddard-Sonny Tufts	Not Set	...	....	....	1675	....
Impostor, The	Univ.	8066	Jean Gabin-Allyn Joslyn	Feb. 11,'44	94m	Feb. 12,'44	1754	1616	....
Incendiary Blonde (color)	Para.	....	Betty Hutton-Arturo de Cordova	Not Set	....	....	....	1675	....
In Old Chicago (Reissue)	20th-Fox	406	Alice Faye-Tyrone Power-Don Ameche	Oct. 29,'43	94m	Jan. 8,'38	1542	....	....
In Old Oklahoma	Rep.	307	John Wayne-Martha Scott	Dec. 6,'43	102m	Oct. 23,'43	1593	....	1719
In Our Time	WB	311	Ida Lupino-Paul Henreid	Feb. 19,'44	110m	Feb. 5,'44	1741	1416	1818
Iron Major, The	RKO	406	Pat O'Brien-Ruth Warrick	Block 2	85m	Oct. 23,'43	1593	1555	1719
Is Everybody Happy?	Col.	5016	Ted Lewis-Nan Wynn	Oct. 28,'43	73m	Nov. 27,'43	1646	1545	1655
Isle of Forgotten Sins	PRC	401	John Carradine-Gale Sondergaard	Aug. 15,'43	82m	July 3,'43	1532	1339	1617
It Happened in Gibraltar (Fr.)	Vigor	....	Erich von Stroheim-Viviane Romance	Nov. 15'43	93m	Nov. 27,'43	1646		....
It Happened Tomorrow	UA	....	Dick Powell-Linda Darnell	Apr. 7,'44	84m	Mar. 25,'44	1813	1675	....
JACK London	UA	.	Michael O'Shea-Susan Hayward	Dec. 24,'43	93m	Nov. 27,'43	1645	1554	1818
Jamboree	Rep.	316	George Byron-Ruth Terry	May 5,'44	71m	Apr. 1,'44	1825	1817	....
Jam Session	Col.	....	Ann Miller-Jess Barker	Apr. 13,'44	....	....	....	1806	....
Jane Eyre	20th-Fox	420	Orson Welles-Joan Fontaine	Feb.,'44	96m	Feb. 5,'44	1741	1240	1655
Janie	WB	....	Joyce Reynolds-Robert Hutton	Not Set	....	....	....	1747	....
Jeannie (British)	English	....	Barbara Mullen-Michael Redgrave	Oct. 1,'43	85m	Aug. 23,'41	1594	....	....
Jive Junction	PRC	407	Dickie Moore-Tina Thayer	Dec. 20,'43	64m	Nov. 20,'43	1633	1606	....
Johnny Come Lately	UA	....	James Cagney-Grace George	Sept. 3,'43	97m	Aug. 28,'43	1559	1375	1719
Johnny Doesn't Live Here Any More	Mono.	....	Simone Simon-James Ellison	May 12,'44	....	....	....	1826	....
KANSAN, The	UA	....	Richard Dix-Jane Wyatt	Sept 10,'43	79m	June 19,'43	1547	1182	...
Keys of the Kingdom	20th-Fox	....	Sir Cedric Hardwicke-Roddy McDowall	Not Set	....	....	....	1806	....
Kings of the Ring	Lewis-Lesser	....	Fight Film Feature	Jan. 22,'44	95m	Jan. 29,'44	1735	....	....
Kismet (color)	MGM	...	Ronald Colman-Marlene Dietrich	Not Set	....	....	....	1635	....
Klondike Kate	Col.	5029	Ann Savage-Tom Neal	Dec. 16,'43	62m	Feb. 5,'44	1742	1636	.
Knickerbocker Holiday	UA	...	Nelson Eddy-Charles Coburn	Mar. 17,'44	85m	Mar. 4,'44	1781	1635	1818
LAD from Our Town	Artkino		Russian Feature	Oct. 6,'43	65m	Oct. 16,'43	1586		...
Ladies Courageous	Univ.	8065	Loretta Young-Geraldine Fitzgerald	Mar. 17,'44	88m	Mar. 25,'44	1814	1616	....
Lady and the Monster, The	Rep.	315	Vera Ralston-Richard Arlen	Not Set	86m	Mar. 18,'44	1801	....	....
Lady in the Dark (color)	Para.	4336	Ginger Rogers-Ray Milland	Special	100m	Feb. 12,'44	1753	1091	1818
Lady in the Death House	PRC	414	Lionel Atwill-Jean Parker	Mar. 15,'44	56m	Mar. 25,'44	1814	1746	....
Lady, Let's Dance	Mono.	....	Belita-James Ellison	Apr. 11,'44	88m	Jan. 29,'44	1735	1599	....
Lady Takes a Chance, A	RKO	405	Jean Arthur-John Wayne	Block 1	86m	Aug. 21,'43	1547	1240	1655
Lamp Still Burns, The (British)	Two Cities-Gen'l	...	Rosamund John-Stewart Granger	Not Set	90m	Nov. 20,'43	1633	....	....
Land Beyond the Law (Reissue)	WB	336	Dick Foran	Oct. 2,'43	55m	Mar. 25,'44	1814	....	....

						— REVIEWED —			
Title	*Company*	*Prod. Number*	*Stars*	*Release Date*	*Running Time*	*M. P. Herald Issue*	*Product Digest Page*	*Advance Synopsis Page*	*Service Data Page*
Laramie Trail, The	Rep.	355	Bob Livingston-Smiley Burnette	Apr. 3,'44	55m	Mar. 25,'44	1814	1786	....
Larceny with Music	Univ.	8028	Allan Jones-Kitty Carlisle	Sept. 10,'43	64m	Sept. 11,'43	1530	1351	....
Lassie Come Home (color)	MGM	410	Roddy McDowall-Edmund Gwenn	Dec.,'43	90m	Aug. 21,'43	1546	1240	1766
Last Ride, The	WB	....	Richard Travis-Eleanor Parker	Not Set	....	....	....	1115	....
Law Men	Mono.	....	Johnny Mack Brown	Apr. 25,'44	....	....	....	1817	....
Let's Face It	Para.	4301	Bob Hope-Betty Hutton	Block 1	76m	Aug. 7,'43	1559	1277	1766
Lifeboat	20th-Fox	419	Tallulah Bankhead-William Bendix	Jan. 28,'44	96m	Jan. 15,'44	1713	1616	1818
Life and Death of Colonel Blimp (British)	Archers-Gen'l		Anton Walbrook-Roger Livesey	Not Set	163m	July 10,'43	1413	....	....
Lodger, The	20th-Fox	417	Laird Cregar-Merle Oberon	Jan. 7,'44	84m	Jan. 8,'44	1705	1636	1818
•Lone Rider in Raiders Red Gap	PRC	368	Bob Livingston-Al St. John	Sept. 30,'43	54m	....			
Lost Angel	MGM	415	Margaret O'Brien-James Craig	Jan.,'44	91m	Nov. 6,'43	1613	1555	1818
Love in Jalisco (Mex.)	Clasa-Mohme	....	Jorge Negrete-Maria Elena Marques	Aug. 6,'43	128m	Aug. 21,'43	1496		....
Lumber Jack	UA	....	William Boyd-Andy Clyde	Apr. 28,'44	....	....	....	1763	....
MADAME Curie	MGM	490	Greer Garson-Walter Pidgeon	Feb.,'44	124m	Nov. 20,'43	1633	1416	1818
Mad Ghoul, The	Univ.	8038	Evelyn Ankers-David Bruce	Nov. 12,'43	65m	Oct. 23,'43	1594	1586	....
Make Your Own Bed	WB	....	Jack Carson-Jane Wyman	Not Set	....	....	....	1715	....
Man from Down Under, The	MGM	411	Charles Laughton-Binnie Barnes	Dec.,'43	103m	Aug. 7,'43	1547	....	....
•Man from Music Mountain	Rep.	257	Roy Rogers	Oct. 30,'43	71m	Sept. 25,'43	1554	1402	....
Man from the Rio Grande, The	Rep.	363	Don Barry-Twinkle Watts	Oct. 18,'43	55m	Oct. 2,'43	1566	....	....
Manhattan Serenade	RKO	....	Frank Sinatra-George Murphy	Not Set	....	....	....	1785	....
Man in Half Moon Street, The	Para.	....	Nils Asther-Helen Walker	Not Set	....	....	....	1747	....
Marine Raiders	RKO	....	Pat O'Brien-Ruth Hussey	Not Set	....	....	....	1696	....
Marriage Is a Private Affair	MGM	....	Lana Turner-John Hodiak	Not Set	....	....	....	1806	....
Marshal of Gunsmoke	Univ.	8083	Tex Ritter-Russell Hayden	Jan. 21,'44	....	....	....	1676	....
Mask of Dimitrios, The	WB	....	Sydney Greenstreet-Peter Lorre	Not Set	....	....	....	1746	....
Meet Me in St. Louis (color)	MGM		Judy Garland-Margaret O'Brien	Not Set	....	....	....	1715	....
Meet the People	MGM	426	Dick Powell-Lucille Ball	Block 7	....	....	....	1456	....
Melody Parade	Mono.	....	Mary Beth Hughes-Eddie Quillan	Aug. 27,'43	73m	Aug. 7,'43	1559	1339	....
Memphis Belle, The	WAC	....	War Documentary	Not Set	41m	Mar. 25,'44	1813	....	....
Men on Her Mind	PRC	409	Mary Beth Hughes-Edward Norris	Feb. 12,'44	67m	Feb. 5,'44	1743	1715	....
Merry Monahans, The	Univ.	....	Donald O'Connor-Peggy Ryan	Not Set	....	....	....	1786	....
Million Dollar Kid, The	Mono.	....	East Side Kids	Feb. 28,'44	65m	Feb. 26,'44	1774	1676	....
Millions Like Us (British)	Gains.-Gen'l	....	Eric Portman-Patricia Roc	Not Set	103m	Oct. 23'43	1595	...	....
Minesweeper	Para.	4308	Richard Arlen-Jean Parker	Block 2	66m	Nov. 6,'43	1615	1606	1818
Ministry of Fear	Para.	....	Ray Milland-Marjorie Reynolds	Not Set	...	...		1616	...
Miracle of Morgan's Creek, The	Para.	4312	Eddie Bracken-Betty Hutton	Block 3	99m	Jan. 8,'44	1705	1079	1818
Mojave Firebrand	Rep.	377	Bill Elliott-Gabby Hayes	Mar. 19,'44	55m	Jan. 29,'44	1734	....	....
Monster Maker, The	PRC	419	J. Carrol Naish-Ralph Morgan	Apr. 15,'44	62m	Mar. 11,'44	1794	....	....
Moonlight and Cactus	Univ.	....	Andrews Sisters-Leo Carillo	Not Set	....	....	....	1746	....
Moonlight in Vermont	Univ.	8025	Gloria Jean-Fay Helm	Dec. 24,'43	62m	Dec. 25,'43	1686	1635	....
Moon Over Las Vegas	Univ.	....	Anne Gwynne-David Bruce	Apr. 28,'44	....	....	....	1785	....
Mr. Co-ed (color)	MGM	....	Red Skelton-Esther Williams	Not Set	....	....	....	1635	....
Mr. Muggs Steps Out	Mono.	....	East Side Kids	Dec. 10,'43	63m	Dec. 25,'43	1686	1555	....
Mr. Skeffington	WB	....	Bette Davis-Claude Rains	Not Set	...	....	....	1654	....
Mr. Winkle Goes to War	Col.	....	E. G. Robinson-Robert Armstrong	Not Set	....	....	....	1817	....
Mummy's Ghost, The	Univ.	...	John Carradine-Lon Chaney	Not Set	....	....	....	1763	....
Murder on the Waterfront	WB	302	John Loder-Ruth Ford	Sept. 18,'43	49m	July 31,'43	1579	....	....
My Best Gal	Rep.	312	Jane Withers-Jimmy Lydon	Mar. 28,'44	67m	Mar. 18,'44	1802	1696	....
My Reputation	WB	....	Barbara Stanwyck-George Brent	Not Set	...	....	....	1695	....
Mystery Broadcast	Rep.	304	Nils Asther-Ruth Terry	Nov. 23,'43	63m	Oct. 23,'43	1594	1586	....
•Mystery of the 13th Guest	Mono.	....	Dick Purcell-Helen Parrish	Nov. 5,'43	60m	Oct. 16,'43	1586	....	....
NABONGA	PRC	408	Buster Crabbe-Fifi Dorsey	Jan. 25,'44	73m	Mar. 4,'44	1783	1634	....
National Velvet	MGM	....	Mickey Rooney-Jackie Jenkins	Not Set	....	.....	....	1763	....
Navy Way, The	Para.	4316	Robert Lowery-Jean Parker	Block 4	75m	Feb. 26,'44	1774	1747	....
•Nearly Eighteen	Mono.		Gale Storm-Bill Henry	Nov. 12'43	61m	Oct. 30,'43	1605	1545	....
Never a Dull Moment	Univ.	8030	Ritz Bros.-Frances Langford	Nov. 19,'43	60m	Nov. 6,'43	1615	1351	....
Nine Girls	Col.	5018	Ann Harding-Evelyn Keyes	Feb. 17,'44	75m	Mar. 18,'44	1802	1676	....
No Greater Love (Russian)	Artkino	....	Russian feature	Mar. 3,'44	71m	Mar. 4,'44	1782	....	....
None But the Lonely Heart	RKO	....	Cary Grant-Ethel Barrymore	Not Set	....	....	....	1826	....
None Shall Escape	Col.	5006	Marsha Hunt-Alexander Knox	Feb. 3,'44	85m	Jan. 15,'44	1713	1695	1766
Northern Pursuit	WB	307	Errol Flynn-Julie Bishop	Nov. 13,'43	94m	Oct. 23,'43	1593	1471	1719
North Star, The	RKO-Goldwyn	451	Walter Huston-Anne Baxter	Special	105m	Oct. 16,'43	1585	1305	1766
Norway Replies	Hoffberg	....	Documentary on Norway	Feb. 25,'44	61m	Mar. 4,'44	1782	....	....
No Time for Love	Para.	4309	Claudette Colbert-Fred MacMurray	Block 2	83m	Nov. 13,'43	1625	855	1818
OH, SUSANNA (Reissue)	Rep.	....	Gene Autry	Apr. 15,'44	59m	....	....	....	....
Oklahoma Kid (Reissue)	WB	330	James Cagney-Humphrey Bogart	Sept. 11,'43	80m	Mar. 18'39	1482	...	....
Oklahoma Raiders	Univ.	8084	Tex Ritter-Fuzzy Knight	Mar. 17,'44	....	....	....	1785	....
Old Acquaintance	WB	308	Bette Davis-Miriam Hopkins	Nov. 27,'43	110m	Nov. 6,'43	1613	1192	1719
•Old Barn Dance, The (Reissue)	Rep.	2307	Gene Autry	Oct. 15,'43	60m	Jan. 15,'38	1574	....	....
O My Darling Clementine	Rep.	308	Frank Albertson-Lorna Grey	Dec. 31,'43	68m	Dec. 4,'43	1653	1636	....
Once Upon a Time (formerly Curly)	Col.	....	Cary Grant-Janet Blair	May 11,'44	....	....	....	1616	....
Our Hearts Were Young and Gay	Para.	....	Diana Lynn-Gail Russell	Not Set	....	....	....	1746	....
•Outlaws of Stampede Pass	Mono.	....	Johnny Mack Brown-Raymond Hatton	Oct. 15,43	55m	Oct. 2,'43	1566	1402	....
Outlaw Roundup	PRC	454	Dave O'Brien-Jim Newill	Feb. 10,'44	...	....		1715	....
Outlaw Trail, The	Mono.	....	Hoot Gibson-Bob Steele	Apr. 29,'44	55m	Apr. 1,'44	1826	1786	....
Outlaws of Santa Fe	Rep.	366	Don Barry-Wally Vernon	Apr. 4,'44	54m	Mar. 18,'44	1802	....	....
Overland Mail Robbery	Rep.	376	Bill Elliott-Anne Jeffreys	Nov. 20,'43	55m	Oct. 23,'43	1594		....
PARDON My Rhythm	Univ.	....	Gloria Jean-Patric Knowles	May 19,'44	....	....	....	1785	....
Paris After Dark	20th-Fox	409	George Sanders-Brenda Marshall	Oct. 15 '43	85m	Oct. 9,'43	1573	1545	....
Partners of the Trail	Mono.	...	Johnny Mack Brown-Raymond Hatton	Mar. 14,'44	54m	Mar. 4,'44	1782	1747	....
Passage to Marseille	WB	312	Humphrey Bogart-Michele Morgan	Mar. 11,'44	109m	Feb. 19,'44	1761	1616	....

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Passport to Destiny (formerly Passport to Adventure)	RKO	417	Elsa Lanchester-Gordon Oliver	Block 4	64m	Jan. 29,'44	1734	1636	....
Patrick the Great	Univ.	....	Donald O'Connor-Peggy Ryan	Not Set	....	....	....	1675	....
Phantom Lady	Univ.	....	Ella Raines-Franchot Tone	Jan. 28,'44	87m	Jan. 29,'44	1733	1675	....
Pilebuck	Col.	....	Pat O'Brien-Ruth Warrick	Not Set	....	....	....	1786	....
Pinto Bandit	PRC	....	Dave O'Brien-Jim Newill	Apr. 27,'44	....	....	....	1826	....
Pin Up Girl (color)	20th-Fox	....	Betty Grable-Joe E. Brown	Not Set	....	....	....	1531	....
Pistol Packin' Mama	Rep.	310	Ruth Terry-Bob Livingston	Dec. 15,'43	64m	Dec. 11,'43	1666	1654	1818
Practically Yours	Para.	....	Claudette Colbert-Fred MacMurray	Not Set	....	....	....	1806	....
Prairie Thunder (Reissue)	WB	332	Dick Foran	Oct. 2,'43	55m	....	....	....	....
Pride of the Plains	Rep.	353	Robert Livingston-Smiley Burnette	Jan. 5,'44	56m	Dec. 4,'43	1653	....	....
Princess O'Rourke	WB	305	Olivia de Havilland-Robert Cummings	Oct. 23,'43	94m	Sept. 25,'43	1553	962	1655
Purple Heart, The	20th-Fox	422	Dana Andrews-Richard Conte	Mar.,'44	99m	Feb. 26,'44	1773	1654	....
RACKET Man, The	Col.	5036	Tom Neal-Jeanne Bates	Jan. 18,'44	65m	Jan. 8,'44	1706	1676	....
Raiders of the Border	Mono.	....	Johnny Mack Brown	Jan. 31,'44	53m	Jan. 15,'44	1714	....	....
Raiders of Sunset Pass	Rep.	352	Eddie Dew-Smiley Burnette	Dec. 20,'43	56m	Dec. 25,'43	1686	1457	....
Rainbow Island (color)	Para.	....	Dorothy Lamour-Eddie Bracken	Not Set	....	....	....	1654	....
Rains Came, The (Reissue)	20th-Fox	410	Myrna Loy-Tyrone Power	Nov. 26,'43	95m	Sept. 9,'39	1574	....	....
Rationing	MGM	418	Wallace Beery-Marjorie Main	Mar.,'44	93m	Jan. 29,'44	1734	1616	....
Return of the Ape Man	Mono.	....	Bela Lugosi-John Carradine	Not Set	....	....	....	1606	....
Return of the Rangers	PRC	451	Dave O'Brien-Jim Newill	Oct. 26,'43	60m	Oct. 16,'43	1585	1545	....
Return of the Vampire	Col.	5024	Bela Lugosi-Frieda Inescourt	Nov. 11,'43	69m	Feb. 5,'44	1742	1599	....
● Revenge of the Zombies	Mono.	....	John Carradine-Veda Ann Borg	Sept. 17,'43	61m	Aug. 7,'43	1471	1391	....
Rhapsody in Blue	WB	....	Joan Leslie-Robert Alda	Not Set	....	....	....	1530	....
Riders of the Deadline	UA	....	William Boyd	Dec. 3,'43	70m	Jan. 15,'44	1714	1696	....
Riding High (color)	Para.	4307	Dorothy Lamour-Dick Powell	Block 2	88m	Nov. 6,'43	1613	1431	1818
Road to Utopia	Para.	....	Bing Crosby-Bob Hope-D. Lamour	Not Set	....	....	....	1715	....
Roger Touhy, Gangster	20th-Fox	....	Preston Foster-Lois Andrews	Not Set	....	....	....	1362	....
Rookies in Burma	RKO	414	Alan Carney-Wally Brown	Block 3	62m	Dec. 11,'43	1666	1646	....
Rootin', Tootin' Rhythm (Reissue)	Rep.	3301	Gene Autry	Jan. 15,'44	61m	....	....	...	....
Rosie the Riveter	Rep.	313	Jane Frazee-Frank Albertson	Apr. 9,'44	75m	Mar. 25,'44	1814	1785	....
SAHARA	Col.	5003	Humphrey Bogart-Bruce Bennett	Oct. 14,'43	97m	Oct. 2,'43	1565	1305	1719
Saint Meets the Tiger, The	Rep.	301	Hugh Sinclair-Jean Gillis	July 29,'43	70m	Aug. 7,'43	1471	....	....
Sailor's Holiday	Col.	5038	Arthur Lake-Jane Lawrence	Feb. 24,'44	....	....	....	1696	....
Salute to the Marines (color)	MGM	401	Wallace Beery-Fay Bainter	Sept.,'43	101m	July 31,'43	1579	1057	1655
San Demetrio, London (British)	Ealing	....	Walter Fitzgerald-Ralph Michael	Not Set	105m	Jan. 29,'44	1734	....	....
San Francisco de Asis (Mex.)	Azteca	....	Jose Luis Jimenez	Not Set	125m	Apr. 1,'44	1826	....	....
Saratoga Trunk	WB	....	Gary Cooper-Ingrid Bergman	Not Set	....	....	....	1431	....
● Scream in the Dark, A	Rep.	229	Robert Lowery-Marie McDonald	Oct. 15,'43	55m	Oct. 30,'43	1605	1531	....
See Here, Private Hargrove	MGM	420	Robert Walker-Donna Reed	Mar.,'44	100m	Feb. 19,'44	1761	1616	1818
Sensations of 1945 (color)	UA-Stone	....	W. C. Fields-Eleanor Powell	Not Set	....	....	....	1746	....
Seven Days Ashore	RKO	....	Wally Brown-Gordon Oliver	Not Set	....	....	....	1817	....
Seventh Cross, The	MGM	....	Spencer Tracy-Signe Hasso	Not Set	....	....	....	1715	....
Seventh Victim, The	RKO	403	Tom Conway-Kim Hunter	Block 1	71m	Aug. 21,'43	1558	1471	....
Sherlock Holmes Faces Death	Univ.	8024	Basil Rathbone-Nigel Bruce	Sept. 17,'43	68m	Sept. 11,'43	1529	....	....
She's for Me	Univ.	8041	David Bruce-Grace McDonald	Dec. 10,'43	60m	Dec. 11,'43	1665	1635	....
Shine On, Harvest Moon	WB	313	Ann Sheridan-Dennis Morgan	Apr. 8,'44	112m	Mar. 11,'44	1794	1457	....
Shipbuilders, The (Br.)	Br. Nat'l-Anglo	....	Clive Brook-Morland Graham	Not Set	90m	Jan. 29,'44	1733	....	....
Show Business	RKO	....	Eddie Cantor-George Murphy	Not Set	...			1675	....
Shrine of Victory (British)	20th-Fox	....	Documentary on Greece	Apr.,'44	45m	Aug. 21,'43	1495	....	....
Silver City Raiders	Col.	5202	Russell Hayden-Bob Wills	Nov. 4,'43	55m	Nov. 27,'43	1646	....	....
Since You Went Away	UA	....	Colbert-Temple-Woolley-Cotten	Not Set	....	....	....	1635	....
Sing a Jingle	Univ.	8034	Allan Jones-June Vincent	Jan. 7,'44	62m	Jan. 1,'44	1694	1654	....
Slightly Terrific	Univ.	....	Leon Errol-Anne Rooney	May 5,'44	....	....	....	1785	....
● Smart Guy	Mono.	....	Rick Vallin-Wanda McKay	Dec. 17,'43	63m	Jan. 1,'44	1695	1599	....
Snow White and the Seven Dwarfs (color)	RKO-Disney	....	Disney Cartoon Feature	Reissue	83m	Dec. 25,'37	1782	....	....
So This Is Washington	RKO	404	Lum 'n' Abner-Mildred Coles	Block 1	64m	Aug. 21,'43	1558	1471	...
Son of Dracula	Univ.	8013	Louise Allbritton-Lon Chaney	Nov. 5,'43	80m	Nov. 13,'43	1626	1241	1818
Song of Bernadette, The	20th-Fox	....	Jennifer Jones-Charles Bickford	Not Set	157m	Dec. 25,'43	1685	1416	1818
Song of Russia	MGM	422	Robert Taylor-Susan Peters	Feb.,'44	107m	Jan. 1,'44	1693	1416	1818
Song of the Marimba	Clasa-Mohme	....	Mexican Feature	Aug. 20,'43	131m	Sept. 11,'43	1530	....	....
Song of the Open Road	UA	....	Edgar Bergen-"Charlie"-Bonita Granville	Mar. 24,'44	....	....	....	1695	....
Song of the Saddle (Reissue)	.WB	331	Dick Foran	Oct. 2,'43	59m	Apr. 11,'36	1482	....	....
So's Your Uncle	Univ.	8042	Donald Woods-Elyse Knox	Dec. 3,'43	64m	Dec. 4,'43	1654	1635	....
Spider Woman	Univ.	8021	Basil Rathbone-Nigel Bruce	Jan. 21,'44	63m	Jan. 15,44	1714	1675	....
Spotlight Scandals	Mono.	....	Billy Gilbert-Frank Fay	Sept. 24,'43	73m	July 24,'43	1579	1351	....
Standing Room Only	Para.	4314	Paulette Goddard-Fred MacMurray	Block 3	83m	Jan. 8,'44	1706	1616	....
Story of Dr. Wassell (color)	Para.	....	Gary Cooper-Laraine Day	Not Set	....	....	....	1530	....
Strange Death of Adolf Hitler	Univ.	8022	Ludwig Donath-Gale Sondergaard	Sept. 10,'43	72m	Sept. 4,'43	1522	....	....
Submarine Base	PRC	405	John Litel-Alan Baxter	July 20,'43	65m	July 10,'43	1414	1305	....
Sullivans, The	20th-Fox	421	Anne Baxter-Thomas Mitchell	Feb.,'44	111m	Feb. 5,'44	1741	1636	1818
Sultan's Daughter, The	Mono.		Ann Corio-Charles Butterworth	Jan. 24,'44	64m	Dec. 18,'43	1674	1555	....
Sundown Valley	Col.	5205	Charles Starrett-Jeanne Bates	Mar. 23,'44	....	....	....	1763	....
● Suspected Person (British)	PRC	315	Clifford Evans-Patricia Roc	Nov. 29,'43	78m	Jan. 1,'44	1694	...	....
Sweet and Lowdown	20th-Fox	....	Lynn Bari-Benny Goodman	Not Set	....	....	....	1786	....
Sweet Rosie O'Grady (color)	20th-Fox	408	Betty Grable-Robert Young	Oct. 1,'43	76m	Sept. 25,'43	1553	1305	1719
Sweethearts of the U. S. A.	Mono.	....	Una Merkel-Donald Novis	Mar. 7,'44	63m	Mar. 18,'44	1802	1586	....
Swing Fever	MGM	423	Kay Kyser-Marilyn Maxwell	Apr.,'44	81m	Nov. 13,'43	1626	1241	....
Swing Out the Blues	Col.	5020	Bob Haymes-Lynn Merrick	Jan. 20,'44	70m	Jan. 22,'44	1726	1636	....
Swing Shift Maisie	MGM	404	Ann Sothern-James Craig	Oct.,'43	86m	May 8,'43	1546	1191	1617
Swingtime Johnny	Univ.	8020	Andrews Sister-Harriet Hilliard	Feb. 4,'44	60m	Jan. 1,'44	1695	1676	....
TAKE It Big	Para.	...	Jack Haley-Harriet Hilliard	Not Set		....	....	1786	....
Tampico	20th-Fox	425	Lynn Bari-Edward G. Robinson	Apr.,'44	75m	Apr. 1,'44	1825	1636	....

						REVIEWED			
Title	*Company*	*Prod. Number*	*Stars*	*Release Date*	*Running Time*	*M. P. Herald Issue*	*Product Digest Page*	*Advance Synopsis Page*	*Service Data Page*
Tarzan's Desert Mystery	RKO	413	Johnny Weissmuller-Nancy Kelly	Block 3	70m	Dec. 11,'43	1666	1362	....
Tender Comrade	RKO	416	Ginger Rogers-Robert Ryan	Block 4	101m	Jan. 1,'44	1693	1635	....
Texas Kid, The	Mono.	....	Johnny Mack Brown	Nov. 26,'43	57m	Nov. 27,'43	1645	1545	....
Texas Masquerade	UA	....	William Boyd	Not Set	59m	Jan. 29,'44	1733	....	....
Thank Your Lucky Stars	WB	303	Warner Stars Revue	Sept. 25,43	127m	Aug. 21,'43	1559	1058	1719
That Nazty Nuisance	UA	....	Bobby Watson-Joe Devlin	Aug. 6,'43	42m	June 12,'43	1546	1019	....
There's Something About a Soldier	Col.	5017	Evelyn Keyes-Tom Neal	Nov. 30,'43	81m	Dec. 18,'43	1674	1545	....
They Met in the Dark (British)	Hellman-Gen'l	....	James Mason-Joyce Howard	Not Set	104m	Sept. 4,'43	1522	....	....
●This Is the Army (color)	WB	224	Joan Leslie-George Murphy-Stage Cast	Feb. 15,'44	115m	July 31,'43	1453	1276	1575
This Is the Life (formerly Angela)	Univ.	....	Susanna Foster-Donald O'Connor	Not Set	....	....	....	1416	....
Thousands Cheer (color)	MGM	413	Kathryn Grayson-Gene Kelly	Jan.,'44	126m	Sept. 18,'43	1541	1079	1766
Three Men in White	MGM	427	Lionel Barrymore-Van Johnson	Block 7	....	....	....	1786	....
Three Russian Girls	UA	....	Anna Sten-Kent Smith	Jan. 14,'44	80m	Jan. 1,'44	1694	1457	1818
Thundering Gun Slingers	PRC	463	Buster Crabbe-Al St. John	Mar. 25,'44	....	....	....	1786	....
Thundering Hoofs	UA	....	William Boyd	Not Set	....	....	....	1747	....
Tiger Fangs	PRC	406	Frank Buck-Duncan Renaldo	Sept. 10,'43	59m	Sept. 25,'43	1554	1531	....
Till We Meet Again	Para.	....	Ray Milland-Maureen O'Hara	Not Set	....	....	....	1676	....
Timber Queen	Para.	4313	Dick Arlen-Mary Beth Hughes	Block 3	66m	Jan. 8,'44	1706	1696	....
Time Flies (British)	Gains.	....	Tommy Handley-Evelyn Dall	Not Set	88m	Mar. 18,'44	1803	....	....
Top Man	Univ.	8009	Donald O'Connor-Peggy Ryan	Sept. 17,'43	82m	Sept. 18,'43	1541	1456	....
Tornado	Para.	4304	Chester Morris-Nancy Kelly	Block 1	80m	Aug. 14,'43	1579	1457	....
●Trail of Terror	PRC	356	Dave O'Brien-Jim Newill	Sept. 14,'43	59m	Mar. 11,'44	1794	....	....
Trocadero	Rep.	314	Rosemary Lane-Johnny Downs	Apr. 24,'44	....	....	....	1806	....
True to Life	Para.	4303	Mary Martin-Franchot Tone	Block 1	93m	Aug. 14,'43	1578	1079	1719
●Tumbling Tumbleweed (Reissue)	Rep.	2308	Gene Autry-Lucile Browne	Dec. 1,'43	58m	....	....	....	....
Tunisian Victory	MGM-MOI	466	Documentary	Apr. 28,'44	80m	Mar. 11,'44	1794	....	....
Two-Man Submarine	Col.	5039	Tom Neal-Ann Savage	Mar. 16,'44	....	....	....	1746	....
Two Girls and a Sailor	MGM	428	Jimmy Durante-Van Johnson	Block 7	....	....	....	1696	....
UNCENSORED (British)	20th-Fox	418	Eric Portman-Phyllis Calvert	Jan. 21,44	83m	Aug. 1,'42	1714	....	....
Uncertain Glory	WB	....	Errol Flynn-Paul Lukas	Apr. 22,'44	....	....	....	1636	....
●Underdog, The	PRC	316	Barton MacLane-Charlotte Wynters	Oct. 10,'43	67m	Oct. 9,'43	1574	1509	....
Under Two Flags (Reissue)	20th-Fox	411	Ronald Colman-Claudette Colbert	Nov. 26,'43	99m	May 9,'36	1574	....	....
Uninvited, The	Para.	4315	Ray Milland-Ruth Hussey	Block 3	98m	Jan. 8,'44	1705	1416	1818
Unknown Guest	Mono.	....	Victor Jory-Pamela Blake	Oct. 22,'43	64m	Aug. 28,'43	1559	....	....
Unpublished Story (British)	Col.	....	Richard Greene-Miles Malleson	Not Set	91m	Apr. 11,'42	598	....	....
Up in Arms (color)	RKO-Goldwyn	452	Danny Kaye-Dinah Shore	Not Set	105m	Feb. 12,'44	1753	1457	....
Up in Mabel's Room	UA	....	Marjorie Reynolds-Dennis O'Keefe	Apr. 7,'44	76m	Mar. 25,'44	1813	1695	....
VICTORY Through Air Power (color)	UA-Disney	....	Disney Aviation Feature	Aug. 13,'43	65m	July 10,'43	1532	1375	1617
Vigilantes Ride, The	Col.	5204	Russell Hayden-Shirley Patterson	Feb. 3,'44	55m	Feb. 12,'44	1754	1081	....
Virgin of Guadalupe (Mex.)	Maya	....	Jose Luis Jiminez	May 14,'43	95m	May 22,'43	1325	....	....
Voice in the Wind	UA	....	Francis Lederer-Sigrid Gurie	Apr. 21,'44	85m	Mar. 4,'44	1782	....	....
Voodoo Man, The	Mono.	....	Bela Lugosi-John Carradine	Feb. 21,'44	62m	Feb. 26,'44	1774	1676	....
WATCH on the Rhine	WB	301	Bette Davis-Paul Lukas	Sept. 4,'43	113m	July 31,'43	1579	986	1719
We Dive at Dawn (British)	Gains.	....	John Mills-Eric Portman	Not Set	98m	May 22,'43	1326	....	....
Weekend Pass	Univ.	8029	Martha O'Driscoll-Noah Beery, Jr.	Feb. 18,'44	63m	Feb. 5,'44	1742	1676	....
Weird Woman	Univ.	....	Lon Chaney-Anne Gwynne	Apr. 14,'44	....	....	....	1747	....
Westward Bound	Mono.	....	Ken Maynard-Hoot Gibson	Jan. 17,'44	59m	Jan. 15,'44	1714	1599	....
●What a Man	Mono.	....	Johnny Downs-Wanda McKay	Jan. 31,'44	73m	Dec. 11,'43	1666	....	....
What a Woman!	Col.	5005	Rosalind Russell-Brian Aherne	Dec. 28,'43	93m	Dec. 11,'43	1665	1635	1818
Where Are Your Children?	Mono.	....	Jackie Cooper-Patricia Morison	Jan. 17,'44	72m	Nov. 27,'43	1645	1606	1818
Whispering Footsteps	Rep.	309	John Hubbard-Rita Quigley	Dec. 30,'43	55m	Feb. 26,'44	1774	1636	....
Whistler, The	Col.	....	Richard Dix-Gloria Stuart	Mar. 30,'44	....	....	....	1785	....
Whistling in Brooklyn	MGM	412	Red Skelton-Ann Rutherford	Dec.,'43	87m	Oct. 2,'43	1565	1431	1766
White Cliffs of Dover, The	MGM	....	Irene Dunne-Roddy McDowall	Not Set	126m	Mar. 11,'44	1793	1586	....
Wilson (color)	20th-Fox	....	Alexander Knox-Charles Coburn	Not Set	....	....	....	1676	....
Wintertime	20th-Fox	405	Sonja Henie-Jack Oakie	Sept. 17,'43	82m	Sept. 11,'43	1529	1431	1655
Woman of the Town, The	UA	....	Albert Dekker-Claire Trevor	Dec. 31,'43	88m	Dec. 18,'43	1673	1531	1818
Women in Bondage	Mono.	....	Gail Patrick-Nancy Kelly	Jan. 10,'44	72m	Nov. 20,'43	1634	1554	1818
Women in War (Reissue)	Rep.	9002	Elsie Janis-Wendy Barrie	Jan. 25,'44	69m	May 25,'40	1726	....	....
World of Plenty (British)	Rotha	....	Documentary on Food	Not Set	60m	June 19,'43	1373	....	....
Wyoming Hurricane	Col.	....	Russell Hayden-Bob Wills	Apr. 20,'44	....	....	....	1079	....
YANKS Ahoy	UA-Roach	....	Joe Sawyer-William Tracy	July 1,'43	58m	Mar. 13,'43	1532	1019	....
Yellow Canary (British)	Wilcox-RKO	....	Anna Neagle-Richard Greene	Not Set	98m	Nov. 20,'43	1634	....	....
Young Ideas	MGM	408	Mary Astor-Herbert Marshall	Nov.,'43	77m	July 31,'43	1578	1240	1818
You Can't Ration Love	Para.	4318	Betty Jane Rhodes-Johnnie Johnston	Block 4	79m	Mar. 4,'44	1781	1763	....
You're a Lucky Fellow, Mr. Smith	Univ.	8033	Allan Jones-Evelyn Ankers	Oct. 22,'43	64m	Oct. 9,'43	1573	1531	....

Feature Product, including Coming Attractions, listed Company by Company, in Order of Release on page 1816.

This is No. 6 of a series

Capetown, South Africa

In South Africa...

half a world away from your theatre, exhibitors are facing the same problems and shouldering the same responsibilities which confront you.

For your aims are mutual—to present motion pictures in a manner which will insure the utmost in entertainment to civilians and members of the armed forces to whom the screen offers the greatest prescription for maintaining a healthy balance in wartime.

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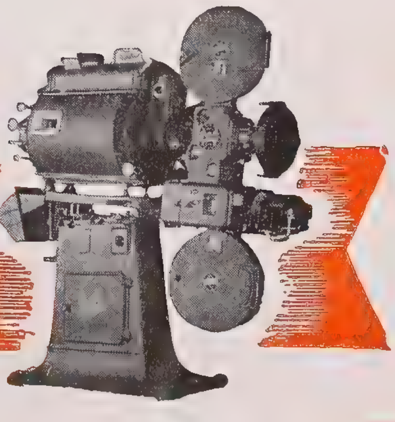

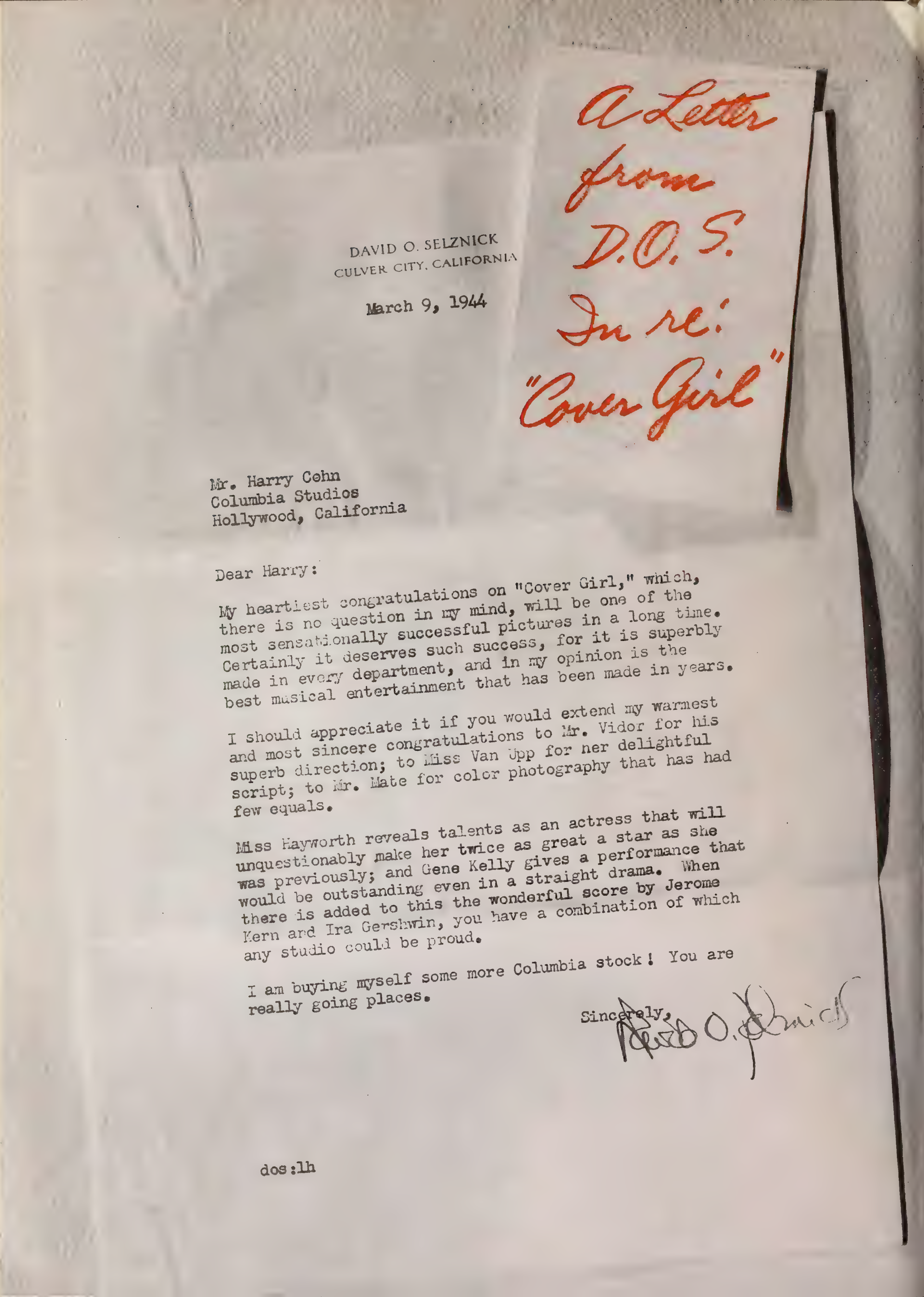

A Letter from D.O.S. In re: "Cover Girl"

DAVID O. SELZNICK
CULVER CITY, CALIFORNIA

March 9, 1944

Mr. Harry Cohn
Columbia Studios
Hollywood, California

Dear Harry:

My heartiest congratulations on "Cover Girl," which, there is no question in my mind, will be one of the most sensationally successful pictures in a long time. Certainly it deserves such success, for it is superbly made in every department, and in my opinion is the best musical entertainment that has been made in years.

I should appreciate it if you would extend my warmest and most sincere congratulations to Mr. Vidor for his superb direction; to Miss Van Upp for her delightful script; to Mr. Mate for color photography that has had few equals.

Miss Hayworth reveals talents as an actress that will unquestionably make her twice as great a star as she was previously; and Gene Kelly gives a performance that would be outstanding even in a straight drama. When there is added to this the wonderful score by Jerome Kern and Ira Gershwin, you have a combination of which any studio could be proud.

I am buying myself some more Columbia stock! You are really going places.

Sincerely,

David O. Selznick

dos:lh

MOTION PICTURE HERALD

REVIEWS

(In Product Digest)

- Uncertain Glory
- Trocadero
- Andy Hardy's Blonde Trouble
- Meet the People
- Her Primitive Man
- Sundown Valley
- Hidden Valley Outlaws
- Lumber Jack
- Weird Woman

PRODUCT INVENTORY *and* ANALYSIS

¶ *What's coming for this Summer and next year*

STATE DEPARTMENT SEEKS FREE TRADE FOR SCREEN

¶ *Post-war market without trade barriers is goal*

WHAT'S BEHIND THE TELEVISION BOOM

VOL. 155, NO. 2

APRIL 8, 1944

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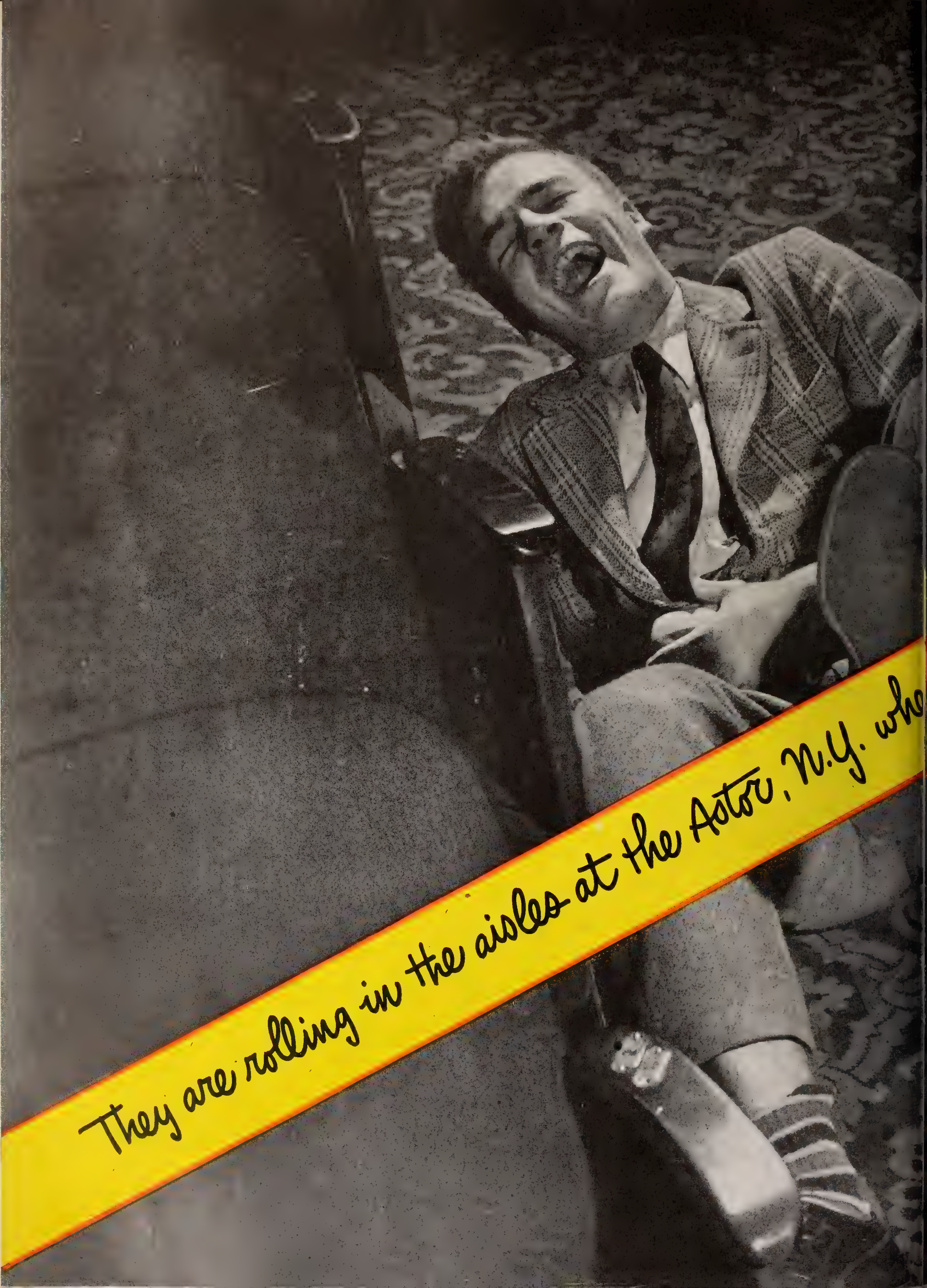
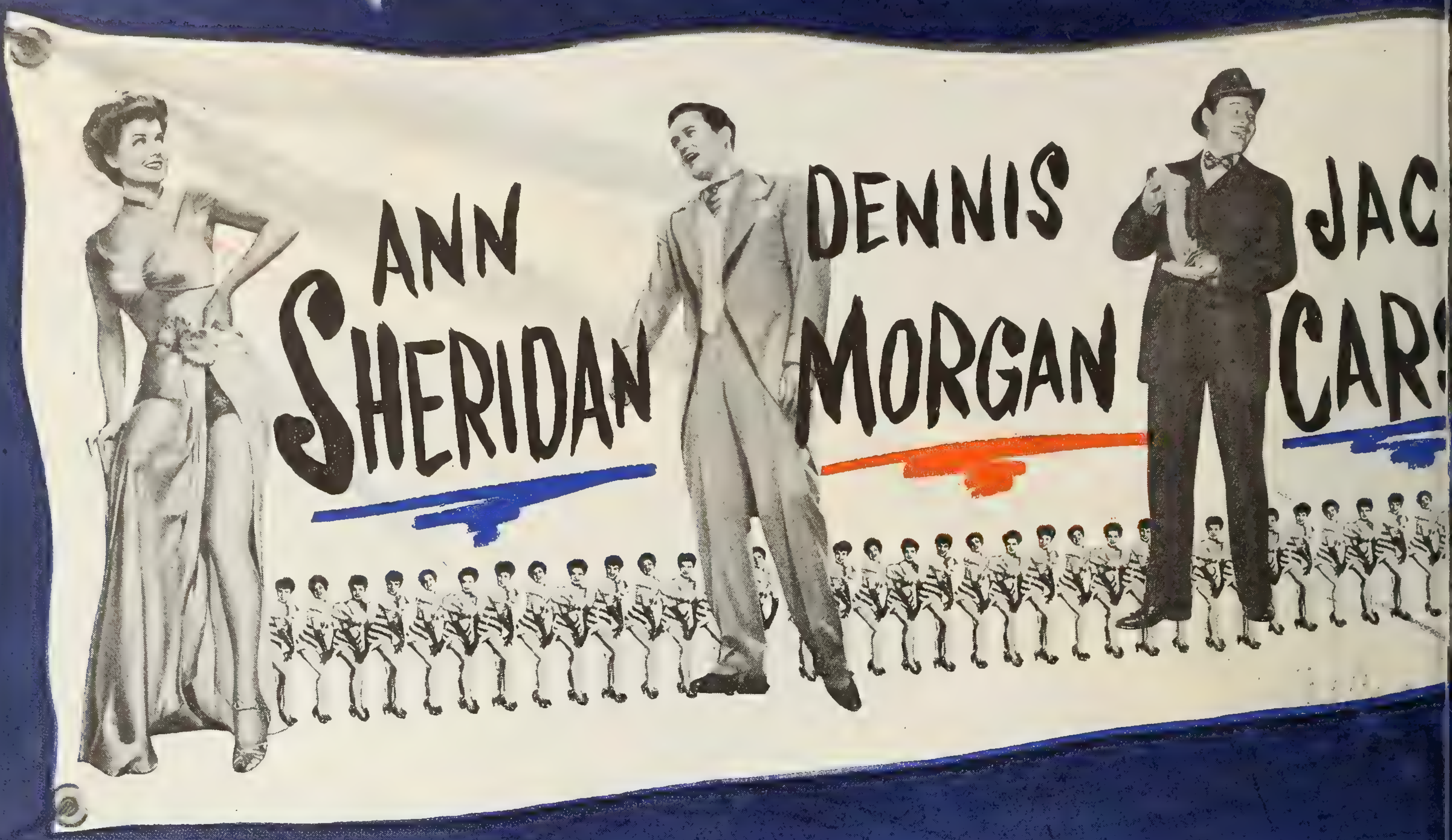
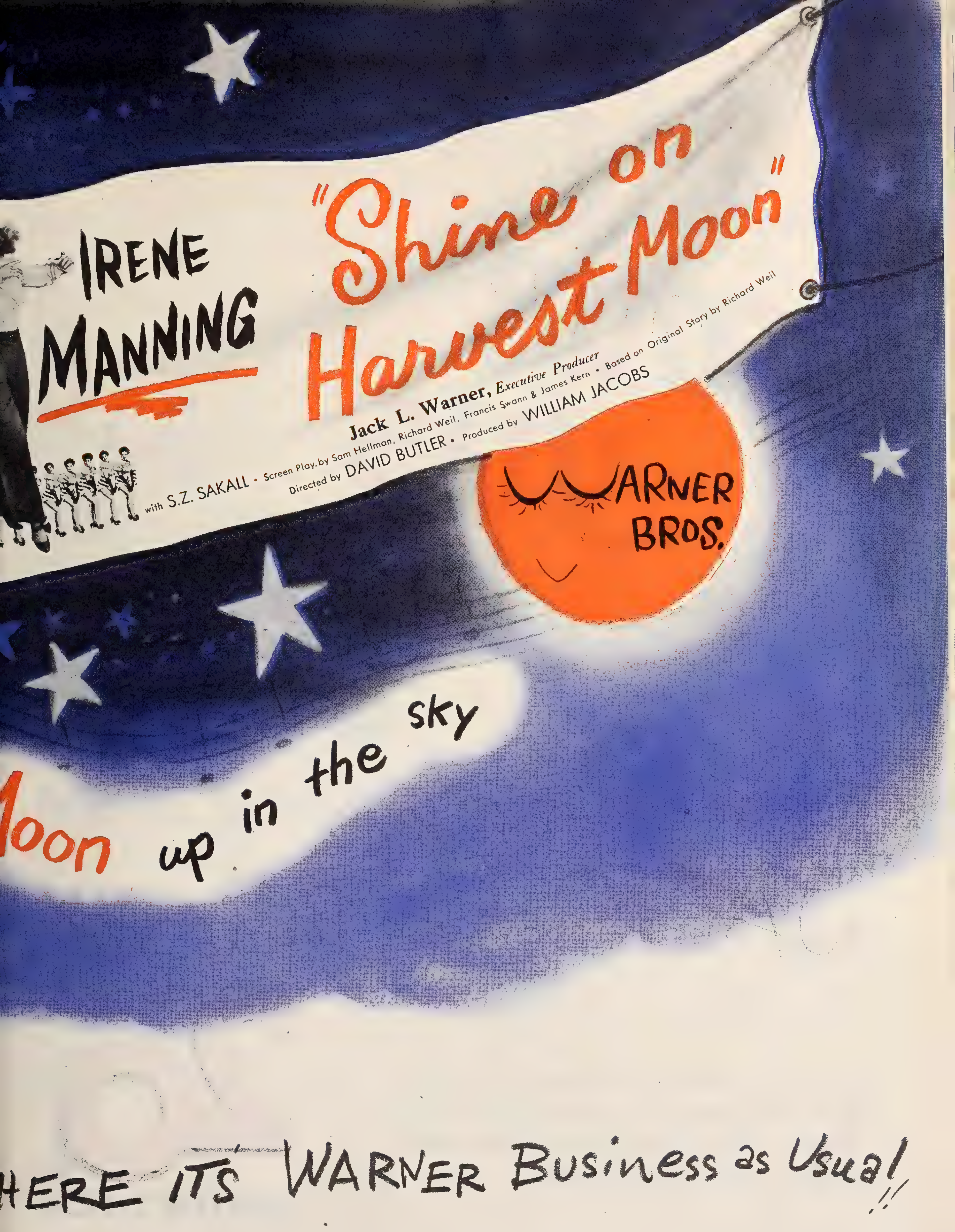

They are rolling in the aisles at the Astor, N.Y. whe

G.M.'s "See Here, Private Hargrove" breaks 20-year record!


ANN SHERIDAN
DENNIS MORGAN
JAC
CAR

shine on Shine on Harve

It's Open AND EVER


IRENE
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Directed by DAVID BUTLER • Produced by WILLIAM JACOBS
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Screen Play by Robert Ellis, Helen Logan and Snag Werris · Story by Froma Sand and Fred Niblo, Jr. · Musical Numbers Staged by Don Loper

MOTION PICTURE HERALD

COLVIN BROWN, *Publisher*
MARTIN QUIGLEY
President and Editor-in-Chief
TERRY RAMSAYE, *Editor*

Vol. 155, No. 2
April 8, 1944

TELEVISION

SO much dust is being thrown into the air, just of late, about television that a touch of plain speaking is indicated. There are, to begin with, no vast revolutionary secret developments, held sacredly dark for purposes of war, pertaining to television methods, devices or systems. There are, and will continue to be, improvements and refinements. But those who have seen television so far have seen all there is, importantly. If transmission and definition were improved a hundred per cent, believe it or not, television would not be much better, in the large sense of the interest of this industry of the motion picture.

By sheer force of the fact that some millions of dollars and some forceful personal careers have been invested in television, it will be violently thrust on the big scene just as quickly as those concerned find it possible.

After that impetus has spent itself, television will be on its own.

That means it will be as successful as it proves to be in the delivery of entertainment that the consuming public likes.

Television delivers sight and sound.

The motion picture delivers sight and sound.

The motion picture's delivery of sight is superior, and is likely to remain superior. The sound accompaniment of picture and television, being of kindred electronic function, are of about equal quality.

The motion picture arrives with the delivery of the print and its projection.

TELEVISION arrives, in theory, and current practice, simultaneously with the occurrence of the event. That is not to be true forever, but it will do for now. The advantage of television would be then, eye-witnessing of something so important to the customer that he would have to have it right away, or anyway would consider it important to have it immediately. It would be something for which he would prefer not to wait upon the delivery of the newspaper. Or it might invite by sheer convenience.

There is the capacity of television, by virtue of broadcast and pick-up, of being delivered anywhere, meaning theatre, tavern, motor-car panel, or home.

The larger problem of the theatre showman is: What will give the customers the most entertainment for the price. We have had a demonstration around these parts in the last fifty years, in the process by which the show business decided upon the motion picture as its major medium. Do not absurdly think the motion picture took over the business; it was the business which took over the pictures. The best medium wins and, if television should prove best, the amusement business will take it—and take it over.

We might as well say it now again. The business is the show business, the entertainment of the public, and it will acquire the tools no matter who invents them. There is a record to point at, including sound, which came from the Telephone Company, from General Electric and from Westinghouse, and where are they in the picture business?

The tools have never taken over the business, for long, anywhere in industry, or in art.

EDISON made the basic tools of this industry and when the Paramount theatre opened he had to have an invitation and a pass to see the show. Anyway, they issued both. The point is that the possession of the tools was not, is not and never will be the possession of the art.

The plain fact is that until 1894 dramatic entertainment, by the re-creation of events, real or synthetic, meaning drama, had been entirely made by hand—which is to say by actors and scenery of the stage. In that year by reason of Edison's electronics and optics and Eastman's plastics the machine age had caught up with the job.

If television were now promising anything intrinsically different and revolutionary, development would be in sight.

But television has to offer at best and most only speed. It can tell a less perfect story in sight than the motion picture, but it can do it quicker.

Speed is to be sure not to be deprecated. It seems to be the most of what we have most of, by way of alleged vantage over our forebears. We get on the high road to hell and fun, and travel it faster than father could. But the more speed is not necessarily more fun.

△ △ △

DR. WASSELL

ADVENTURE in the evolution of the structure of the motion picture is ahead for students of the war time screen. Efforts to fuse the events of the times into the people's arts have been making their impress upon literature, journalism, music, radio and the screen. A manifestation soon to be disclosed is that heroic saga of Dr. Wassell.

It will be for the analysts to decide whether the impressive and elaborate document of the screen theatre records the impact of war on the cinema, or the impact of the cinema on flowing story of the war. What the most of us will be thinking about the war will be determined quite as much by such expressions as Mr. Cecil B. DeMille's opus for the screen as the wide opinion of a prior conflict was conditioned by "Uncle Tom's Cabin".

Happily, in this instance, no political issues are presented. The villain of the piece is War. The hero is the personification of human mercy.

Most interesting to the exploring eyes of a future day will be the extraordinary interweaving of fact and fancy, history so webbed with fiction to make a show, or if you like, fiction so laced with history to make a show. The end product has to be the show. It is the customer who decides that. Mr. DeMille knows about that.

In final effect, we the people never get our lore of history and notions of causes from the historians and scholars. It all comes from stories.

It is a whimsical reflection that the good and modest

[*Continued on following page, column* 1]

THIS WEEK IN THE NEWS

Chevrons for Stars

SERGEANT Leonard Kaufman, film critic of the Camp Pickett *News*, GI newspaper, having arrived at the obvious conclusion that there are a "heluva lot more non-coms in the Army than generals," does not rate pictures one, two, three or four stars. He announced recently he would rate pictures with one, two, three or four chevrons according to his view of their quality.

Market Study

APPROXIMATELY $3,000,000 can be realized on top-budget pictures from 4,500 of the 12,000 theatres in the U. S. to which big pictures ordinarily are sold. Approximately 6,000 of the 12,000 possibilities gross less than $100 weekly and pay less than $50 in film rental. The remaining 1,500 theatres are an in-between group, lacking maximum gross possibilities but paying rentals well in excess of the smaller theatre group of 6,000 houses.

These figures reported Wednesday in *Motion Picture Daily* were based on the results of an exhaustive analysis of sales made for David O. Selznick over an extended period of time. Results of the market study were made known following the resignation of Neil Agnew, former vice-president in charge of distribution for Paramount, who left that post to take charge of distribution for Vanguard Films, Inc., a Selznick enterprise. (See page 38.)

It was said that the cream of the 4,500 theatre group would be the field on which Vanguard's projected sales organization would concentrate.

DR. WASSELL

[*Continued from preceding page*]

Dr. Wassell, who was so overwhelmed by autograph seekers in Washington the other night, may be in time doing some day-dreaming considering himself such a figure as Mr. Gary Cooper.

Dr. Wassell told Lee Mortimer, in Washington, the other night, that the picture was "ninety-eight per cent documentary". The other two per cent is "Miss Three Martini", the Javanese character named, no doubt, by an admirer of olives.

△ △ △

¶ Lapse of time note: A New York school teacher polled two hundred pupils the other day and found that half of them had never seen Mr. Charles Chaplin on the screen and that "most of the others saw him but once in a recent revival of 'The Gold Rush' ". About the year 1917 Mr. Chaplin was the most widely known man in the world. —*Terry Ramsaye*

TOTAL of 299 features delivered of 438 scheduled Page 14
PUBLIC takes admission tax increase without complaint Page 18
STATE Department seeking free world trade for screen Page 21
TELEVISION in high state of suspended animation through war Page 22
DE MILLE and Wassell take Washington with preview of film Page 24
PRINCIPALS traded three million shares in 1943, SEC reports Page 25
SMITH analyzes new WPB supply order on theatre equipment Page 28
RANK pushes plan to use films in British educational program Page 31
GALLUP study claims sixty-two million weekly attendance Page 34
NEIL Agnew leaves Paramount to head Vanguard sales Page 38

SERVICE DEPARTMENTS

Hollywood Scene Page 35
In the Newsreels Page 40
Managers' Round Table Page 47
What the Picture Did for Me Page 44
Picture Grosses Page 46
Shorts on Broadway Page 43

IN PRODUCT DIGEST SECTION

Showmen's Reviews Page 1833
Advance Synopses Page 1835
Short Subjects Chart Page 1836
Short Subjects Page 1838
The Release Chart Page 1839

Gifts for F.D.R.

A HALF-DOLLAR was presented to President Roosevelt by Cecil B. DeMille at the White House last Friday. The producer explained to the President that it was his habit to present a token to the person who had made the most noteworthy contribution to a DeMille film. It was a Presidential fireside broadcast which inspired his latest Paramount release, "The Story of Dr. Wassell," which opened in Washington last Saturday, Mr. DeMille said.

Commander Corydon Wassell and Vice-Admiral Ross McIntire accompanied Mr. DeMille on his visit to the President.

For the Roosevelt stamp collection, Mr. DeMille also brought along a series of Dutch East Indies stamps and a Babylonian tax receipt. The stamps included three issued in defiance after the Japanese invaded the Dutch East Indies, where "The Story of Dr. Wassell" is set. The clay tax tablet is one from a collection unearthed near Nippur, ancient city of Babylon. It dates from about 2,350 B. C.

Lure the Vote

PERTURBED over the lack of interest in registering to vote, Mike Donoghue, Los Angeles registrar of voters, took a leaf from the U. S. Treasury Department's book on War Bond sales and issued a hurry call for help.

The industry responded with 11 name players volunteering their services to try and increase registration. Assigned to as many different registration points the glamour of Hollywood did what appeals to citizenship had failed to do—brought in hundreds of voters to register for primary elections scheduled April 16.

Those aiding the registration program included Claudette Colbert, Helmut Dantine, Kim Hunter, Ona Munson, Eddie Cantor, Gloria Stuart, Gale Storm, George Tobias, Jacqueline White, Esther Williams and Loretta Young.

Hollywood's Amazed

EYEBROWS are lifted in Hollywood at the latest proposal of the Screen Cartoonists Guild in its draft of a new contract.

When the SCG enters into negotiations with the Animated Film Producers Association for industry-wide contracts for the first time, the cartoonists have plotted another first. And this time it isn't any comic cartoon either.

They are prepared to ask that whenever a producer reissues a cartoon he be required to pay into the coffers of the Guild 20 per cent of the gross receipts of such reissue; that whenever he releases a cartoon for television use he be required to pay in the same percentage of the gross proceeds.

The Guild advances a worthy cause for the first of these demands. It says such funds will be distributed by the union to its members, who were, or are, in the armed forces, and in such proportionate amounts as may be directed by the membership of the union.

In connection with the television slant they say that the union agrees to distribute and/or allocate such funds in such manner as may be directed by the union.

Honors

WILLIAM S. CANNING, manager of the Interstate Empire theatre in Fall River, Mass., and War Activities Committee director in that area, has been cited by the U. S. Treasury Department "for distinguished service rendered in behalf of the War Finance Program." The citation bears the signature of the Secretary of the Treasury, Henry Morgenthau, Jr., and was preceded by a letter from John T. Sullivan, first assistant secretary of the Treasury, which read:

"Dear Bill—I am very happy to be able to notify you that there is being sent to you today a Distinguished Service citation in recognition of the outstanding work you have performed in the War Finance Program. I want you to know that I am mighty proud of your record. Sincerely yours, John."

Briefly, the record referred to goes something like this: Instrumental in the sale of War Bonds with a maturity value of $10,000,000, and personally sold "E" Bonds valued at $2,000,000; his theatre leads the theatres of New England—at this date unofficially—in the sale of Bonds, and is expected to be well up near the top in the final tabulation of the nation's theatres. Among the devices he introduced to Fall River were a $1,000 plate luncheon, progressive auctions, outdoor programs and sales of "E" Bonds by the school children.

Nickelodeon

CHICAGO'S Museum of Science and Industry is reported to be the only extant operator of a successful Nickelodeon.

A store room "flicker theatre" is a bright spot in the Museum's restoration of "Yesterday's Mainstreet." Since the opening in July, 1943 such thrillers as "Dealing for Daisy" or "Revenge on the Range," with William S. Hart have attracted 130,000 patrons. Sunday attendance averages 1,800 visitors at four cents a head plus one cent tax.

Four shows are given each hour and a Museum professor improvises on the piano as in days of yore. A Keystone Cop keeps the crowds in line. The Nickelodeon is decidedly self-supporting, the Museum reports.

Frog-Jumpers

ON APRIL 29 at the Manhattan Center in New York, members of boys clubs in the city will assemble for a gigantic, in fact mammoth, in fact the largest and most important frog-jumping contest ever conducted. Several thousand boys are expected to participate, and fifty or more jumping frogs will be entered for the championship finals. It is one of several events being tied in with Warner Brothers' "Adventures of Mark Twain." The last such event was held on May 19, 1935, in honor of the 100th anniversary of the birth of America's famous humorist and author of "Jumping Frog of Calaveras." Judge of the contest being held this month will be the leading frog expert and leaping wart-back authority of the nation, Alfred Jermy of Angels Camp, Calaveras County, California. Mr. Jermy staged a number of frog-jumping contests on the west coast prior to the filming of "The Adventures of Mark Twain," and the champion played the featured batrachian role in the picture.

Mayor to Paramount

PARAMOUNT has a new salesman for West Texas. He is Wallace Rucker, Mayor of Round Rock, Texas, and owner of the town's Rock theatre. Paramount in announcing the news on Wednesday said Mrs. Rucker would manage the theatre in her husband's absence while on selling tours, but failed to say whether she would manage the town's affairs as well. Mayor Rucker has been an exhibitor for many years since his one-time association with Paramount in Dallas.

Winter Haven

FLORIDA real estate holdings of J. Myer Schine, Gloversville, N. Y., head of the Schine Circuit, have been augmented by the purchase of the Boca Raton Country Club.

James J. Carroll, managing director of the Roney Plaza Hotel, also owned by Mr. Schine and associates, Friday announced the acquisition of the club, two golf courses and other properties in the village of Boca Raton. They were sold by the Geist Estate of Philadelphia for an undisclosed price.

The Boca Raton development was built by Addison Mizner and a syndicate of millionaires during the 1925-26 boom. It was said to have cost almost $20,000,000. It is one of Florida's most luxurious resorts. In addition to the Roney Plaza Mr. Schine also controls the Hotel Whitehall.

Nazi Film Blitzed

NAZI-CONTROLLED motion picture theatres in Denmark are not safe these days from the Danish patriots, who carry their organized resistance to the Fascist regime right into the projection room. On a Sunday night, "six armed Danish patriots forced their way" into a projection room of Copenhagen's largest film theatre, the Palladium, and "removed the reel of a big German propaganda film a few minutes before it was shown," according to a report from the British Broadcasting Corporation, quoting a Swedish broadcast.

"The patriots escaped," the broadcast said.

Nine Lives

NINE more biographies are on the Warner list for screen immortalization, in addition to the "Adventures of Mark Twain" which opens May 3, the studio reports. George Gershwin's story, "Rhapsody in Blue," has been completed and will be released in the late summer. Other biographies in preparation include "The Life of Will Rogers"; "Silver Lining," the story of dancing Marilyn Miller; "Singing in the Wilderness," based on the life of John James Audabon; "Mister Broadway," the life of Sime Silverman; "Night and Day," a saga of Cole Porter; "This Love of Ours," about Sergeant Al Schmid, blind Marine hero, and a combination tale of Vincent Youmans and Helen Morgan, "Sometimes I'm Happy."

Technology

PRESS agents in Hollywood have let it be known that J. Roy Hunt, cameraman on "Action in Arabia," has a magic motor car. Mr. Hunt, say the publicists, owns a Stanley Steamer, circa 1920, which takes him to and from the studio. It is operated, says the dispatch, accordingly:

"He starts the car with kerosene but switches to the steam as soon as it is generated."

They do not say how he gets the steam.

Gary Cooper, Fox West Coast officials and perhaps a dozen other Hollywood figures will be called to Federal court in Los Angeles to tell how they tried to find ersatz automobile fuel. James Harrington, deputy U. S. Attorney, said Wednesday that they would be called as witnesses against Lawrence W. Zonker, a carburetor salesman charged with peddling butane gas generators and adaptors, contrary to WPB rules.

Memorial Suite

AN ORCHESTRAL suite in memory of John Barrymore has been composed by his brother Lionel, and will be played by the Philadelphia Orchestra, under the direction of Eugene Ormandy, on April 22. The actor will address the audience by radio from Hollywood; an audience gathering in the same hall frequently attended by Lionel and John, with their sister Ethel, when the three were in their youth.

Labor Demands

WHEN their employers' business went into a sharp slump, Mexican film labor of the National Cinematographic Industry Workers Union, composed of attaches of theatres in Nayarit, a small state on the Pacific coast, rose and demanded that management forego the payment of a raise in pay.

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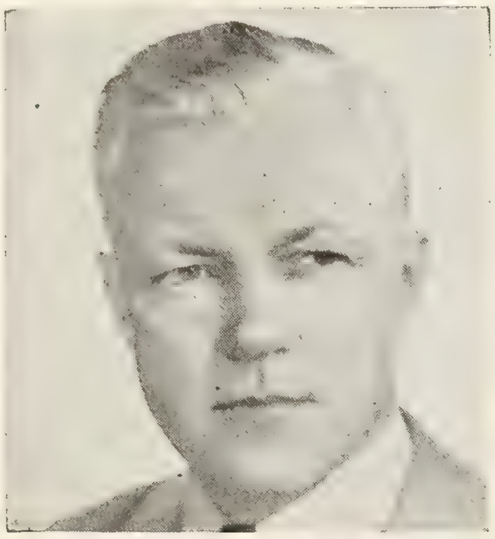
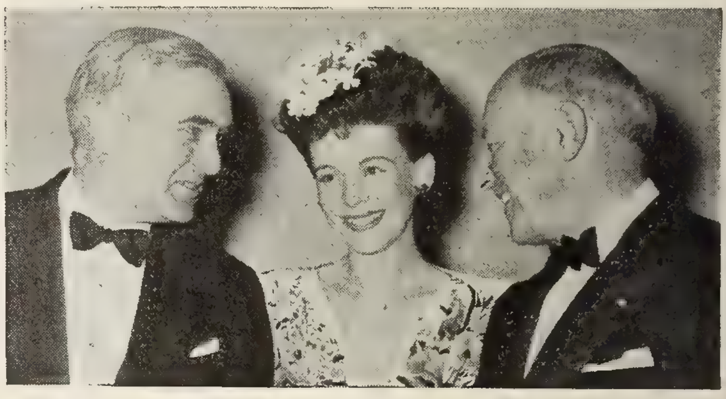
THIS WEEK the Camera reports:

VISIT. Cecil B. DeMille, left, producer for Paramount of "The Story of Dr. Wassell", visits in the White House with "Steve" Early, one time Paramount newsreel contact man and now Presidential secretary. The picture was previewed to an audience of unusual naval distinction Saturday night, at Constitution Hall, Washington. See page 24.

MAJOR GENERAL Lewis B. Hershey, rarely pictured in a motion picture trade magazine, is seen above at the Saturday night preview of "The Story of Dr. Wassell". General Hershey, as you may know, is director of the Selective Service system.



H. J. FITZGERALD, head of Fox-Wisconsin Theatres, who has been appointed chairman of the exhibitors' committee for observance of the film industry's 50th anniversary which will be celebrated by the nation's theatres individually during the year.



ALSO at the "Dr. Wassell" preview: Charles E. Edison, former Navy Secretary and former New Jersey Governor; Signe Hasso, the picture's star, and Mr. DeMille.

PREMIERE. The opening of "Madame Curie" at the Empire, Leicester Square, London, was attended by the Duchess of Gloucester, who is seen above being greeted by Sam Eckman, Jr., MGM managing director in England.

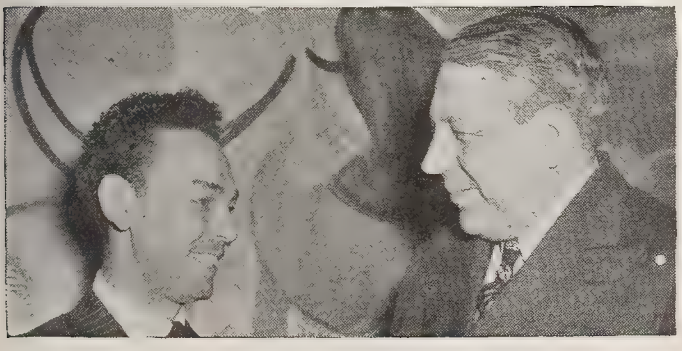
MORE THAN 300 associates honored Morris Rosenthal at the Barnum Hotel, Bridgeport, Saturday night. Mr. Rosenthal has become manager of Loew's Poli, New Haven, after 20 years at the Majestic, Bridgeport. Above, he and Mrs. Rosenthal are flanked by Mayor Jasper McLevy and Harry Shaw, Loew's division manager in New England. See page 34.

By Staff Photographer

"CARNEGIE HALL". A picture of that name will be made by Boris Morros, left, producer and music director. He is shown above with Milton Bergerman, president of New York's noted concert hall, at the announcement of the venture last week in New York. Mr. Bergerman said he was assured the picture would respect the artistic integrity of his property. Mr. Morros said it would be written by Ladislaus Fodor and John Jacoby. Recording will begin next winter; shooting will commence May, 1945. United Artists will release the film.

By Staff Photographer

TELEVISION Broadcasters Association's board met in New York last week. Above, seated: Paul Raibourn, Paramount and Television Productions, Inc.; R. L. Gibson, GE; Allen DuMont, DuMont Television; F. J. Bingley, Philco. Standing: Will Baltin, TBA secretary; E. A. Hayes, Hughes Tool Co.; J. R. Poppele, WOR; Worthington Miner, CBS.



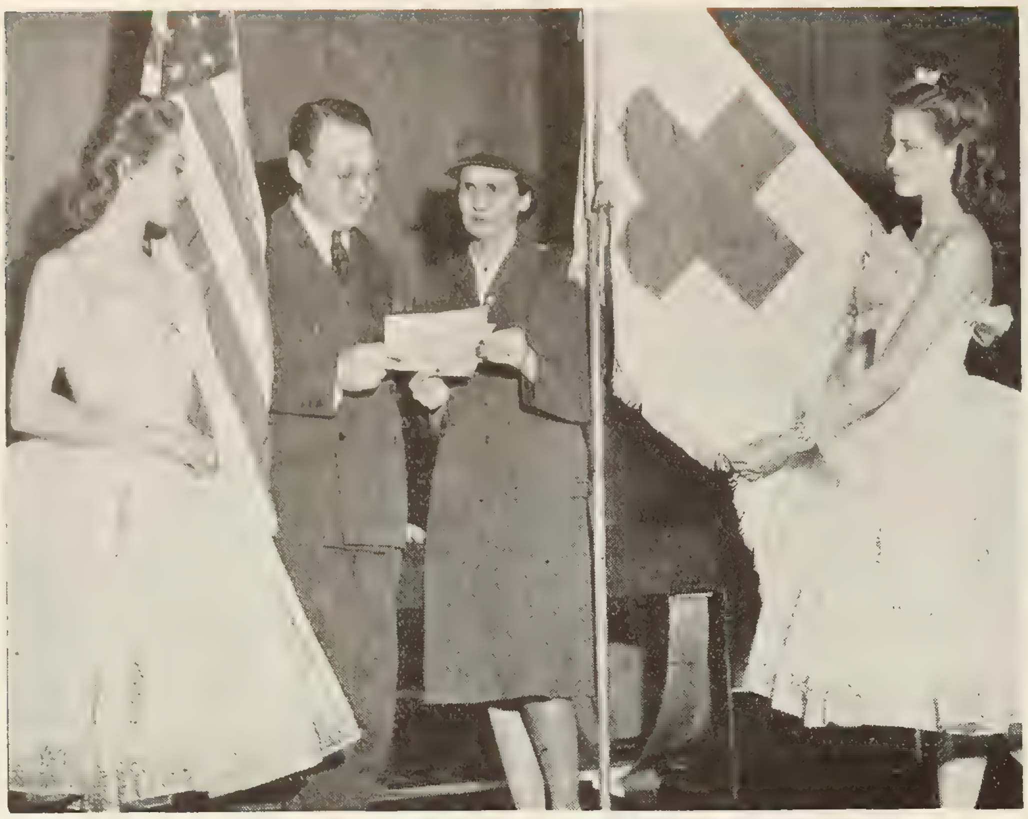
HAROLD LAGAR is bid farewell, before entering service, by Claude Lee, Paramount public relations director.

THE TENSE SCENE, above, is from Warners' "Uncertain Glory", which will be released April 22. The players, above, are Paul Lukas, Academy winner, and Errol Flynn.

EDWARD ALPERSON, right, this week accepted the chairmanship of a War Activities Committee campaign to boost enlistments in the Women's Army Corps. Mr. Alperson, general manager of the RKO circuit, said the campaign would focus around the WAC's second anniversary, May 11. Harry Mandel, RKO, is to be publicity chairman.

CENTURY THEATRES
Doubled LAST YEAR'S MARCH of DIMES

CENTURY CIRCUIT, New York, launches Red Cross Drive. Above, Moe Eisenberg, William Applegate, Joseph Springer, Fred Schwartz, Sam Goodman, Norbert Kellman and Myron Siegel.



G. S. EYSSELL, managing director of the Radio City Music Hall, New York, shows Mrs. Louis Douglas of the Red Cross a check for $16,062 contributed by his patrons. Mrs. Douglas presented Mr. Eyssell with the two large flags above at a ceremony in the theatre's studio.

WELCOME. Columbia's newly appointed branch manager in Detroit, Joe Gins, right, is welcomed to that city by Carl Shallit, central division manager. Mr. Gins had been manager of the Charlotte office before his new assignment from the home office.

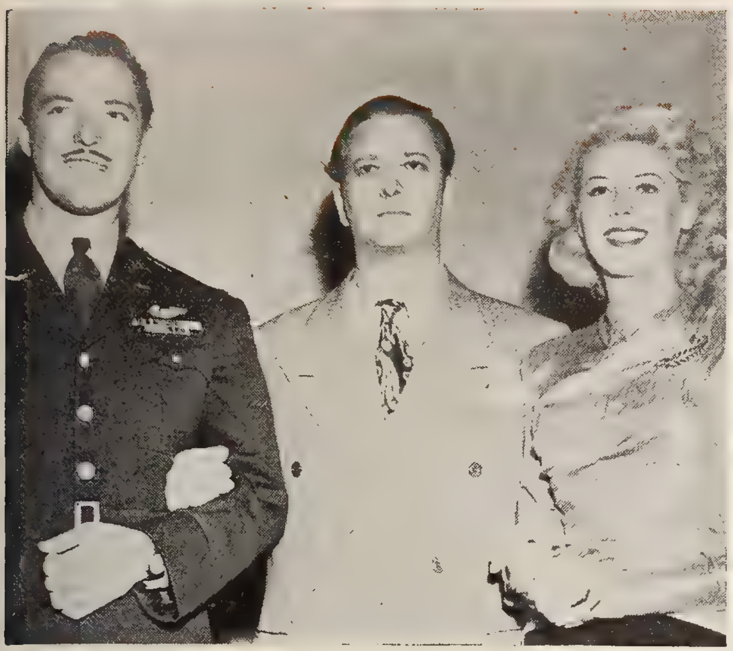
By Staff Photographer

RENEWAL. Sammy Cohen, left, UA's foreign publicity director, fills an application blank as Norris Wilcox, personnel manager, watches. Twenty-five years ago, Sammy received his first industry job from Mr. Wilcox at Famous Players-Lasky.

AT THE "COVER GIRL" San Francisco trade showing: L. E. Tillman, Columbia; Robert Lippert, Affiliated Theatres; Bob McNeil and Mike Naify, T. & D. Theatres; Nate Blumenfeld, Blumenfeld circuit; Rotus Harvey, Westland circuit. This was one of a number of similar showings held by Columbia for its film.

NEW YORK Council president, Newbold Morris, left, presents a check for $19,500 from Loew's to Polly Pope of the Red Cross, as C. C. Moskowitz, Loew executive, watches.

AT THE "FOLLOW THE BOYS" Philadelphia trade showing: Lou Berger, Harry Waxman, David Barrist, George Schwartz, A. Nemetz, Ben Fertel and David Milgrim. The showing of the Universal feature was at the Shubert theatre, last Monday.

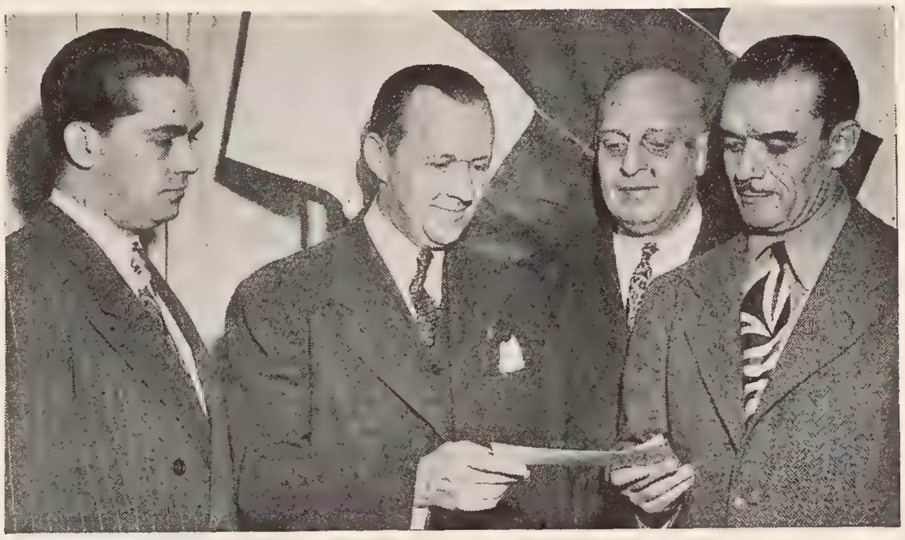


POSE. Hunt Stromberg, producer, poses with two of his discoveries, Major Billy Southworth and Marie MacDonald.

KEEP BACKING the ATTACK
WAR BONDS and STAMPS Here!

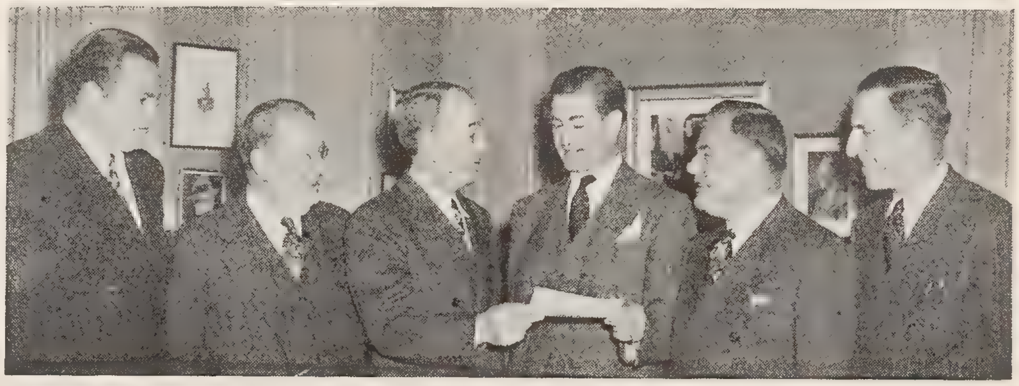
BACKING THE ATTACK at the Radio City theatre, newly opened in Minneapolis, are Bond volunteers Mrs. John J. Friedl, wife of the head of the Minnesota Amusement Co.; Mrs. Charles Winchell, wife of the advertising director, and Mrs. Frank Steffes, wife of the manager.

IN CLEVELAND. Charles Kellstadt, center, receives an "America Speaks" series proceeds check from MGM's Jack Sogg, right. Watching are Ernest Schwartz, Martin Smith, George Erdman, Leo Jones.



PRESENTATION. Byron Shutz, Kansas City Red Cross manager, and Tom Edwards, Kansas-Missouri Theatre Owners Association president, view check for $1,705, the territorial share of proceeds from showings of "America Speaks". Watching are Bill Elder and Frank Hensler of Loew's-MGM, series distributor.

JOE WALSH, right, Washington, D.C., Salesmen's Club president, presents a briefcase to Columbia's Sam Caplan, who was recently appointed branch manager.



THE RED CROSS receives a check for $2,896 from John Allen, MGM Washington, D.C., exchange manager, shown above presenting it to John J. Payette, co-chairman of the local theatres' drive. The check represents accrued profits from MGM's "America Speaks" series showings. Spectators are Wade Pearson, Virginia Theatres; Frank Hornig, Maryland MPTO president; Fred Kogod, K.-B. circuit head; Henry Hiser, Hiser theatre.

299 FEATURES DELIVERED OF 438 ON SCHEDULE

180 Others Under Way with Only 45 War Films, Low Mark for Two Years

1943-44 Production Record

Company	*Pictures Released to date or scheduled for release*	*Completed*	*In work*	*To start*
Columbia	30	6	5	6
Metro-Goldwyn-Mayer	30a	6	9	5
Monogram	21	—	3	—
Paramount	22b	22	2	4
PRC Pictures	23	4	2	—
RKO Radio	26c	2	10	1
Republic	37	7	6	5
Twentieth-Century-Fox	27	8	5	4
United Artists	17	9	1	3
Universal	41	13	3	6
Warner Bros.	25	16	4	3
TOTAL	299	93	50	37

a—Includes one special, "Tunisian Victory."

b—Includes three specials, "City That Stopped Hitler," "For Whom the Bell Tolls" and "Lady in the Dark."

c—Includes one special, "North Star."

A total of 299 pictures have been delivered or are scheduled to be delivered within the next few weeks by 11 companies, with 139 pictures left to make up the 438 promised for the 1943-44 season. To date, 93 films have been completed, 50 more are in work and 37 are set to go before the cameras shortly, making a total of 180 pictures under way, about one-quarter destined for the balance of this season and the remainder to be held as backlogs for 1944-45.

Only 45 of the 180 pictures are war stories or features with war backgrounds. This is the lowest number of war films set in the last two years and reflects exhibitor demands for lighter entertainment. Studio schedules are heavy with musicals in Technicolor and black-and-white, comedies, romances, dramas and mystery-melodramas.

Production this season has been far ahead of release dates because of the wartime economy. Increased capitalization enabled companies to step up production budgets and to allow for negative costs and increased advertising and exploitation budgets.

Fewer releases each month, the trend noted toward the end of last season, took firmer hold this season. Extended runs and holdovers of top-budget product continue at the same pace set earlier in the season.

It is indicated that the pattern of release for the summer months in the case of each individual company, will follow that of the season to date. Although a number of companies, including Columbia and MGM, already have held regional sales meetings to discuss sales policies and advertising plans for forthcoming important product, it is considered likely that several companies will set sales meetings at the end of the summer to discuss 1944-45 product.

Analysis of the type of pictures completed, in production or scheduled to go before the cameras shortly, reported by companies as of last week, follow:

COLUMBIA

War films and war backgrounds:

Completed: "Address Unknown," Paul Lukas, Mady Christians; "Black Parachute," John Carradine, Osa Massen; "By Secret Command," formerly "Pilebuck," Pat O'Brien.

Shooting: "Mr. Winkle Goes to War," Edward G. Robinson, Ruth Warrick; "She's a Soldier, Too," formerly "Soldiers in Slacks," and "America's Children."

Scheduled to start: "U-Boat Prisoner" and "Nazi in the U.S.A."

Non-war films:

Completed: "At Night We Dream," romantic-drama, Paul Muni, Merle Oberon; "Once Upon a Time," comedy, Cary Grant, Janet Blair; "Calling All Stars," musical.

Shooting: "Impatient Years," comedy, Jean Arthur, Lee Bowman. Untitled Kay Kyser musical, Ann Miller, Victor Moore.

Scheduled to start: "Crime Doctor's Rendezvous," mystery; "Bride of the Vampire," melodrama; "Kansas City Kitty," musical, and "Louisiana Hayride," comedy with music, with Judy Canova.

METRO-GOLDWYN-MAYER

War films and war backgrounds:

Completed: "Seventh Cross," Spencer Tracy, Signo Hasso; "American Miracle," Technicolor, Brian Donlevy, Ann Richards; "White Cliffs of Dover," Irene Dunne, Roddy McDowall.

Shooting: "Thirty Seconds Over Tokyo," Van Johnson, Robert Walker; "Gold Town."

Scheduled to start: "Anchors Aweigh," musical with Gene Kelly.

Non-war films:

Completed: "Dragon Seed," drama, Katharine Hepburn, Walter Huston; "Kismet," Technicolor romance, Ronald Colman, Marlene Dietrich; "Canterville Ghost," drama, Charles Laughton, Margaret O'Brien; "Maisie Goes to Reno," comedy, Ann Sothern; "Bathing Beauty," Technicolor musical, Red Skelton.

Shooting: "Picture of Dorian Gray," romantic drama, George Sanders, Donna Reed; "Mrs. Parkington," drama, Greer Garson, Walter Pidgeon; "Secrets in the Dark," romance, Robert Young, Susan Peters; "Marriage Is a Private Affair," romance, Lana Turner, John Hodiak; "National Velvet," drama, Mickey Rooney; "Meet Me in St. Louis," Technicolor musical, Judy Garland; "Lost in a Harem," comedy with music, Abbott and Costello.

Scheduled to start: "Thrills of a Romance," musical, Van Johnson, Esther Williams; "Ziegfeld Follies," musical, Fred Astaire, Lucille Ball, Ann Sothern; "Dear Barbara," musical; "Laddie, Son of Lassie," sequel to "Lassie Come Home."

MONOGRAM

No war films completed or in work.

Non-war films:

"Leave It to the Irish," comedy with music; "Call of the Jungle," melodrama, Ann Corio; "Hangman's Law," Western.

PRC PICTURES

War film:

Completed: "Men of the Sea," British production.

Non-war films:

Completed: "Waterfront," melodrama; "Minstrel Man," musical with Benny Fields, Gladys George; "Shake Hands with Murder," melodrama; "Texas Rangers and the Pinto Bandit," James Newell, Tex O'Brien, Western; Untitled Buster Crabbe picture, Western.

PARAMOUNT

War films and war backgrounds:

Completed: "Story of Dr. Wassell," Technicolor, Gary Cooper, Laraine Day; starting prerelease engagement: "Ministry of Fear," spy drama, Ray Milland, Marjorie Reynolds; "I Love a Soldier," comedy-drama, Paulette Goddard, Sonny Tufts; "Rainbow Island," Dorothy Lamour, Eddie Bracken; "Hail the Conquering Hero," comedy, Eddie Bracken, Ella Raines; "Till We Meet Again," war romance, Barbara Britton, Ray Milland.

Shooting: "Practically Yours," comedy, Fred MacMurray, Claudette Colbert; "Bring on the Girls."

Scheduled to start: "Girl's Town," comedy, Fred MacMurray, Veronica Lake; "Song of the Waves," musical, Bing Crosby, Betty Hutton, Sonny Tufts; "Two Years Before the Mast," drama, Alan Ladd, William Bendix.

Non-war films:

Completed: "Great Moment," romantic drama, Joel McCrea, Betty Field; "And the Angel's Sing," musical, Dorothy Lamour, Fred MacMurray, Betty Hutton; "Frenchman's Creek," Technicolor, period picture, Joan Fontaine; "Our Hearts Were Young and Gay," comedy, Gail Russell, Diana Lynn; "The Man in Half Moon Street," melodrama, Nils Asther, Helen Walker; "Take It Big," musical, Jack Haley, Harriet Hilliard; "Double Indemnity," comedy-mystery, Fred MacMurray, Barbara Stanwyck; "National Barn Dance," musical; "One Body Too Many," comedy-mystery, Jack Haley, Jean

(Continued on opposite page)

SEASON'S FILMS ANALYZED

Inventory and Analysis

	War stories and war backgrounds	*Romantic dramas*	*Comedies*	*Musicals and comedies with music*	*Mysteries and melo-dramas*	*West-erns*
Columbia	8	1	2	4	2	—
Metro-Goldwyn-Mayer	6	9	1	4	—	—
Monogram	—	—	—	1	—	—
Paramount	11	3	7	5	2	—
PRC Pictures	1	—	—	1	2	2
RKO Radio	4	2	4	1	2	—
Republic	2	—	1	4	7	6a
Twentieth Century-Fox	7	2	1	6	1	—
United Artists	3	4	1	1	1	3
Universal	1	1	10	2	8	—
Warner Bros.	2	11	5	1	4	—
TOTAL	45	33	32	30	29	11

a—Includes three Roy Rogers "specials."

Parker; "Gambler's Choice," melodrama, Chester Morris, Nancy Kelly; "And Now Tomorrow," romance, Loretta Young, Alan Ladd; "Road to Utopia," musical, Bing Crosby, Bob Hope, Dorothy Lamour; "Incendiary Blonde," comedy with music, Betty Hutton; "Henry Aldrich Plays Cupid" and "Henry Aldrich's Little Secret," comedies.

Scheduled to start: "Murder Farm," comedy-mystery, Fred MacMurray.

RKO RADIO

War films and war backgrounds:

Completed: "Marine Raiders," Pat O'Brien. "Up in Arms," Technicolor musical, Samuel Goldwyn production, starring Danny Kaye.

Shooting: "Seven Days Ashore," comedy; "That Hunter Girl," romance, Laraine Day, Alan Marshall.

Non-war pictures:

Completed: "Gildersleeve's Ghost," comedy.

Shooting: "Casanova Brown," International production, comedy, Gary Cooper, Teresa Wright; "None But the Lonely Heart," drama, Cary Grant, Jane Wyatt; "A Night of Adventure," formerly "One Exciting Night," melodrama, Tom Conway; "Heavenly Days," comeedy, Fibber McGee and Molly; "Manhattan Serenade," musical, Frank Sinatra, George Murphy, Gloria deHaven; "Mlle. Fifi," melodrama, Simone Simon, John Emerey; "Cocktails for Two," Anne Shirley, Dennis Day.

Scheduled to start: "Belle of the Yukon," International, comedy, Gypsy Rose Lee.

REPUBLIC

Films with war backgrounds:

Completed: "Man from Frisco," Michael O'Shea, Anne Shirley; "Storm Over Lisbon," spy drama.

Non-war films:

Completed: "Jamboree," comedy with music, Ruth Terry; "Silent Partner," melodrama; "Goodnight, Sweetheart," melodrama, Ruth Terry, Robert Livingston; "Call of the South Seas," melodrama, Janet Martin, Allan Lane; "Yellow Rose of Texas," Roy Rogers special.

Shooting: "Song of Nevada," Roy Rogers special; "Call of the Rockies," "Tucson Raiders" and "Marshal of Reno," Westerns; "Secrets of Scotland Yard," mystery; "Girl Who Dared," melodrama.

Scheduled to start: "Atlantic City," musical, Constance Moore, Paul Whiteman, Louis Armstrong; "Sing, Neighbor, Sing," musical; "Port of 40 Thieves," melodrama; "Brazil," musical; "Lake Placid," formerly "Gay Blades," an ice spectacle.

TWENTIETH CENTURY-FOX

War films and war backgrounds:

Completed: "Eve of St. Mark," Anne Baxter, Michael O'Shea; "Ladies in Washington," comedy, Trudy Marshall, Anthony Quinn; "Home in Indiana," Jean Crane, June Haver.

Shooting: "Wing and a Prayer," Don Ameche, Dana Andrews; "Irish Eyes Are Smiling," Technicolor musical, Dick Haynes, Monty Woolley.

Scheduled to start: "There Shall Be No Night"; "Rickenbacker."

Non-war films:

Completed: "In the Meantime, Darling," comedy; "Bermuda Mystery," mystery, Ann Rutherford, Preston Foster; "Sweet and Low Down," musical, Benny Goodman, Jack Oakie, Lynn Bari; "Pin Up Girl," Technicolor musical, Betty Grable; "Greenwich Village," musical, Carmen Miranda, Don Ameche.

Shooting: "Keys of the Kingdom," drama, Gregory Peck, Edith Barrett; "Take It or Leave It," comedy with music, Phil Baker; "Wilson," historical drama, Alexander Knox.

Scheduled to start: "Kitten on the Keys," George Jessell musical, and "Where De Wo Go From Here?"

UNITED ARTISTS

War film:

Shooting: "G. I. Joe," formerly "Here Is Your War," based on Ernie Pyle's novel, Lester Cowan production; "Abroad With Two Yanks," Edward Small production, William Bendix, Dennis O'Keefe.

Scheduled to start: "Double Furlough," Vanguard Films, comedy starring Ginger Rogers.

Non-war films:

Completed: "Goodbye My Life," Seymour Nebenzal production, George Sanders, Linda Darnell; "Sensations of 1945," Andrew Stone production, Eleanor Powell, W. C. Fields, Dennis O'Keefe; "Hairy Ape," Jules Levey production, William Bendix, Susan Hayward; "Knickerbocker Holiday," Producers Corporation, musical, Nelson Eddy, Charles Coburn, Constance Dowling; "Since You Went Away," David O. Selznick production, Claudette Colbert, Shirley Temple; "Guest in the House," Hunt Stromberg production, mystery, Anne Baxter, Ralph Bell; "Lumber Jack," William Boyd; "Texas Masquerade" and "Thundering Hoofs," Harry Sherman Westerns.

Scheduled to start: "Three's a Family," comedy, Sol Lesser production.

UNIVERSAL

Film with war background:

Completed: "Follow the Boys," with an all-star cast, homefront background.

Non-war films:

Completed: "Moonlight and Cactus"; "The Mummy's Ghost"; "Patrick the Great"; "Merry Monahans"; "Murder in the Blue Room," mystery; "South of Dixie," comedy; "Jungle Woman," melodrama, Evelyn Ankers; "Allergic to Love," formerly "Slick Chick," comedy, Martha O'Driscoll; "Scarlet Claw," another Sherlock Holmes story; "Invisible Man's Revenge," mystery, Jon Hall, Evelyn Ankers; "Christmas Holiday," romance with music, Deanna Durbin, Gene Kelly; "Climax," drama, Susanna Foster, Boris Karloff.

Shooting: "Dean Man's Eyes," an Inner Sanctum mystery; "Twilight on the Prairie"; "Ghost Catchers," Olsen and Johnson musical.

Scheduled to start: "This Is the Life," comedy, Donald O'Connor; "Gypsy Wildcat," Technicolor, Maria Montez, Jon Hall; "Singing Sheriff," "Merrily We Sing," "The Devil's Brood" and "San Diego, I Love You."

WARNER BROTHERS

War background films:

Shooting: "Doughgirls," comedy.

Scheduled to start: "Objective Burma," drama, starring Errol Flynn.

Non-war films:

Completed: "Adventures of Mark Twain," biography, Fredric March; "Arsenic and Old Lace," comedy, Cary Grant, Raymond Massey; "Crime By Night," melodrama; "Devotion," drama; "The Last Ride," melodrama; "Saratoga Trunk," romance, Gary Cooper, Ingrid Bergman; "Conflict," drama, Humphrey Bogart, Alexis Smith; "Rhapsody in Blue," musical, Joan Leslie, Robert Alda; "Mr. Skeffington," drama, Bette Davis, Claude Rains; "Horn Blows at Midnight," comedy, Jack Benny, Alexis Smith; "Animal Kingdom," drama, Ann Sheridan, Olivia de Havilland; "Between Two Worlds," drama, John Garfield, Paul Henried; "My Reputation," drama, Barbara Stanwyck, George Brent; "Mask of Demetrios," mystery; "Make Your Own Bed," comedy, Jack Carson, Jane Wyman; "Janie," comedy.

Shooting: "Very Thought of You," Eleanor Powell, Dennis Morgan; "Conspirators," drama, Hedy Lamarr, Paul Henried; "To Have and Have Not," drama, Humphrey Bogart, Dolores Moran; "Cinderella Jones," comedy with music, Joan Leslie, Robert Alda.

Scheduled to start: "Roughly Speaking," comedy-romance, Rosalind Russell; "Strangers in Our Midst," cast not announced.

Jackie Coogan Lieutenant

"The Kid," Jackie Coogan, who successfully headed a glider landing in Burma recently, has been promoted to a lieutenant in the Army Air Forces, it is announced. Mrs. Arthur L. Bernstein, his mother, received a letter from him written March 17 behind the Jap lines in Burma.

THE SON

... a great

in every one

A FEW HIGHLIGH
story of the ye

Everywhere the story's the same
on this Greatest of the
Great Ones from

20
CENTURY-FO

THE INDUSTRY'S PROUDEST OFFERING "THE MEMPHIS BELLE" TECHNICOLOR SAGA OF OUR AIR HEROES. BOOK IT NOW!

G OF BERNADETTE

ox-office picture (Box-Office Champion, Motion Picture Herald)

of its first engagements!

he most spectacular business peated in city after city!

NEW YORK—11th week of Standing Room Only at the Rivoli!
CHICAGO—Smash opening week—smash second week—smash third week—smash fourth week!
AN FRANCISCO—Town's top hit—holds over—then moves over!
WASHINGTON—Opening day topped all the big ones of the last 6 months!
OS ANGELES—Total run of 23 weeks at three theatres and still going strong!
DENVER—Year's biggest 20th hit at two theatres—moved over to third!
CINCINNATI—Four week, S.R.O. engagement leads all competition!
AN DIEGO—Day and date sensation in two houses—moved over to third!
HILADELPHIA—Lines, lines, lines—as picture holds over for fourth week!
ALTIMORE—Sock engagement extended to fifth week to accommodate crowds!
ANSAS CITY—Day and date in three theatres and a triple smash!
T. LOUIS—It's tremendous in third big week!

. and watch it add new records to these!

Public Takes New Tax Without Complaint

Typical Key City Reports Indicate Levy Will Not Affect Business

Although time may render a different verdict, a week of the new tax law calling for one cent on every five cents of admission brought little criticism from the public.

Some decreases in box office receipts over last weekend were reported throughout the country, but these were attributed to inclement weather and Palm Sunday, and the little patron-grumbling heard was largely confined to neighborhood houses. The over-all picture gives indication that the U. S. Treasury will realize the additional $125,500,000 the new law was designed to collect.

In most of those areas where downtown theatres reported a decline in box office receipts wet weather prevailed as well as Palm Sunday. That bad weather was more likely responsible for declines in business in downtown houses than the new tax was borne out by the fact that in many of these situations neighborhood box office receipts held up with the rain keeping patrons close to home.

In New York both wet weather and Palm Sunday took a toll of business in Broadway and neighborhood houses.

Several exhibitors expressed the opinion that it would take a number of days to determine the over-all effect of the new taxes on regular patronage.

Circuits operating in and around New York reported that the tax had not affected business, some joining those expressing the opinion that it was too early to judge.

Fox West Coast Theatres in Los Angeles reported a normal wekend. Chicago Loop theatres experienced a five per cent decline in business, the Balaban and Katz office and the independents attributing the decrease to Palm Sunday. In the Chicago neighborhood houses it was another matter, with the overall receipts off 15 per cent, and no explanation for the drop.

Business Up at Boston First Run Houses

In Boston results were the reverse with business up 15 per cent at first run houses, and with little or no complaints heard from patrons about the increase in prices. Large neighborhood houses in Boston also reported a rise in business over the weekend.

In Memphis, business was reported normal, with Herbert Kohn, general manager of the 80-theatre Malco circuit, declaring: "We can't tell for several days what effect, if any, will be felt by the higher tax. Weekend business was near capacity, as usual."

An exhibitor in Pittsburgh is reported to have commented: "People will see shows regardless; money doesn't matter these days." In Kansas City many houses played to capacity audiences, with both downtown and neighborhood theatres reporting business excellent over the weekend.

In Cleveland first run and affiliated and independent subsequent run houses showed good weekend business, and no tax comments by patrons. Theatres in the area generally used trailers explaining the new tax program.

Exhibitors in Hartford, Conn., reported no comments by patrons, and normal business, as did the exhibitors of Albany, N. Y.

Estimate Profit For 20th-Fox At $12,900,000

A combined net profit estimated at $12,900,000, after all charges, including Federal income and excess profits taxes for Twentieth Century-Fox Film Corporation, National Theatres Corporation, Roxy Theatre, Inc., and all subsidiaries for the year ended December 25, 1943, was announced by the company this week. After deducting dividends on prior preferred and preferred stock, this amounts to $6.50 per share on the 1,742,000 shares of common stock outstanding.

The majority stock interest in National Theatres was purchased by Twentieth Century-Fox Film Corporation July 9, 1943 and on that date National became a wholly owned subsidiary. Prior to July 9, Twentieth Century owned only 42 per cent of National Theatres. The earnings of National from December 26, 1942 to July 9, 1943 have been estimated at $2,000,000 and during that period no dividends were declared. The consolidated net profit of National prior to July 9 of $2,000,000 is treated as profits made prior to the date of acquisition and after deducting this amount from the estimated combined net profit for the entire year, the estimated net profit carried to consolidated surplus will be $10,900,000. After deducting dividends on prior preferred and preferred stock this will amount to $5.37 a share on the 1,742,000 shares of common stock outstanding.

For the fourth quarter of 1943 the estimated consolidated net profit after all charges was $3,700,000 compared with $3,343,849 for the third quarter of 1943, and $3,353,071 for the fourth quarter of 1942.

A comparison of the 1943 estimated with the actual figures for 1942 is as follows:

	Estimated 1943	Actual 1942
Consolidated net profit before Federal taxes and minority interests..	$38,100,000	$18,069,000
Provision for Federal income and excess profits taxes	23,800,000	7,460,000
	$14,300,000	$10,609,000
Deduct net profit applicable to minority interests	1,400,000	....
	$12,900,000	$10,609,000
Deduct net profit National Theatres Corporation and its subsidiaries to July 9, 1943 on which date National became wholly owned	2,000,000	....
	$10,900,000	$10,609,000

Expect Industry To Exceed Quota For Red Cross

With returns from the Red Cross theatre drive pouring into War Activities Committee headquarters this week a spot check of returns from many key areas indicated that the industry would be well over its quota. Many theatres topped the dollar-per-seat goal.

Joseph Bernhard, chairman of the drive, urged all exhibitors and local chairmen to file returns as speedily as possible in order that an accurate industry total might be compiled.

Fall River, Mass., theatres, in a seven-day drive ending March 27, reported over $8,000. "Anchors Aweigh," an all-Navy stage show presented by personnel of the Newport base at Nathan Yamins' Empire theatre accounted for $4,700.

The Durfee, managed by Paul Slayer, led theatre box collections with $1,052. The Empire reported $1,000; the Center, $665; Capitol, Edward Bellefeuille, manager, $244; Park, Mrs. Ray Allard, manager, $156; Strand, James Knight, manager, $120; Plaza, John O'Connor, owner, $45.

Hartford Red Cross headquarters reported that theatre collections of $45,000 materially aided the area in topping its quota by $10,000 with a total of $947,689. Henry Needles, chairman of the theatre division, said the $45,000 represented only collections during the first week and promised more returns at the close of the extended drive.

Connecticut Collections Unusually High

Rural Connecticut collections were reported to be exceptionally high with such typical returns as $306 from the Webb Playhouse, Wethersfield; $500 reported by Jack Parver for the Eastwood in East Hartford; and $151 listed by Morris Keppner for his theatre in Glastonbury.

In Milwaukee, Harold J. Fitzgerald, chairman of the Wisconsin and Upper Michigan drive, Saturday predicted that returns would exceed the dollar-per-seat goal.

Exchange employees in Albany, N. Y., contributed $8,656 to the Red Cross compared with $1,800 a year ago. Arthur Newaman, Republic branch manager was chairman.

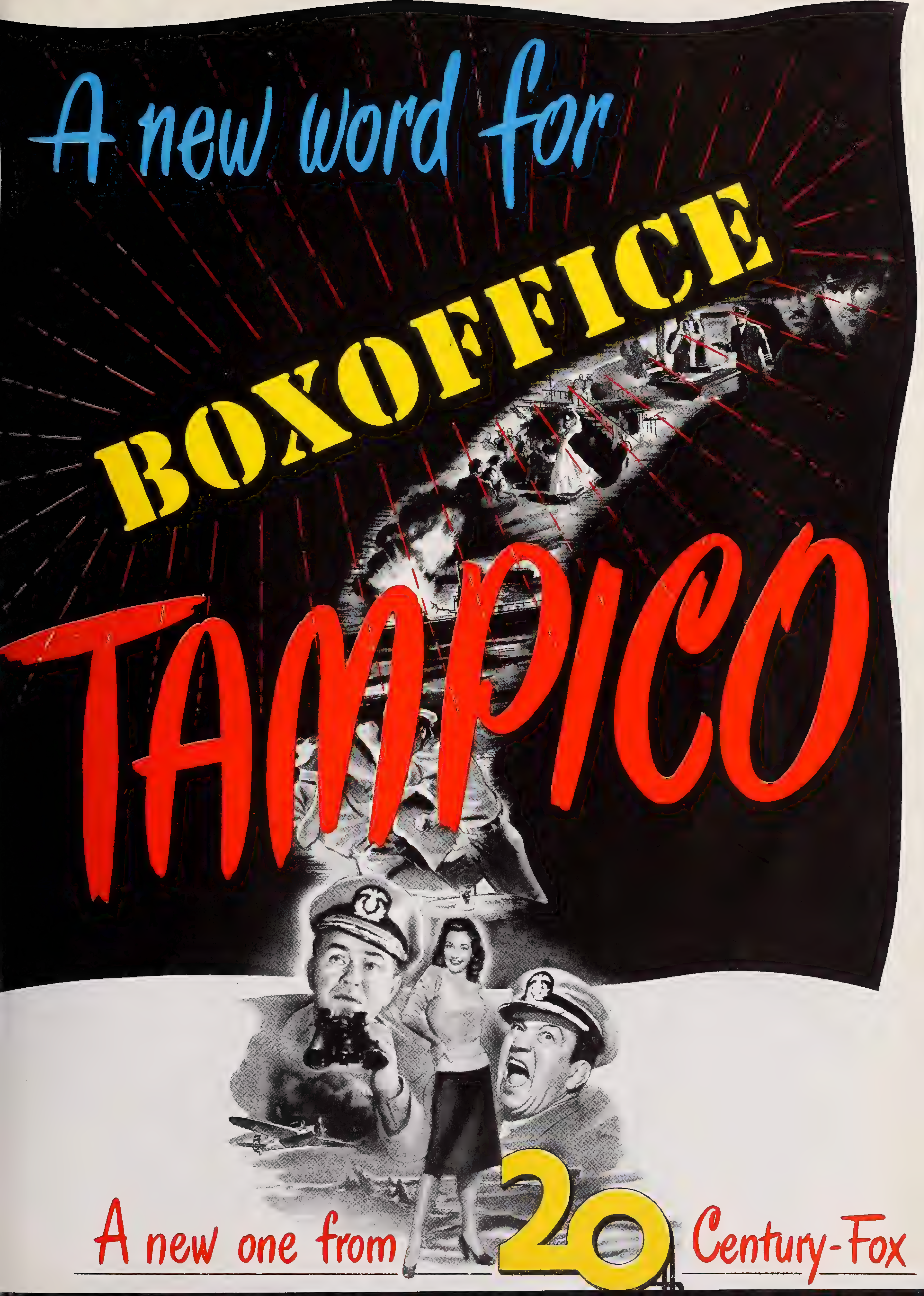
A check for $4,647 was presented in Washington to John J. Payette, chairman of the Red Cross drive, in token of funds raised by the MGM, Paramount and 20th-Fox exchanges through distribution of victory shorts. John Allen, MGM manager, reported receipts of $2,896 while Paramount paid $751 and Fox $1,000 in "America Speaks" short subject profits.

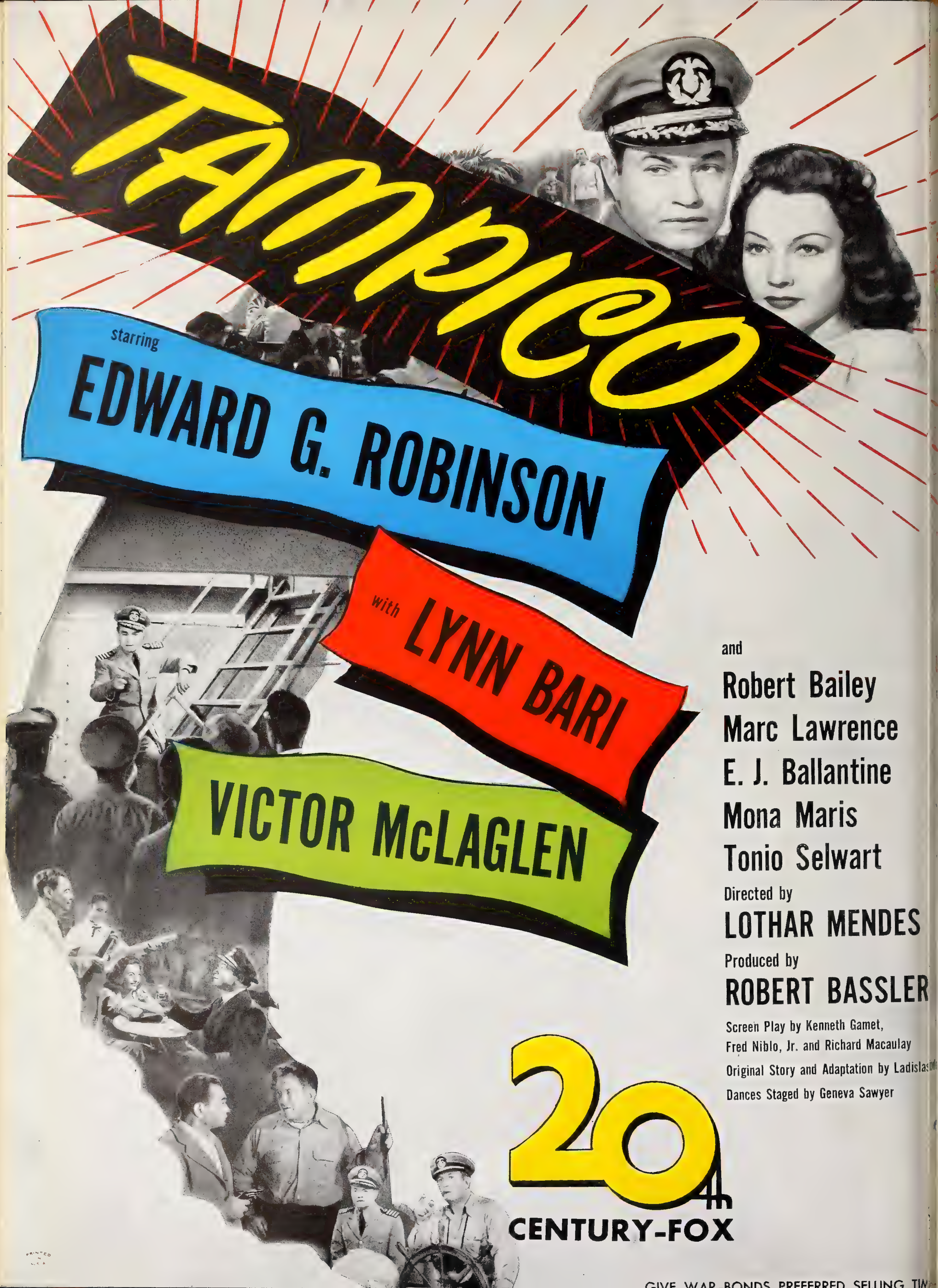
In New York Loew theatres reported circuit collections of approximately $350,000. Monday partial payments of $333,937 had been received compared with $195,953 a year ago. The Roxy theatre management announced that in the 19 days of the Red Cross drive, a record total amounting to $21,162.39 was collected.

A sellout special opening of "Lifeboat" at the Skouras Academy of Music in New York Thursday raised $15,000, William White, circuit executive, reported. The Cinema Circuit, according to James Zabin, general manager, was 98 per cent ahead of 1943 collections at the end of the first seven days.

Kamins on Lesser Publicity

Bernie Kamins, recently with Charles R. Rogers' Productions, took over his new duties in Hollywood as publicity director for Sol Lesser Productions this week. His first assignment will be "Three's a Family." Mr. Kamins was previously associated with Russell Birdwell, Terry De Lapp and Paramount.


A new word for
BOXOFFICE
TAMPICO
A new one from 20 Century-Fox



TAMPICO

starring

EDWARD G. ROBINSON

with **LYNN BARI**

VICTOR McLAGLEN

and

Robert Bailey
Marc Lawrence
E. J. Ballantine
Mona Maris
Tonio Selwart

Directed by
LOTHAR MENDES

Produced by
ROBERT BASSLER

Screen Play by Kenneth Gamet,
Fred Niblo, Jr. and Richard Macaulay
Original Story and Adaptation by Ladislas
Dances Staged by Geneva Sawyer

20th CENTURY-FOX

PRINTED IN U.S.A.

GIVE WAR BONDS PREFERRED SELLING TI

STATE DEPARTMENT SEEKING FREE TRADE FOR SCREEN

Aims at Post-war World Markets Without Bars to American Films

by FRANCIS L. BURT
in Washington

Access to the screens of the world, unhampered by political censorship or discriminatory economic restrictions, is being sought for the U. S. motion picture industry by the Department of State.

The Government are forging ahead with economic discussions in Washington, London and other capitals with the representatives of Allied Governments on problems which will be involved in the post-war resumption of international trade. Motion pictures are scheduled for an important place in these conversations.

The United States' policy in respect to films, according to informed sources, may well insist on international freedom of the screen.

Many officials believe that our pictures abroad should be subjected to no censorship other than that imposed in this country by police authorities on moral grounds. They contend that film exchange in the post-war world should be free from artificial barriers, such as the quotas, monetary exchange restrictions, high tariffs and high taxes which were adopted in many countries during the decade preceding the outbreak of war.

State Department officials are not leaving these post-war problems for post-war considerations. They believe rather that an effort should be made now to settle them wholly or in part, as circumstances allow, in order that when hostilities end there need be no delay in restarting the wheels of industry, trade and finance.

Already Blueprinting Course for Films

The motion picture section of the State Department's telecommunications division, under Francis C. de Wolf, already is blueprinting a course for American pictures in the post-war world. The immediate objective is to see that the way is cleared for American motion pictures to move into the European markets as soon as possible after the shooting stops.

If long range programs laid down in advance of the peace do not in all ways prove suitable under actual conditions after the war they will then be revised. But while this is being done films will be on the screens.

Primarily, of course, the international discussions of film questions are confined to the Allied governments. Nothing permanent can be done with respect to many European areas until the Nazis are knocked out and post-war political and geographic patterns developed.

It is Mr. de Wolf's belief that a definite understanding as to the position of American films abroad should be reached in the subsidiary committee discussions which will precede and accompany the peace conference. These various international committees will be set up to consider economic, social and industrial questions. They probably will apply not only to conduct within the vanquished and liberated areas but also among the United Nations.

It was made clear in Washington, however, that neither films, nor any other specific commodity would have a place-card at the peace table itself. There only the principles and penalties to be imposed upon the vanquished enemy will be laid down.

U. A. RECRUITS DIPLOMATS

United Artists would send a corps of publicity plenipotentiaries to the far corners of the post-war world, Walter Gould, foreign manager, said in Hollywood on Monday. Special representatives will be trained for at least six key outposts. Len Daily, of the home office staff, will get the first assignment to Mexico City. Other likely post-war posts include Paris, Cairo, Manila, Sydney and Buenos Aires.

Mr. de Wolf looks upon motion pictures as one of the most important vehicles for carrying America's example of democracy and culture to Europe. He believes that screen product should be accorded the same international treatment given books, newspapers and other media of culture and information. The motion picture should not be classed, he asserted, with machinery or other articles of commerce.

Fear has been expressed in some official quarters that this recognition of the unique cultural and political value of motion pictures might be misconstrued by other industries.

The opinion of some in both the industry and the Government holds that official assistance for the motion picture industry should be kept quiet. Others contend that the current recognition is no more than due acknowledgement of the contributions made by the screen in wartime service. Open recognition, they add, will give even greater opportunity for use of the screen as a medium of great potential international understanding and good will.

In the development of its policies and programs the State Department expects to avail itself of the experience of the industry. Officials have been in frequent contact with company foreign managers and the Motion Picture Producers and Distributors of America, Inc. Fayette Allport, European manager for the MPPDA, has made frequent visits to Washington as liaison between the industry and the Department.

This close cooperation was launched in mid-January after Mr. de Wolf, and George R. Canty, his assistant, had explained Government objectives to company presidents and foreign managers at a luncheon in the Harvard Club, New York.

Discussing the international film situation informally, Mr. de Wolfe last week stressed the importance of the American motion picture as a cultural medium as well as a source of entertainment and commerce.

Properly distributed after the war they will open new horizons to millions of people who for a decade have been almost isolated by totalitarianism. They could carry, the official declared, a hopeful message of world peace and friendship, freedom and prosperity to people who have almost forgotten the meaning of social and economic freedom and well-being.

To attain this proper distribution international conferences must level artificial barriers to the free movement of films into all countries.

This does not mean, in the official viewpoint, that there may be no import tariffs, excises or other revenue taxes. Nor does it mean freedom from national supervisions over moral content. But it does imply that all such tariffs, and supervision, would be applied to all films equally without discrimination against American product.

Groundwork Prepared Now For Future Program

To set these standards for the treatment of American films the United States is not waiting until after the war, when foreign groups might seek to reestablish discriminatory taxes and regulations. Accordingly, the groundwork is being laid today for this important task, Mr. de Wolf said.

This will avoid involved diplomatic representations later, and efforts to secure modification of foreign laws. It will also formulate those definite policies which are to guide international committees when they meet at the end of the war.

If all this can be obtained the cultural aims of the Government and the commercial interests of the film companies both will be materially furthered. So also will the commercial interests of many other industries, who, past experience has shown, benefit from the example and adoption of American products and standards "advertised" in the free way of life portrayed by U. S. motion pictures.

Griffis in Lee Tire Post

Stanton Griffis, chairman of the executive committee of Paramount Pictures, and a member of the Wall Street firm of Hemphill Noyes & Company, last week was elected chairman of the executive committee of the Lee Tire and Rubber Company. Mr. Griffis currently is on leave for duty as head of the film division of the Office of War Information.

J. A. Ball Goes to du Pont

Photo Products Department, E. I. du Pont de Nemours & Company, announces the association of J. A. Ball, a pioneer in the field of color photography, as consultant.

Mr. Ball of recent years has been consulting engineer for McGraw Colorgraph Company and Walt Disney Productions.

TELEVISION IN HIGH STATE OF SUSPENDED ANIMATION

Film Industry Working on Post-war Plans but Has Conservative Attitude

by JOHN STUART, Jr.

A television boom is under way—a publicity boom.

In glowing forecasts from salesmen, advertisers, some engineers, equipment manufacturers and sectors of the financial and trade press, visual broadcasting has reached a state of activity which matches the splash of World's Fair Days of 1939 when it was about to make its first experimental commercial debut.

Behind this flurry of activity, however, there is little actual change in the state of suspended growth in which the industry was frozen by war.

There is much talk. But little capital is being expended by the many groups interested in television. Equipment makers paced by Radio Corporation of America, Philco, Allen B. DuMont Laboratories and General Electric are occupied 100 per cent on war production. There has been no cutback in the manufacture of radio and electronic equipment for the armed services.

Television of necessity can occupy only a small part of the attention of research staffs and production engineers. Provision in Government contracts for institutional advertising and promotion expenses, however, has spurred the rush for four-color advertisements and extensive publicity on television's promises for the post-war world.

But the key executives who are responsible for watching and charting the moves toward development of this new industry are much more conservative. They are enthusiastic about television's future. But privately they will admit that no one really knows how and where the television gold rush will start.

Heavy Expenses Ahead In Planning Programs

Comparing currently predictable costs with the overhead of both radio and films they find staggering expenses ahead in television

Programs produced in the studio, or arranged outside, now have limited distribution over one, or at most half a dozen television stations. The cost of coaxial or wireless relay is likely to be much higher than the line charges paid by radio networks.

Although the American Telephone and Telegraph Company has promised coaxial links to 46 cities from coast to coast, and is embarked on the development of wireless relays, there are no promises that such services would be cheap.

Rehearsal time, program planning and actual studio production, according to some television producers, costs almost as much as the production of a comparable amount of film time. Television has none of the extended amortization which can divide film costs among many outlets.

In New York, a week ago, the Newell-Emmett advertising agency produced the first of a series of sponsored half-hour plays over DuMont's W2XWB. With a Broadway cast, special settings and direction, the one-act play required a month of preparation, 18 hours' rehearsal, and was reported to have cost several thousand dollars.

CBS DEFINES TELEVISION

"Television is a new and inclusive art. It embraces many attributes of stage, screen, radio and news reporting; yet it is none of these. It is not merely a derivative art, but an individual one, owing no more than a respectful gratitude to its ancestry. . . . It should allocate to itself the dignity of an independent standard.

"It is the business of television to report the transient experience vividly and immediately, constantly alert to those unpredictable fragments of action and reaction that give life to the elusive moment. Television is the immediate truth presented in a pattern of deliberate selection."

Thus Worthington C. Miner, television director for CBS, defined television last week to the Society of Motion Picture Engineers. He warned film men to study not film versions of television but the new medium itself. "Your future may depend on it," he said.

Motion picture interests, including major distributors, several important circuits and such New York theatres as the Radio City Music Hall, Paramount, and Roxy theatres are interested in television. But they view it from the conservative side. According to one home office executive the film industry concensus foresees for television:

1. Theatre exhibition of special events at advanced prices. Prize fights, races, baseball and other events of national interest would supplement film entertainment in first run houses.

2. News pictures, flashed to theatres for recording on quick developing film, to be shown as programs permit, or transmitted to theatres, after editing on film at hours when they would fit into the regular screen program.

3. A home television industry which would supplement, and perhaps supplant radio. It is expected to be a long time before it would offer more competition than radio.

Not even the most optimistic television advocates predict a television receiver for every theatre. Most engineers and executives doubt that any but large first run houses could afford the investment in equipment which would be used occasionally.

Before the war RCA showed a theatre large screen television apparatus quoted at $30,000. Secret wartime research is reported to have brought the price of RCA, and other equipment down, and quality up. But it is still likely to run into five figures, engineers say.

The tempered pace of film interest in visual broadcasting is seen in the response of major companies to invitations to membership in the new Television Broadcasters Association. All major companies have received applications for associate membership.

Majors Reluctant to Join Television Association

But at the TBA directors' meeting Friday Paramount was the only film company represented. Paul Raibourn, in charge of Paramount television interests in DuMont and Television Productions, Inc., is an active director of the association. RKO is studying membership, according to Ralph Austrian, in charge of television.

The other major film companies have not responded. Warners and MGM are understood to have forwarded the matter to studio executives who have been watching west coast television. Twentieth Century-Fox is studying participation.

Related to film industry participation in television have been recent inquiries into the field by the Eastman Kodak Company. The film and camera company is reported very much interested in the possible application of its lens and optical systems to theatre television projectors.

Engineers from Rochester visited New York last week end for a series of conferences with Mr. Raibourn at Paramount, with Allen B. Du Mont and other New York experts who have been studying various systems of large screen television.

Although primarily interested in television use of its lenses, Eastman is reported watching the possibility of applying 16mm reversal film to the field. Many of the quick developing, low cost films developed for military uses can be applied to television news and "transcription" use, it is reported. A number of advertising agencies are reported studying the use of film to carry television commercials and programs to television stations not on a network.

New members admitted to Television Broadcasters Association last week included National Broadcasting Company stations in New York and planned for Chicago and Washington; General Electric's outlet in Schenectady; Philco's WPTZ in Philadelphia; Crosley Corporation, Cincinnati; Don Lee Broadcasting Company, Los Angeles, active members. Affiliate memberships were granted to Time, Inc.; RCA Victor Division, Camden, N. J.; Capitol Radio and Engineering Company, Washington, D. C.; Midland Broadcasting Company, Kansas City.

With six new license applications filed with the FCC in recent weeks there are more than 50 applications pending. The FCC has granted eight commercial permits, and 27 experimental licenses.

1429 CONTRACTS IN FIRST 7 DAYS!

HOTTEST THING IN FILMS TODAY!

SENSATIONAL "TUNISIAN VICTORY"

READY! SET! FIRE! BROADSIDES OF SHOWMANSHIP!

Invasion Fleet in action!
Storming the Beaches!
Fall of Casablanca, Oran,
Hill 609!
Blasting the Mareth Line!
Americans' Surprise
Move! More!

ASK M-G-M NOW!

The Governments of the United States and Great Britain present "TUNISIAN VICTORY" • The Invasion and Liberation of North Africa • An Official Record Produced by British and American Service Film Units • Distributed by the British Ministry of Information • A Metro-Goldwyn-Mayer Release.

"The Industry's Proudest Offering—'The Memphis Belle' —Technicolor saga of Our Air Heroes. Book It Now!"

DeMille and Wassell Take Washington

CECIL B. DeMille, producer of "The Story of Dr. Wassell," and Commander Corydon M. Wassell meet at the preview of the picture, a Paramount release, in Constitution Hall, Washington.

Producer and Hero Win Officialdom's Plaudits with Screen Saga

Washington Bureau

Cecil B. De Mille's Technicolor saga of the country doctor gone to war, "The Story of Dr. Wassell," made its Navy-sponsored debut at Constitution Hall in Washington Saturday night before an invited audience of Government officials, diplomats and representatives of the press, and 3,800 patrons paying from $5.50 to $22 for seats to the special benefit preview.

Mr. De Mille headed a Hollywood representation, and following a ceremonial presentation program on the stage, spoke to the preview audience made up of top ranking Army, Navy and Marine Corps officers, Congressmen and Senators, Supreme Court Justices, Ambassadors and social leaders of the District of Columbia.

The producer thanked the Navy for sponsoring the preview and for its assistance in the production of the film. In expressing his gratitude for the cooperation received, Mr. De Mille singled out Vice-Admiral Ross McIntire, aide to President Roosevelt, for the invitation to hold the preview in Constitution Hall. Following his address, which was broadcast, a check for $25,000, representing the evening's receipts, was presented the Navy League's Red Cross Fund.

Commander Wassell Is Introduced to Audience

Commander Corydon M. Wassell—portrayed on the screen by Gary Cooper—the country doctor from Arkansas who as a doctor in Java cared for wounded men battered by Japanese guns, took command of a handful of survivors and brought them safely to Australia from Java, 1,500 miles, and won the Navy Cross and a Presidential commendation, was introduced to the audience.

Signe Hasso, Swedish actress, who plays the featured role of a Dutch nurse, also was introduced.

Mr. De Mille's idea for the picture was born April 28, 1942, by President Roosevelt's fireside talk. The President then told of the exploits of Commander Wassell, "a missionary, well known for his good works in China . . . assigned to duty in Java caring for wounded officers and men of the cruisers Houston and Marblehead.

Brought Men to Safety At Great Personal Risk

"When the Japanese advanced across the island, it was decided to evacuate as many as possible of the wounded to Australia. But about 12 of the men were so badly wounded that they could not be moved. Dr. Wassell remained with those men knowing that he would be captured by the enemy. But he decided to make a desperate attempt to get the men out of Java. . . (He) kept them alive by his skill, and inspired them by his own courage. . . . They were bombed and machine gunned by Japanese planes. Dr. Wassell took virtual command of the (little Dutch) ship, and by great skill avoided destruction, hiding in small bays and inlets.

"A few days later Dr. Wassell and his little flock of wounded men reached Australia safely."

The master of ceremonies was Captain Leland P. Lovette, USN, who was introduced by the Hon. Charles Edison, former Assistant Secretary of the Navy, speaking for the Navy League.

One of the honored guests present was Admiral William D. Leahy, chief of Staff to the Commander in Chief.

Among the admirals present at the preview were Admirals Reichmuth, Cook, Pace, Parks, Metcalf, Moreell, Woodward, Malloy, Hipp, Byrd, Fisher, Land, Eaton, Stuart, Tarrant, Richardson, Donohue, Chalker, Jacobs, Hussey, Combs, Badger, Andrews, McCormick, Farber, Bunker, Pyne, Bloch, Baldwin, Sheldon, Lowe, Yarnell, Bass, Purnell, Taussig, Cochran, Howard, Davis, Gorman, Watson, Robinson, Bieri, Brand, Dunfield, Pitts, Hart, and Delany.

Army and Marine Officers Present

Among other top ranking officers were: General Vandegrift, Commandant of the U. S. Marine Corps; and Generals Hershey, Surles, Hall, Peck, Lull, Campbell, Harper, Cramer, Dunlop, Hansell, Ingles, Kuter and Vandenberg.

Others attending were:

Stephen Early, press secretary to President Roosevelt; General Edwin M. Watson, military aide to the President; Judge Samuel Rosenman, Presidential advisor; Grace Tulley, the President's personal secretary; Lowell Mellett, former chief of the Bureau of Motion Pictures of the Office of War Information and aide to President Roosevelt; Robert Sherwood, head of the Overseas Division of the OWI; James F. Byrnes, Economic Administrator; Fred M. Vinson, War Stabilization Director; William Hassett, White House secretary.

Chief Justice Stone of the U. S. Supreme Court, and Justices Roberts, Black, Reed, Frankfurter, Douglas, Murphy, Jackson and Rutledge.

Members of the Cabinet, including Secretaries Hull, Morgenthau, Attorney General Biddle, Secretaries Walker, Ickes, Wickard, Jones, Perkins, and Michael J. McDermott, special assistant to Secretary Hull.

Also, Malvina Thompson, secretary to Mrs. Eleanor Roosevelt; Mrs. Charles Lund, White House secretary; Senator David I. Walsh, chairman of the Naval Affairs Committee and Rep. Carl Vinson of the House Naval Affairs Committee.

Picture Is Exploited On Radio Program

Monday night Mr. De Mille's Lux Radio Theatre program, moved from Hollywood to Washington, was taken over by Mr. De Mille for the exploitation of "The Story of Dr. Wassell," the producer telling CBS listeners that that the picture "kept me busy for about two years." He said his efforts had been "amply rewarded by the audience at Constitution Hall on Saturday night. Their applause was a tribute to the courage of an unassuming country doctor, who was there himself, and a tribute to Gary Cooper, who plays Dr. Wassell on the screen."

A number of receptions, including one at the Netherlands Embassy and another given by the Swedish Minister, Wollmar F. Bostrom and Madame Bostrom, were held for Mr. De Mille, Commander Wassell and Signe Hasso. On Monday the Variety Club held a luncheon at the Willard Hotel.

Friday at an Arkansas Congressional delegation luncheon in the Speaker's dining room on Capitol Hill, attended by Vice-President Henry A. Wallace, Senator Alben W. Barkley, majority leader of the Senate; Arkansas Representatives and Senators, with Senator John L. McLellan of Arkansas as host, Mr. De Mille again related the story of the production.

PRINCIPALS TRADED 3 MILLION SHARES IN '43, SAYS SEC

Film Stock Movement Was Clearing of a Few Big Investments

Washington Bureau

Transactions of officers, directors and principal stockholders of film corporations in the securities of their own companies aggregated close to 3,000,000 shares in 1943, but the bulk of the volume was accounted for by the stripping down of the film-stock portfolios of a handful of large holders of motion picture stocks, it is disclosed by a survey of of the records of the Securities and Exchange Commission in Philadelphia. Only 500,000 shares were traded in 1942, SEC records indicated.

Of interest currently because of the efforts of J. Arthur Rank to break into the American market was a report to the SEC last July showing that his General Cinema Financial Corporation had redeemed $1,000,000 worth of Universal debenture bonds which it held, but still had 134,375 of the company's common voting trust certificates which at the present time have a value of approximately $3,000,000.

The largest volumes of the year were involved in the disposition by the Chase National Bank, New York, of 152,913 shares of common stock of General Precision Equipment Corporation, formerly General Theatres Equipment Corporation, and 197,858 shares of common and 671,916 shares of preferred stock in Twentieth Century-Fox; 316,328 shares of common stock, 555,254 warrants for common and 44,757 shares of preferred stock in Radio-Keith-Orpheum held by Radio Corporation of America and 203,829 shares of the same company's common stock held by Rockefeller Center; and 154,173 shares of common and 31,250 shares of part preferred stock in Consolidated Film Industries held by the Setay Company, Inc.

The operations of individual officers and directors, generally, were on a limited scale, some of the larger transactions being the purchase and subsequent resale of 9,500 shares of Loew's, Inc., common stock by Nicholas M. Schenck; the sale of 3,277 shares of Monogram common by Alton A. Brody, 1,000 shares by Norton V. Richey, 3,200 shares by Samuel Broidy, 3,300 shares by W. Ray Johnston.

William Goetz Sells 40,000 Shares of 20th-Fox

In Twentieth Century-Fox, William Goetz sold 40,000 shares of common stock and 13,500 shares of preferred held direct, and 21,100 shares of common and 6,500 of preferred held through his wife. The most important transactions in Universal Pictures stock were the sale by Charles R. Rogers of 12,500 shares of common and 10,100 common voting trust certificates, and the disposition by gift of 10,500 common voting trust certificate warrants by Nathan J. Blumberg.

Transactions of 43 individuals and nine Corporations in 13 companies were recorded.

Stock Trading Record

The following tabulation indicates the trading in the securities of their companies by officers and directors of motion picture corporations, during the year 1943, as reported by the Securities and Exchange Commission:

COLUMBIA PICTURES

JACK COHN, officer and director, New York:

Common stock holdings increased from 95,834 shares on January 1, 1943 to 96,734 shares on December 31. Common stock held through Ralph Cohn Trust, increased from 1,700 shares on January 1, to 2,000 shares on December 31. Common stock held through Joseph Cohn Trust, increased from 2,204 shares on January 1, to 2,604 shares on December 31. Common stock held through Jeannette Cohn Trust increased from none on January 1, to 200 shares on December 31.

ABRAHAM SCHNEIDER, officer and director, New York:

Common stock:		Shares	Shares
Jan. 1	Holding		1,864
Nov. 24	Disposed by gift	80	
Dec. 29	Disposed by gift	35	
Dec. 31	Holding		1,749

CHARLES SCHWARTZ, officer, New York:

Preferred stock:		Shares	Shares
Jan. 1	Holding		0
June 18	Purchased	9	
Dec. 31	Holding		9

BENJAMIN B. KAHANE, officer, Los Angeles:

Common stock:		Shares	Shares
Jan. 1	Holding		800
June 25	Sold	400	
June 29	Sold	200	
June 30	Sold	200	
Dec. 31	Holding		0

▽

CONSOLIDATED FILM INDUSTRIES

SETAY COMPANY, INC., New York:

Common stock:		Shares	Shares
Jan. 1	Holdings		154,173
Dec. 2	By exchange	154,173	
Dec. 31	Holdings		0
Part Preferred stock:			
Jan. 1	Holdings		31,250
Dec. 2	By exchange	31,250	
Dec. 31	Holdings		0

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GENERAL PRECISION EQUIPMENT (Formerly General Theatres Equipment)

CHASE NATIONAL BANK, New York:

The common stock holdings of Chase National Bank decreased from 152,913 shares on January 1, 1943, through a series of small sales throughout the year, to none on December 31, 1943.

WALTER E. GREEN, officer and director, New York:

Common stock:		Shares	Shares
Jan. 1	Holding		320
Mar. 3	Sold	100	
Mar. 17	Sold	100	
Dec. 31	Holding		120

KEITH-ALBEE-ORPHEUM

ELIZABETH H. MEEHAN, New York:

Preferred stock:		Shares	Shares
Jan. 1	Holding		2,000
July 28	Sold	120	
Dec. 31	Holding		1,880

WILLIAM F. WHITMAN, director, New York:

Preferred stock:		Shares	Shares
Jan. 1	Holding		45
July 29	Sold	30	
Aug. 31	Sold	15	
Dec. 31	Holding		0

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LOEW'S BOSTON THEATRES

LOEW'S, INC.:

Common stock:

The common stock holdings of Loew's, Inc., increased from 119,560 shares on January 1, 1943 to 120,335 shares on December 31, 1943.

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LOEW'S, INC.

HOWARD DIETZ, officer, New York:

Common stock:		Shares	Shares
Jan. 1	Holding		5
Mar. 25	Purchased	5	
May 20	Purchased	5	
Dec. 31	Holding		15

J. ROBERT RUBIN, officer and director, New York:

Common stock:		Shares	Shares
Jan. 1	Holding		2,865
Dec. 14	Sold	300	
Dec. 15	Sold	500	
Dec. 31	Holding		2,065

NICHOLAS M. SCHENCK, officer and director, New York:

The common stock holdings of Mr. Schenck, which were 1,017 shares on January 1, 1943, remained the same December 31, despite a number of buying and selling transactions throughout the year.

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MONOGRAM PICTURES

ALTON A. BRODY, director, Beverly Hills, Cal.:

Common stock:		Shares	Shares
Jan. 1	Holding	500	3,277
Jan. 4	Sold	500	
Feb. 8	Sold	1,000	
Feb. 18	Sold	233	
Feb. 25	Sold	500	
Mar. 2	Sold	500	
Mar. 5	Sold	22	
Mar. 10	Sold	522	
Dec. 31	Holding		0

NORTON V. RICHEY, officer, New York:

Common stock:		Shares	Shares
Jan. 1	Holding		3,268
May 20	Sold	1,000	
Aug. 18	Received by gift	1,000	
Dec. 31	Holding		3,268

(Continued on following page)

1943 OFFICER STOCK TRADES

(Continued from preceding page)

Samuel Broidy, officer and director, Hollywood:

Common stock:		Shares	Shares
Jan. 1	Holding		7,600
May 19	Sold	1,000	
June 17	Sold	2,200	
Dec. 31	Holding		4,400

W. Ray Johnston, officer and director, Hollywood:

Common stock:		Shares	Shares
Jan. 1	Holding		19,071
June 3	Sold	500	
June 4	Sold	500	
June 17	Sold	1,000	
June 19	Sold	500	
July 21	Sold	500	
July 31	Sold	500	
Nov. 1	Purchased	200	
Dec. 31	Holding		15,771

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PARAMOUNT PICTURES

Stanton Griffis, officer, New York:

The common stock holdings of Mr. Griffis increased from 5,200 shares on January 1, 1943 to 5,250 shares on December 31, 1943. Common stock held through N. Griffis Trust increased from 4,000 shares on January 1, 1943 to 5,000 shares on December 31. First preferred stock decreased from 100 shares held on January 1, 1943 to none on December 31.

Anson C. Goodyear, director, New York:

The common stock holdings of Mr. Goodyear increased from 2,000 shares held on January 1, 1943 to 4,100 shares on December 31. Preferred stock holdings decreased from 300 shares on January 1, to none on December 31. Held through trust, common stock holdings which were none on January 1, 1943, were 2,100 shares December 31. Preferred stock holdings decreased from 300 shares on January 1, 1943 to none on December 31.

Stephen Callaghan, director, New York:

Common stock:		Shares	Shares
Jan. 1	Holdings		0
Apr. 8	Purchased	100	
Dec. 31	Holdings		100

Henry Ginsberg, officer, Hollywood:

Common stock:		Shares	Shares
Jan. 1	Holdings		900
Oct. 26	Purchased	500	
Dec. 31	Holdings		1,400
Held through wife:			
Jan. 1	Holdings		0
May 10	Purchased	100	
Dec. 31	Holdings		100

▽

RADIO-KEITH-ORPHEUM

Frederick L. Ehrman, director, New York:

Common stock:		Shares	Shares
Jan. 1	Holdings		700
Feb. 9	Purchased	1,150	
Dec. 31	Holdings		1,850

L. Lawrence Green, director, New York:

Common stock:		Shares	Shares
Jan. 1	Holdings		50
Feb. 26	Purchased	1,000	
Dec. 31	Holdings		1,050

American Company, Jersey City, N. J.:

Common stock:		Shares	Shares
Jan. 1	Holdings		343,530
Jan. 2	Purchased	1,700	
Dec. 31	Holdings		345,230

Atlas Corporation, Jersey City, N. J.:

Common stock:		Shares	Shares
Jan. 1	Holdings		981,323
Aug. 4	Purchased	2,700	
Dec. 31	Holdings		984,023

N. Peter Rathvon, officer and director, New York:

Common stock:		Shares	Shares
Jan. 1	Holdings		0
Apr. 30	Purchased	200	
Dec. 31	Holdings		200

J. Miller Walker, officer and director, New York:

The common stock holdings of Mr. Walker increased from none on January 1, 1943, to 100 shares on December 31, 1943. Preferred holdings increased from none on January 1, 1943, to 120 shares on December 31, 1943. Held through Lehman Brothers: warrants for common stock; holdings increased from 155 shares on January 1, 1943, to 2,000 shares on December 31, 1943.

Leon Goldberg, officer, New York:

Held through joint account:

Warrants for common stock:		Shares	Shares
Jan. 1	Holdings		0
Jan. 19	Purchased	100	
Dec. 31	Holdings		100

Radio Corporation of America, New York:

The common stock holdings of RCA decreased from 316,328 shares on January 1, 1943, to none on December 31, 1943. Warrants for common decreased from 555,254 shares on January, 1943, to none on December 31, 1943. Preferred stock holdings decreased from 44,757 shares on January 1, 1943, to none on December 31, 1943.

Ned E. Depinet, officer and director, New York:

Common stock:		Shares	Shares
Jan. 1	Holdings		0
Jan. 8	Purchased	700	
Jan. 9	Purchased	300	
Dec. 31	Holdings		1,000
Preferred stock:			
Jan. 1	Holdings		0
Apr. 2	Purchased	100	
Dec. 31	Holdings		100

Rockefeller Center, New York:

The common stock holdings of Rockefeller Center decreased from 563,629 shares on January 1, 1943, through a variety of sales to 359,800 shares on December 31, 1943.

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TRANS LUX CORPORATION

Walter Siemers, director, New York:

Common stock:		Shares	Shares
Jan. 1	Holdings		2,000
Mar. 15	Sold	1,500	
Dec. 31	Holdings		500

Robert Daine, officer and director, New York:

Common stock:		Shares	Shares
Jan. 1	Holdings		2,500
Oct. 30	Sold	500	
Nov. 23	Sold	200	
Nov. 25	Sold	300	
Dec. 31	Holdings		1,500

▽

TWENTIETH CENTURY-FOX

Chase National Bank, New York:

The common stock holdings of Chase National Bank decreased from 197,859 on January 1, 1943, to none on December 31, 1943. Preferred stock holdings decreased from 671,916 on January 1, 1943 to none on December 31, 1943.

William Goetz, officer and director, Los Angeles:

The common stock holdings of Mr. Goetz decreased from 44,588 shares on January 1, 1943, to 4,588 shares on December 31, 1943. Preferred stock holdings decreased from 13,823 shares on January 1, 1943, to 323 shares on December 31, 1943. Held through wife; common stock holdings decreased from 22,292 shares on January 1, 1943, to 1,192 shares on December 31, 1943. Preferred stock holdings decreased from 6,910 shares on January 1, 1943, to 410 shares on December 31, 1943.

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UNIVERSAL PICTURES

Daniel M. Sheaffer, director, Philadelphia:

The common voting trust certificates held by Mr. Sheaffer decreased from 20,400 shares on January 1, 1943, to 18,200 shares on December 31, 1943.

Cliff Work, officer, Universal City:

The common voting trust certificates holdings of Mr. Work decreased from 2,500 shares on January 1, 1943, to none on December 31, 1943. Common voting trust certificate warrants holdings increased from 15,000 shares on January 1, 1943, to 18,000 shares on December 31, 1943.

Preston Davie, director, Westbury, L. I.:

The common voting trust certificates holdings of Mr. Davie decreased from 5,000 shares on January 1, 1943, to 3,700 shares on December 31, 1943.

Matthew Fox, director, Washington, D. C.:

Common voting trust certificate warrants:		Shares	Shares
Jan. 1	Holdings		15,000
Mar. 31	Disposed by gift	500	
Dec. 31	Holdings		14,500

J. Cheever Cowdin, director, Bel Air, Cal.:

Common voting trust certificate warrants:		Shares	Shares
Jan. 1	Holdings		10,000
Dec. 31	Received as compensation	5,000	
Dec. 31	Holdings		15,000

General Cinema Financial Corporation, London, Eng.:

Debenture Bonds:			
Jan. 1	Holdings		$1,000,000
July 5	Redeemed	$500,000	
July 23	Holdings	500,000	
Dec. 31	Holdings		0

Unversal Corporation:

Common stock		Shares	Shares
Jan. 1	Holdings		231,327
Apr. 30	Purchased	1	
Dec. 31	Holdings		231,328

Joseph H. Seidelman, officer, New York:

Common voting trust certificate warrants:		Shares	Shares
Jan. 1	Holdings		3,000
Sept. 29	Disposed by gift	3,000	
Dec. 31	Compensation	3,000	
Dec. 31	Holdings		3,000

Charles R. Rogers, officer and director, Beverly Hills, Cal.:

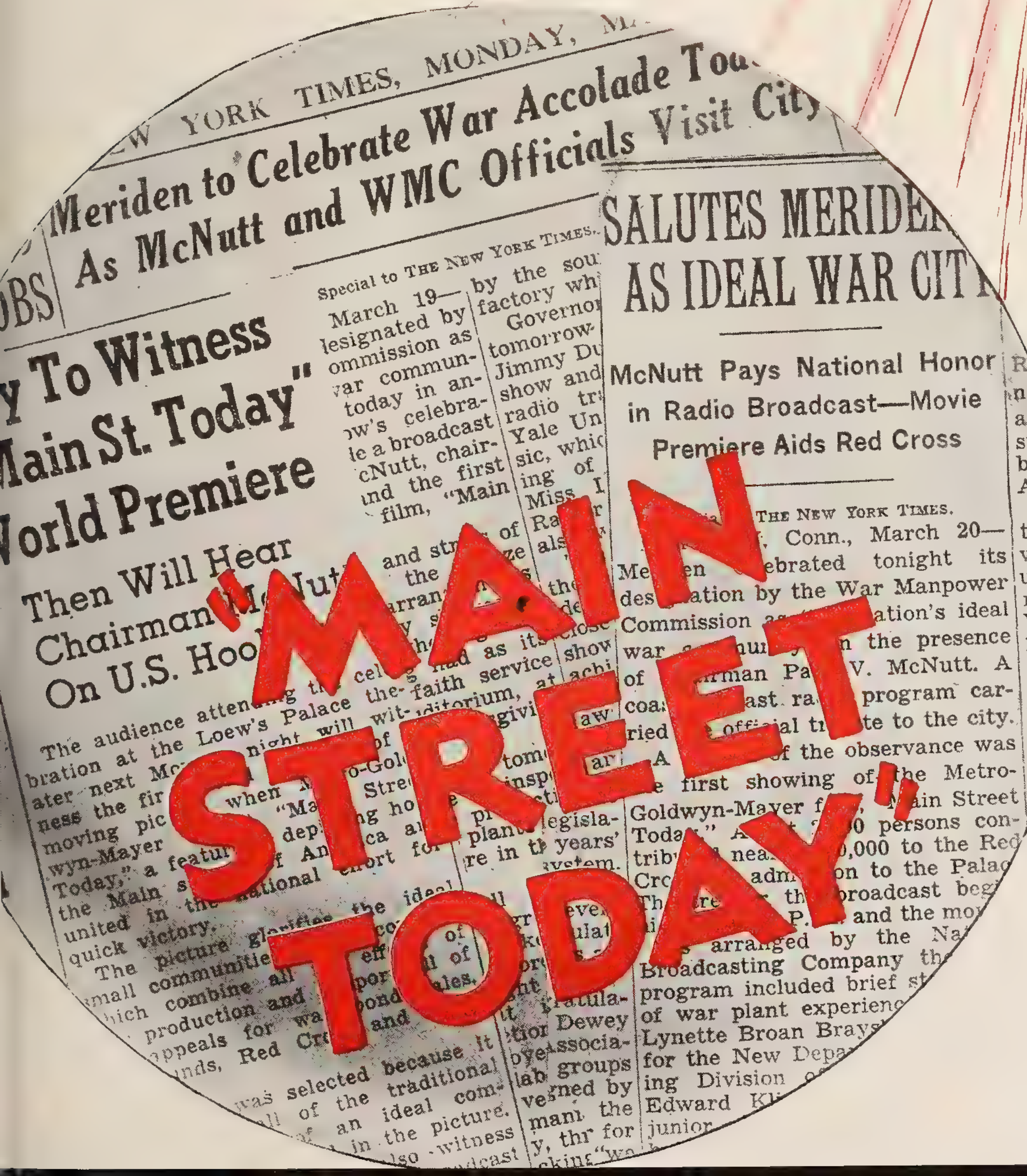
Common voting trust certificates:		Shares	Shares
Jan. 1	Holdings		12,500
Aug. 22	Sold	12,500	
Dec. 31	Holdings		0

Common voting trust certificate warrants:		Shares	Shares
Jan. 1	Holdings		20,000
July 6	Sold	100	
Oct. 18	Sold	10,000	
Dec. 31	Holdings		9,900

(Continued on page 28, column 3)

M-G-M STARTS
HE BALL
ROLLING!

Newspaper headlines reach every corner of the nation! N. B. C. Radio hook-up blankets America. From Main Street in Meriden, Conn., the World Premiere of **"MAIN STREET TODAY"** is broadcast to *your* public. Never such advance ballyhoo! A Big Show to launch a Big Short!


"MAIN STREET TODAY"

W YORK TIMES, MONDAY, M

Meriden to Celebrate War Accolade Tod
As McNutt and WMC Officials Visit City

y To Witness
Main St. Today"
World Premiere

Then Will Hear
Chairman McNut
On U.S. Hoo

SALUTES MERIDE
AS IDEAL WAR CIT

McNutt Pays National Honor
in Radio Broadcast—Movie
Premiere Aids Red Cross

THE NEW YORK TIMES.
Conn., March 20—
Me en ebrated tonight its
des ation by the War Manpower
Commission ation's ideal
war n the presence
of rman Pa V. McNutt. A
coa ast ra program car-
ried official tr te to the city.
A of the observance was
e first showing of the Metro-
Goldwyn-Mayer f ain Street
Toda ," A 0 persons con-
trib nea ,000 to the Red
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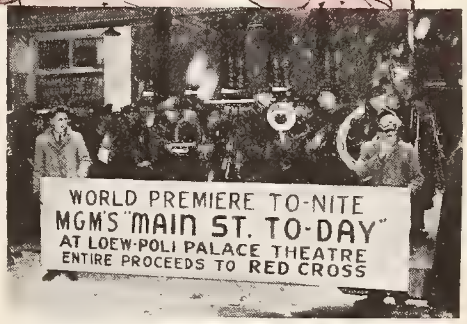
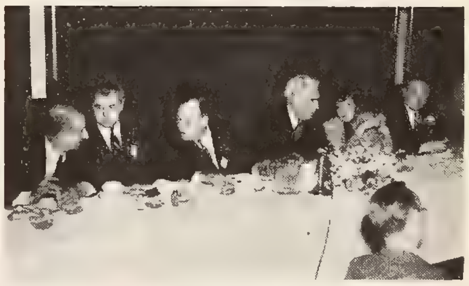


BIG excitement on Main Street, Meridan, Conn., chosen as ideal war city for premiere on "Main Street Today."



BIG talk at pre-premiere dinner attended by 400 war workers; (*l. to r.*) Jimmy Durante, Mayor Danaher, Senator Maloney, Paul V. McNutt, Luise Rainer, Sen. Danaher.

BIG news when AP, UP, INS, photo services, newsreels, newspapers and magazine feature writers covered premiere event.

BIG broadcast over NBC network of premiere ceremonies featuring (*above*) Mr. McNutt, Gov. Baldwin, Capt. Glenn Miller's A. A. F. Band.

THE BIG SHORT

A Story of the People for the People
on the Main Streets of America
An M-G-M 2-REEL SPECIAL
Narrated by
JOHN NESBITT

Smith Analyzes New Equipment Order

Cites Dealers' Procedure in Getting Approval to Sell Replacement Parts

Washington Bureau

So that theatre operators may understand the procedure under which their supply dealers obtain permission to sell them the equipment they need for replacements, Allen G. Smith, chief of the theatre equipment section of the War Production Board, has prepared an analysis of Limitation Order L-325, dealing with 35mm. projection equipment and accessories.

Since the order affects only manufacturers and theatre supply dealers, Mr. Smith explained, the average exhibitor never would have occasion to study its provisions, particularly since it was so phrased as to free the exhibitor from all red tape and delay in obtaining needed replacements. However, it is felt that there should be an extremely close relationship between the theatre operator and the supply dealer; and the following explanation is designed to show the exhibitor what his supply dealer is required to do to obtain vital replacement equipment.

by ALLEN G. SMITH

Chief, Theatre Equipment Section
War Production Board

In April, 1942, the Copper Order prohibited the use of copper in the manufacture of motion picture projectors, sound systems, accessories and repair parts for all except the Army, Navy and Maritime Commission. In August, 1942, the Iron and Steel Order imposed the same restrictions.

These restrictions presented a serious problem since motion picture theatres contribute so greatly to the war effort by building morale and since their continued operation depends upon the availability of equipment for replacements and repair parts.

In November, 1942, both the Copper Order and the Iron and Steel Order were amended to permit a manufacturer to produce repair parts and to ship them upon receipt of rated orders. This improved the situation, but it was still difficult for a theatre supply house to carry in stock a minimum quantity of repair parts for immediate delivery.

Brought Under Supervision Of Equipment Division

In March, 1943, by agreement with several of the interested industry operating divisions of the War Production Board, most all of the 35mm motion picture projection sound equipment and accessories were officially brought under the supervision of the Service Equipment Division. At that time the title of the Amusements Section of that division was changed to the Theatre Equipment Section.

It was the decision of the Service Equipment Division that the new section should devote its entire time and effort to providing equipment for the Armed Forces, Lend-Lease, Office of Economic Warfare, and Canada, and a limited quantity for replacements in civilian theatres in the United States. In order to accomplish this, it was necessary that a limitation order be drafted, approved and issued by the War Production Board.

Order L-325 was then drawn up and after many minor revisions and after consultation with the 35mm Motion Picture Equipment Manufacturers Industry Advisory Committee, it was finally approved and issued November 22, 1943.

This new order applies exclusively to the manufacture and distribution of equipment, accessories and parts. It differs entirely from other limitation orders of the War Production Board relating to distribution of equipment used by consumer services, since it places upon the dealer or supplier the responsibility of obtaining permission to sell the new equipment.

Order Flexible Relative To Material for Sale

The order serves to relieve the theatre owner from filing any papers or forms with the War Production Board. If a theatre owner wishes to purchase new equipment, he places his order in the usual manner with his dealer, and the dealer asks WPB for permission to sell the new equipment, giving all pertinent information as to why he wishes to sell the equipment to his customer.

The order is very flexible in the amount of equipment which will be permitted for sale either to a dealer for stock or to a theatre owner because manufacturers may be given permission to produce and sell as much new equipment as the War Production Board may determine under an authorized program. If production is expanded, the War Production Board will tell each manufacturer what percentage of the expanded program he may sell to commercial theatres or supply dealers.

L-325 imposes no restrictions on manufacturers who produce repair parts. It provides that a theatre supply dealer may order from his manufacturer, without preference rating, as many repair parts for stock as he needs to serve his customers. Under the order, any dealer may also file on Form WPB-547 for preference ratings to purchase as much as a 90-day supply of accessories such as rewinders, film cabinets, change-overs, film splicers, booth tables, etc.

Will Inform Dealers of Program Changes

The Army and Navy depend greatly upon projection and sound equipment to carry out certain necessary training programs, and we are confident that no theatre owner, manufacturer nor supply dealer will ask that production for Army and Navy orders be set aside in order to produce civilian goods. This fact must be recognized so that manufacturers will produce for the Army and Navy before producing for civilian use, and for that reason civilian theatres may, from time to time, expect delays in the delivery of any equipment for their use.

The Theatre Equipment Section will inform manufacturers and dealers of any changes in the authorized program, so that they may know from time to time how much equipment they may sell for civilian uses out of a very generous inventory which the War Production Board has permitted them to manufacture.

Since the provisions of the order apply only to manufacturers and theatre supply dealers, the War Production Board suggests that a close relationship should exist between theatre owners and supply dealers, so that a theatre owner will know the procedure under which his supply dealer obtains permission to sell to him the equipment he needs for replacements.

The theatre Equipment Section will welcome comment on its procedures.

Stock Trades of Officers in 1943 Listed by SEC

(Continued from page 26)

William A. Scully, officer, New York:

Common voting trust certificate warrants:

		Shares	Shares
Jan. 1	Holdings		15,000
Dec. 31	Compensation	3,000	
Dec. 31	Holdings		18,000

Nathan J. Blumberg, officer and director, Universal City:

Common voting trust certificate warrants:

		Shares	Shares
Jan. 1	Holdings		24,500
Mar. 5	Gift	5,000	
Mar. 5	Gift	5,000	
June 21	Gift	500	
Dec. 31	Compensation..	5,000	
Dec. 31	Holdings		19,000

Charles D. Prutzman, officer and director, New York:

Common voting trust certificate warrants:

		Shares	Shares
Jan. 1	Holdings		12,000
Oct. 20	Gift	100	
Dec. 31	Compensation..	3,000	
Dec. 31	Holdings		14,900

▽

WARNER BROTHERS

Albert Warner, officer and director, New York:

The common stock holdings of Mr. Warner increased from 184,748 shares on January 1, 1943, to 231,550 shares on December 31, 1943. Preferred stock holdings decreased from 22,247 shares on January 1, 1943, to none on December 31, 1943. Preferred stock holdings, held through Trust A, decreased from 3,500 shares on January 1, 1943, to none on December 31, 1943. Held through Trust B, preferred stock holdings decreased from 500 shares on January 1, 1943, to none on December 31, 1943:

Harry M. Warner, officer and director, Burbank, Cal.:

The common stock holdings of Mr. Warner increased from 141,060 shares on January 1, 1943, to 144,060 shares on December 31, 1943. Preferred stock holdings decreased from 19,423 shares on January 1, 1943, to none on December 31, 1943.

Jack L. Warner, officer and director, Hollywood:

The common stock holdings of Mr. Warner increased from 174,760 shares on January 1, 1943, to 200,000 shares on December 31, 1943. Preferred stock holdings decreased from 15,185 shares on January 1, 1943, to none on December 31, 1943.

Joseph Hazen, officer and director, New York:

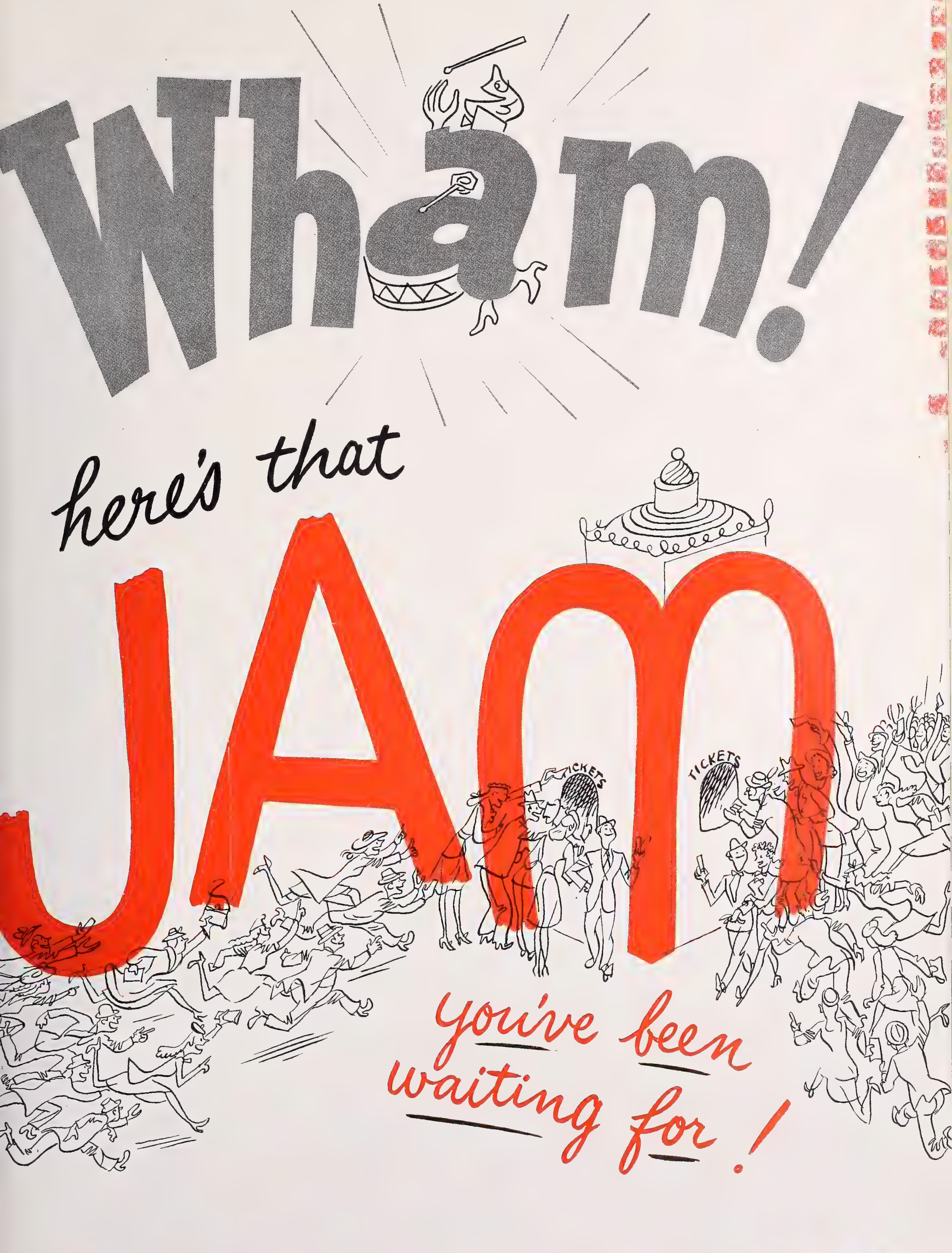
Common stock:		Shares	Shares
Jan. 1	Holdings		1,700
Mar. 4	Sold	1,200	
Dec. 31	Holdings		500

Joseph Bernhard, officer and director, New York:

Common stock:		Shares	Shares
Jan. 1	Holdings		3,000
May 6	Purchased	4,000	
May 12	Sold	500	
Dec. 31	Holdings		6,500

Crescent Man Gets Medal

T/Sgt. Robert C. Snell, an employee of Crescent Amusement Company, Nashville, prior to enlistment in the U. S. Army Aircorps, has been awarded the Purple Heart for wounds suffered when shot down in the North Africa area.


Wham!
here's that
JAM
you've been waiting for!
TICKETS
TICKETS

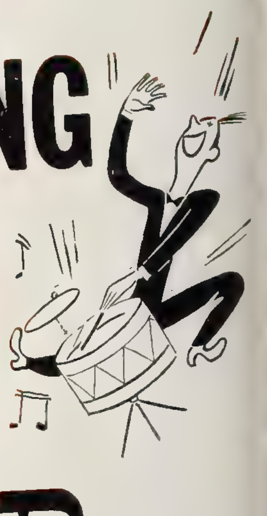
READ 'EM AND LEAP→

. LEAP
with
JOY
at this
Super-
celebration
featuring
the
SWING
STARS
OF THE
NATION!

ANN MILLER

CHARLIE BARNET
and HIS ORCHESTRA

LOUIS ARMSTRONG
and HIS ORCHESTRA



ALVINO REY
and HIS ORCHESTRA

JAN GARBER
and HIS ORCHESTRA

GLEN GRAY
and HIS CASA LOMA ORCHESTRA

TEDDY POWELL
and HIS ORCHESTRA

PIED PIPERS

JAM SESSION

NAN WYNN • JESS BARKER
Screen Play by Manny Seff • Produced by IRVING BRISKIN
Directed by CHARLES BARTON • A COLUMBIA PICTURE

COLUMBIA PICTURES

RANK PUSHES PLAN TO USE FILMS IN EDUCATION

Through G.B. Instructional Seeks Government Aid to Promote Film Use

by PETER BURNUP
in London

Complementary to his nationwide social experiment in Boys and Girls Cinema Clubs is J. Arthur Rank's ambitious plan to harness the motion picture to the business of education.

High in the impressive list of cinematograph businesses which he controls is a company known as Gaumont-British Instructional, Ltd., whose managing director is Ian Cremieu-Javal, Channel Islander, and engineer of high vision.

G. B. Instructional was formed by Isidore Ostrer in 1933 as a marketing stimulant for his projector apparatus. With Mr. Javal has worked Bruce Woolfe, veteran in instructional film making, under whose aegis was produced a classic series of shorts, "The Secrets of Nature."

Mr. Javal and Mr. Woolfe were quick to observe the potentialities of the motion picture in the instructional field, and energetically set about the business of converting orthodox educational authorities to their own viewpoint. Biology, botany, hygiene, a dozen other subjects, could best be inculcated by the visional method, insisted Mr. Javal. The lowliest school might have Professor Julian Huxley or any other famed teacher of science in its classroom.

Met with the inevitable objections of conservative teachers, Mr. Javal prevailed on Mr. Ostrer to adopt a five-year plan in the course of which he undertook to convert the unbelievers. A costly program of research was embarked upon; research into the practicalities of projection which resulted in the production of a virtually fool-proof 16mm sound on film projector which could be marketed at £80 to £100, and research into the unknown technique of instruction by film.

For the latter purpose Mr. Javal was aided by a panel of experts each as fanatically eager as himself. They proceeded on a trial and error plan; experimenting continuously in schools in which they were able to obtain admittance, discarding this, improving that.

Orders One Film a Week During Five Years

Parallel with work in the research field, taking its guidance from research results, proceeded the building up of a film library. Mr. Javal ordered that his people produce a film a week throughout the term of his five-year plan. In fact, his library now embraces no fewer than 500 films, covering subjects like biology, zoology, embryology, domestic science, geography, hygiene and public health, physical education, geology, sociology; in fact, the whole curriculum of education whether in an elementary school or a post-graduate university course.

In the last years of the peace the missionary efforts were bearing fruit. The Government instituted several commissions of inquiry into the educational potentialities of the screen. Progressive education authorities up and down the country conducted their own experiments in the medium. Teachers' Associations held discussions, made suggestions, sought advice.

Even the Board of Education, itself, Government body which takes care of all public teaching in the country, gave the new technique its amiable blessing. But, says Mr. Javal, the Board confined itself to amiable benedictions; declined to make education by film compulsory in Britain's schools.

Persuaded Government to Approve Training Films

In England and Wales there are approximately 21,000 state-aided schools. At the conclusion of Mr. Javal's five-year plan only 500 of them had been equipped with projecting apparatus. Came the war and the end; for the time being, of Mr. Javal's plans. But ardently he began pressing on the Government the possibilities of training the armed forces in battle technique by means of the film; pointing out that the Germans for years had utilized the method, had proved its efficiency.

Conservatively obdurate at first, ultimately convinced against themselves, the service authorities suddenly flooded G. B.'s factory with orders for 16mm apparatus and training films designed to their own specification. Since that day, indeed, the G.B. factory has devoted itself exclusively to meeting the demands of the services. There are thousands of projectors now in daily use not only at Army establishments, but in the Navy and the Royal Air Force. Hundreds more are to be found in armament establishments and factory hostels.

It is these projectors which Mr. Rank, now in control of G.B.-Instructional, as he is of all the other G.B. activities, wishes the Government to hand over to the schools so soon as hostilities cease.

Idealist Arthur Rank is as eagerly enthusiastic as Mr. Javal. He is preparing now a second five-year plan. Give the projectors to the schools, he says, and he will undertake the rest. He is assembling a panel of the most eminent teachers in every field; is satisfied that if each of the country's 350 local education authorities purchases one print only of every educational film which he produces his company will meet its expenses. Characteristically, Mr. Rank declares that he does not demand a profit in the undertaking.

The matter currently has timeliness. The House of Commons momentarily is discussing the Government's Education Bill, which will constitute the blueprint of the nation's post-war teaching principles. Attempts have already been made to amend the bill by making it compulsory upon local authorities to install motion picture apparatus in all their schools.

So far the attempts have been unsuccessful, but a body of progressively minded M.P.'s, headed by Mr. Kenneth Lindsay, famed educational expert, is pressing on with the matter; hopes that something may yet be achieved.

Meanwhile, idealist Rank and visionary Javal are pressing on with their own plans.

For, says Britain's cinema leader, education is just another facet in the motion picture industry's responsibility to the nation.

Cooper Leaves Canadian Post

Colonel John A. Cooper has retired as chairman of the board of directors of the Canadian Motion Picture Distributors Association, it was announced this week at the annual meeting. Leo Devaney, RKO Canadian sales manager, was elected president, succeeding the late J. P. O'Loghlin, and A. W. Perry, general manager of Empire-Universal Films, became vice-president.

Col. Cooper retires on full salary after serving the Canadian film industry for 24 years. He will be succeeded by E. H. Wells, who will take charge of the association's office in his official capacity of secretary-treasurer. Col. Cooper was an organizer of the Canadian Press Association, of which he was secretary from 1895 to 1901.

He was commanding officer in the Canadian Buff's infantry battalion overseas in the last war and headed a British trade mission to New York for several years immediately following the war, after which he organized the association for the film industry in the Dominion.

Three Odeon Houses Sold To Nathanson Group

Shareholders of Hamilton United Theatres, Ltd., Toronto, representing a majority of the common stock outstanding, this week accepted an offer of $711,811 by Theatre Properties (Hamilton), Ltd., for the physical assets of three theatres in Hamilton, Ont., operated by Odeon Theatres of Canada.

An offer of $831,000 by Famous Players was turned down. President of Theatre Properties (Hamilton), Ltd., is Paul Nathanson, who also heads Odeon.

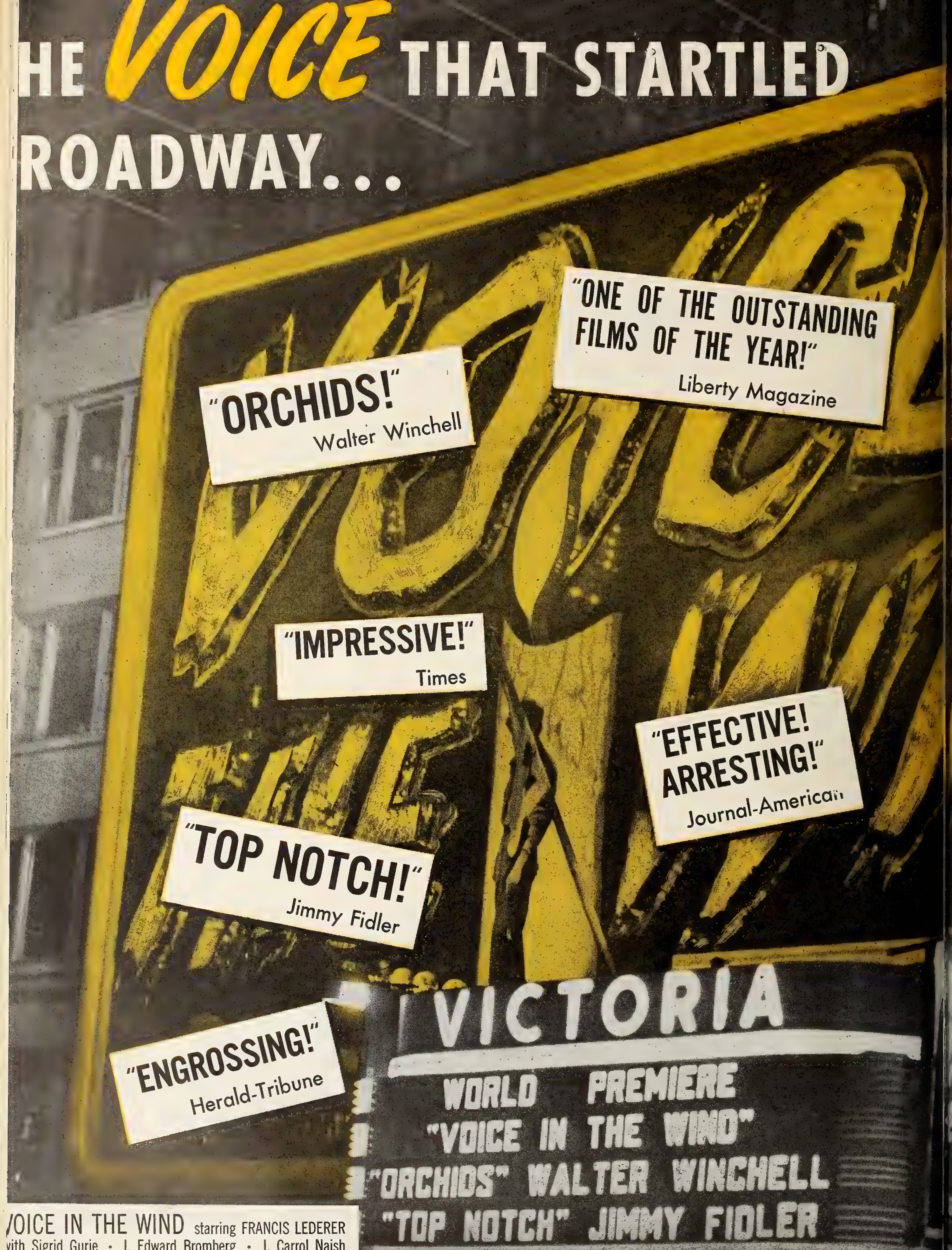
The shareholders defeated by vote a proposal that the meeting be adjourned and a later meeting be called. This was submitted by Norman S. Robertson, representing Famous Players. W. D. Ross, president of Hamilton United, said he considered prospects with the Nathanson Company better than the offer by Famous Players.

A group of companies headed by Paul Nathanson, president of Odeon Theatres, Toronto, is making the first move for construction of new film headquarters there under the new requirements of the Ontario government code. The project is a building to be erected at 81-12 Carlton Street in the center of the city. The structure, as planned, will be the Canadian head office of Odeon, Empire-Universal Films, Sovereign Film Distributors, Esquire Films, and General Theatres Corporation.

Shift Portland Managers

Due to the resignation of Del Milne as manager of Evergreen's Orpheum theatre, in Portland, Ore., Virgil Faulkner will become manager.

HE VOICE THAT STARTLED ROADWAY...


VICTORIA
WORLD PREMIERE
"VOICE IN THE WIND"
"ORCHIDS" WALTER WINCHELL
"TOP NOTCH" JIMMY FIDLER

"ONE OF THE OUTSTANDING FILMS OF THE YEAR!"
Liberty Magazine

"ORCHIDS!"
Walter Winchell

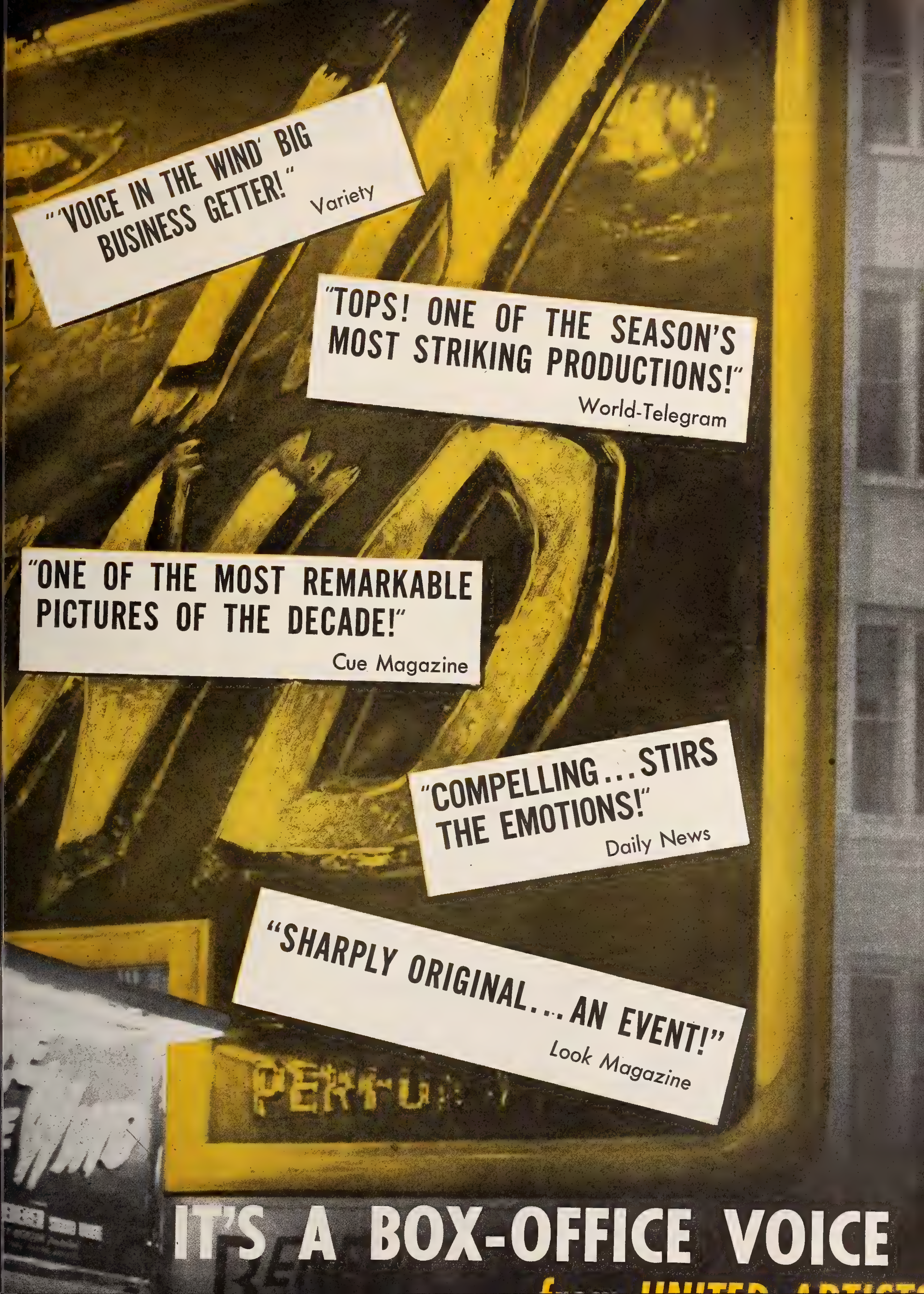
"IMPRESSIVE!"
Times

"EFFECTIVE! ARRESTING!"
Journal-American

"TOP NOTCH!"
Jimmy Fidler

"ENGROSSING!"
Herald-Tribune

/OICE IN THE WIND starring FRANCIS LEDERER
vith Sigrid Gurie · J. Edward Bromberg · J. Carrol Naish
ind Alexander Granach · Produced by Arthur Ripley
A RIPLEY-MONTER production



"'VOICE IN THE WIND' BIG BUSINESS GETTER!"
Variety

"TOPS! ONE OF THE SEASON'S MOST STRIKING PRODUCTIONS!"
World-Telegram

"ONE OF THE MOST REMARKABLE PICTURES OF THE DECADE!"
Cue Magazine

"COMPELLING... STIRS THE EMOTIONS!"
Daily News

"SHARPLY ORIGINAL.... AN EVENT!"
Look Magazine

IT'S A BOX-OFFICE VOICE

UNITED ARTIST

Gallup Claims Weekly Attendance 62 Million

About 20 Million Short of Previous Estimates; Excludes Service Men

George H. Gallup's Audience Research Institute on Monday announced the result of a survey to determine the number of persons in this country who attend film theatres weekly, its figure of 62,000,000 more than 20,000,000 short of general estimates recently revised to include known increases in box office receipts.

The previous estimates ran from 85,000,000 to around 100,000,000, but included service men, which the Gallup survey did not. It recently was estimated that the 16 picture houses in the Times Square section of New York alone sold approximately 100,000,000 cut-rate tickets to service men and women since introduction of the policy shortly before the attack on Pearl Harbor, but the figure, broken down into weeks, would add but an approximate 3,500,000 to the Gallup figure. If 10,000,000 were to be arrived at for an over-all weekly figure for service men, there would still remain a considerable spread between previous estimates and the Gallup survey results.

Claim 15,000,000 Unable To Attend Theatres

Also not included in the Gallup survey was the attendance at hundreds of institutional showings, where there is no charge and the prints are supplied by the major companies.

The survey pointed out that of the nation's 136,000,000 persons, 5,000,000 are below theatre-going age, 15,000,000 are incapacitated or otherwise unable to attend theatres, and several millions are just not theatre-conscious.

In revealing the results of the survey, Albert H. Sindlinger, executive vice-president of Audience Research, said that surveys made by his organization showed that an average patron visits a picture house at least once every three weeks.

Mr. Sindlinger said that the survey attributed the increase in box office receipts to higher admission prices, to the large increase in "advance price" runs and to people going to theatres more frequently, making up for the losses to the services.

Report 51,000,000 Have Seen "Gone With the Wind"

The Audience Research also reported that approximately 51,000,000 persons have seen "Gone With the Wind," about 5,000,000 have seen it twice, and 450,000 saw the film three times. The over-all total is reputedly the largest audience for a single picture.

A new device is being introduced by the market research facilities of Audience Research, which is said to record the reaction of a motion picture audience cross-section while seeing a picture in a theatre. Reactions are recorded on dials held by patrons, with results recorded on a graph.

Audience Research samples of reactions are taken in geographical areas with the numbers of samples and interviews in direct proportion to the amount of money each area contributes to the national box office gross.

Honor Rosenthal In Bridgeport

More than 200 civic leaders and theatrical people paid tribute last Saturday night to Morris Rosenthal, manager of Loew's Majestic theatre, Bridgeport, Conn., for the past 20 years, who has been promoted to manager of Loew's Poli theatre, New Haven.

The testimonial dinner was held at the Hotel Barnum, Bridgeport. Speakers included Mayor Jasper McLevy, Superintendent of Police John A. Lyddy, Harry F. Shaw, New England division manager for Loew's theatres; Leigh Danenberg, publisher of the Bridgeport Herald; Frank Quinlan of the OPA, Matt Saunders, manager of Loew's Poli, and Harry Rose, manager of Loew's Majestic. James L. McGovern, associate editor of the Bridgeport *Post and Telegram,* was master of ceremonies.

Among those present were: Lt. James Flynn, inspector of the New Haven Fire Department; Barney Pitkin, manager RKO exchange, Bridgeport; Robert Sperry, publisher, Bridgeport *Life*; Sam Rosoff, Bridgeport *Post*; Al Domain, manager Globe theatre, Bridgeport; Jack Schwartz, owner, West End theatre, Bridgeport; Mr. and Mrs. Bob Carney, College theatre, New Haven; Michael Stranger, assistant manager, Loew's Poli, Bridgeport; Ted Holt, superintendent at the Poli, New Haven; Lou Brown, advertising director, Loew's Poli theatres, New Haven; and Mrs. Brown, Chester Friedman and Gertrude Merriam, Managers' Round Table, MOTION PICTURE HERALD.

Warners Release Two Features in April

April 22 has been set as the national release date for "Uncertain Glory," Warner Brothers' picture starring Errol Flynn and Paul Lukas. The company will have two releases this month. The other is "Shine on, Harvest Moon," set for April 8. Ben Kalmenson, general sales manager, has announced the advanced-price release date for "The Adventures of Mark Twain," which will be May 6, with popular price release to follow later in the season.

"Snow White" in Second Broadway Premiere

Walt Disney's feature length film adapted from Grimms' Fairy Tales, "Snow White and the Seven Dwarfs," returned to Broadway Tuesday for an extended engagement at the Manhattan theatre. Mr. Disney has always explained the seed that grew into the idea to make the picture was planted in his own childhood, and out of his sentimental attachment to the story and fan mail received over a period of years, the film was born.

Fay Vaudeville Policy Ends

Difficulties of wartime presentation of vaudeville have caused Edward M. Fay of Fay's Theatres in Providence, to drop a 27-year-old policy of stage acts for straight films. Twentieth Century-Fox's "Song of Bernadette" opened April 7.

FROM READER

EDITORIAL CITES INDUSTRY WAR CONTRIBUTION

TO THE EDITOR OF THE HERALD:

Here is an editorial by the Lakeland *Ledger,* advising the people of the new 20 per cent tax taking effect April 1.

The editor has taken the occasion to give the theatre some excellent publicity by bringing to the public's attention things which the screen is doing in connection with the war effort.

The editorial remarks:

"This (tax) increase is a reminder that the movie theatre has become a sort of old-fashioned hall hat-rack to catch just about any tax tossed in its direction. That is because the movie is regarded as a semi-luxury, or even as a luxury.

"Except in cases where a teen-age girl is dying to scream over Frank Sinatra or a middle-aged matron wants to sigh over some handsome hero like Clark Gable, it's true that the movies are not absolutely and indispensably essential to the war program.

"But they do afford relaxation for war nerves, and more important is the fact that they are a potent factor in promoting home-front campaigns, helping to raise money and spreading essential information for national unity.

"The Polk, for instance, collected $1,870 for the March of Dimes; participated in the sale of $192,000 worth of Bonds during the third war loan drive, and $175,000 during the fourth drive; raised $2,500 for army emergency relief in connection with the showing of "This Is the Army," is taking collections in cooperation with the current Red Cross drive, has helped with the community chest drives, and shows many Government films at no cost to the Government. That's quite a record of service."

Trusting that you will like this article as a good will builder.—*FRANK H. BELL, Polk Theatre, Lakeland, Fla.*

"The Song of Bernadette" Breaks Rivoli Records

Twentieth Century-Fox's "The Song of Bernadette" has broken every Rivoli theatre record in the number of persons who have seen the film, since it started its run at the theatre ten weeks ago, Tom Connors, vice-president in charge of world-wide distribution for the company, announced late last week. At the end of the ninth week the picture had played to almost 445,000 persons paying a record breaking gross. In its first week at the Rivoli "The Song of Bernadette" brought $60,000 to the box office.

Seven Weeks at Paramount For "Lady in the Dark"

The New York Paramount theatre will offer "Lady in the Dark" as its Easter holiday attraction, with the picture now in its seventh straight week at the theatre. It is the third film fare in the house's eighteen years of existence to play seven consecutive weeks. "Star Spangled Rhythm" held there for eight weeks and "Road to Morocco" seven. In its first six weeks "Lady in the Dark" broke all gross and attendance records at the Paramount, playing to more than 750,000 persons.

Samuelson Joins Marines

Warner officials and employees staged a farewell dinner party at the Carter Hotel, Cleveland, last Monday evening, in honor of Marvin Samuelson, booker, who has since left to join the Marine Corps. Another booker, Bud Friedman, will report to the Army April 18. Evelyn Friedl, secretary to zone manager Nat Wolf, has resigned to join the Community Circuit as office manager.

THE *HOLLYWOOD* SCENE

from HOLLYWOOD BUREAU

Studio Pledges Promise Active April

Production pledges, again in the news after an extended absence, promise an active April. Three of them, RKO Radio's, Universal's and Monogram's, combine to herald the start of 23 pictures within that period. Return to that high point, around 50 pictures shooting, which was held for so long in 1943, appears a probability.

RKO Radio is to start eight pictures during the month, according to its announcement. They are:

"Tall in the Saddle," starring John Wayne and Ella Raines; "Having Wonderful Time," which is to star Pat O'Brien; "Farewell My Lovely," with a cast headed by Dick Powell; "Girl Rush," a comedy, presenting Alan Carney and Wally Brown. "The Pumpkin Shell," "Betrayal from the East," "Lady and the Lampoon," for which the announcement lists no stellar appointees, and an as yet untitled Lum 'n' Abner feature.

Universal To Start Nine Within Three Weeks

Universal has nine pictures scheduled to start within the first three weeks of April. They are:

"The Singing Sheriff" and "Merrilly We Sing," two Bernard Burton productions, to be directed by Edward Lilley and Leslie Goodwins, respectively.

"Devil's Brood," a Boris Karloff adventure in horror, which Erle Kenton will direct for producer Paul Malvern.

"San Diego, I Love You," so-starring Susanna Foster and Jon Hall, produced by Michael Fessier and Ernest Pagano.

"Bowery to Broadway," a Jack Oakie vehicle produced by John Grant, Charles Lamont directing.

"See My Lawyer," the next Olsen and Johnson outing, directed by Eddie Cline and produced by Edmund Hartmann.

"The Pearl of Death," a Sherlock Holmes story with Basil Rathbone and Nigel Bruce playing the detective and the doctor, directed and produced by Roy William Neill.

"Make Way for Love," produced and directed by Felix Feist to star Gloria Jean, and "Boss of Boomtown," first of associate producer Oliver Drake's Westerns, which Lewis Collins is to direct.

Monogram Plans To Shoot Six Films in April

Monogram is to start six pictures during the month. They are:

"The Girl Next Door," a Scott R. Dunlap production, in the comedy vein, to be directed by William Beaudine.

"A Wave, a Wac, a Marine," first of the productions to come from the recently founded Biltmore Productions, which Phil Karlstein will direct.

"Trail of the Yukon," a Lindsley Parsons production enterprise to be filmed in the High Sierras.

"Are These Your Parents?", another delinquency picture from the studio that turned out the first of them, to be produced by Jeffrey Bernerd, and two untitled Westerns, one of them in the Trail Blazer series featuring Hoot Gibson and Bob Steele, the other a Johnny Mack Brown-Raymond Hatton number.

▽

Kenneth Macgowan, who absented himself from professional production to supervise film activities of the Coordinator of Inter-American Affairs in the 1941-42 period, and then returned to Twentieth Century-Fox in 1943 to produce "Happy Land," "Jane Eyre" and "Lifeboat," joined Paramount last week in a production capacity. No initial assignment has been announced for him, but a glance back over his record since relinquishing the RKO Radio story-editorship in 1932 to turn producer reveals a versatility which suggests that selection of a property presents no problem.

The Macgowan list of achievements includes such varied subjects as "Little Women," "Becky Sharpe," "To Mary, With Love," "Lloyds of London," "Stanley and Livingstone," "Young Mr. Lincoln," "Swanee River," "Tin Pan Alley," "Man Hunt," "Brigham Young," "The Return of Frank James" and "Anne of Green Gables."

Production Levels Off

Production leveled off at the weekend, with 44 pictures in shooting stage, following the completion of nine and the starting of five.

MGM started two pictures. "Lost in a Harem" is an Abbott and Costello comedy, produced by George Haight and directed by Charles Reisner, with Marilyn Maxwell and John Conte in support of the comedians. "Maisie Goes to Reno" is another George Haight production, directed by Harry Beaumont, with Ann Sothern again playing Maisie and John Hodiak opposite.

Twentieth Century-Fox launched the Laurel and Hardy comedy, "Good Neighbors", with Helene Reynolds and Doris Merrick on the distaff side, Sol Wurtzel producing and Mal St. Clair directing.

RKO Radio turned cameras on "That Hunter Girl", a Val Lewton enterprise, directed by Richard Wallace, presenting Laraine Day, Alan Marshall and Marsha Hunt.

Republic started an untitled Western offering Allan Lane and Peggy Stewart, under the direction of John English, with Stephen Auer producing.

The status of product on its long way screenward as of the weekend:

COMPLETED

Columbia
Soldiers In Slacks
Mr. Winkle Goes to War

PRC
Valley of Vengeance (Formerly untitled Buster Crabbe)
Waterfront

Republic
Call of the Rockies

Universal
Dead Man's Eyes
Ghost Catchers
Climax

Warners
Cinderella Jones

STARTED

MGM
Lost in a Harem
Maisie Goes to Reno

RKO Radio
That Hunter Girl

Republic
Untitled Western

Twentieth Century-Fox
Good Neighbors

SHOOTING

Columbia
Impatient Years
America's Children
Louisiana Hayride

MGM
Gold Town
Mrs. Parkington
Picture of Dorian Gray
Thirty Seconds Over Tokyo
Secrets In the Dark
Marriage Is a Private Affair
Meet Me in St. Louis
National Velvet

Monogram
Leave It to the Irish
Call of the Jungle
Range Law (Formerly Hangman's Law)

Paramount
Practically Yours
Bring On the Girls

PRC
Minstrel Man

RKO Radio
Falcon in Mexico
Mlle. Fifi
Cocktails for Two
None But the Lonely Heart
Heavenly Days
Manhattan Serenade
Belle of the Yukon (International)
Casanova Brown (International)

Republic
Song of Nevada
Secrets of Scotland Yard
Girl Who Dared

Twentieth Century-Fox
Take It or Leave It
Irish Eyes Are Smiling
Wing and a Prayer
Keys of the Kingdom

UA
G.I. Joe (Cowan) (Formerly Here Is Your War)
Abroad with Two Yanks (Small)

Universal
Twilight on the Prairie

Warners
Very Thought of You
Conspirators
To Have and Have Not
Doughgirls

"10 Nights in Bar Room" Reissue Streamlined

The American classic of a generation ago, "Ten Nights in a Bar Room," will be reissued in a new streamlined version, according to Alfred N. Sack of Sack Amusement Enterprises, Dallas, who has purchased the negative and world rights to the L. E. Goetz production released in 1936. Mr. Sack bought the picture through K. Lee Williams, former roadshow operator, who acquired the negative from Mr. Goetz several years ago.

154
THEATRES 1936

Progress

The Leading Exhibitor Organisation of Great Britain

★

ODEON
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1936-43 SEVEN YEARS of

310
ATRES 1943
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LONDON'S LEADING CINEMA
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"I want to see Odeon maintained in its proud position as one of the leading exhibitors with, if practicable, a modern theatre in all the major cities of Great Britain, so that Odeon patrons wherever they may live can see the best pictures in the most comfortable conditions."

J. ARTHUR RANK
Chairman, Odeon Theatres
London, Oct. 14th, 1943

OUTSTANDING PROGRESS

Agnew Leaves Paramount for Vanguard Films

Neil Agnew, vice-president in charge of distribution for Paramount, and one of the outstanding distribution executives in the industry, announced in New York Sunday that he had resigned to take charge of sales for the David O. Selznick enterprises. Confirmation of the change was made in Hollywood at the same time by Daniel T. O'Shea, president of Vanguard Films, Inc.

Mr. Agnew, who began his career in the industry almost 25 years ago, will have full charge of sales for Vanguard Films and Selznick International Pictures throughout the world. It was said that this step was in line with the recent expansion of the Selznick company and that Mr. Agnew would join Vanguard in time to supervise the sales of Mr. Selznick's all-star production, "Since You Went Away." He will be vice-president and distribution head of Vanguard and will make his headquarters in New York.

In his announcement, Mr. O'Shea said: "Speaking for Mr. Selznick as well as myself, I feel that the entire field of independent production grows enormously in stature through the acquisition of one of the most outstanding executives in the industry. We are highly flattered that Mr. Agnew should have seen fit to resign one of the most important posts in the industry to join us."

Barney Balaban, president of Paramount, in confirming Mr. Agnew's resignation Monday, said that "Paramount wishes him every success in his new venture."

Charles Reagan May Be Agnew's Successor

It was indicated that Mr. Agnew would take up his new post within "a week or two." Although no decision has been made on his successor, Charles M. Reagan, assistant general sales manager for Paramount, is regarded as being in line for the appointment.

A three-year contract, plus a two-year option had been given to Mr. Agnew by Vanguard. The contract, which calls for a first-year salary of $104,000, rising to $2,500 weekly the second year and $3,000 weekly the third year, also gives Mr. Agnew a participation in company earnings, it is said.

According to Vanguard's president, Mr. Agnew's supervision of distribution for Vanguard in no way affects the releasing agreement through United Artists of the Selznick interests, which own 25 per cent of UA.

Mr. Agnew was to leave for the coast Friday to participate in an executive session of United Artists' heads in Hollywood Monday, the meeting to be attended by Mr. Selznick, Edward C. Raftery, Gradwell L. Sears, Carl Leserman and Daniel T. O'Shea.

It is understood that several appointments to executive vacancies in UA will be made and Mr. Agnew's position with relation to the company clarified.

Meanwhile, UA's annual meeting of owners, deferred since November, has not been held and there is little likelihood that it will be while Mr. Raftery, president, and Mr. Sears, vice-president, are in Hollywood. Elections of company officers are held annually.

Mr. Agnew joined Paramount in the booking department in 1920, becoming successively a booker, salesman, branch sales manager, branch manager in Milwaukee, branch manager in Chicago, district manager, western division manager, assistant general sales manager, general sales manager in charge of distribution, and finally vice-president in 1935. For a number of years he also served as a member of the board.

NEIL AGNEW

Will Arbitrate Two Complaints

Two new arbitration complaints were filed this week by exhibitors in the Washington and Minneapolis tribunals of the American Arbitration Association.

The Washington action filed Thursday by Ike Weiner, operator of the Waldorf theatre, Leonardtown, Md., against Warner Brothers attacked the clearance held by the Sidney Lust Circuit's Marlboro theatre, in Upper Marlboro.

Mr. Weiner asserted that 21 days was an excessive margin for Marlboro, 18 miles distant, and charged that the Waldorf must wait 14 days after the Marlboro playdate to book for Leonardtown. He asked a clearance of one day and availability of 35 days after first run Washington. Leonardtown is 22 miles from the capital.

Empress Amusement Corporation, operating the Empress theatre, Minneapolis neighborhood house, Monday sought some run in a complaint against Loew's. Leo Aved, operator of the Empress, asserted that MGM refused to license him under the terms of Section VI of the Consent Decree.

File Anti - Blind Checking Bill in New Jersey

An anti-blind checking measure has been introduced in the New Jersey Assembly at Trenton, sponsored by N. C. Young of Cape May. The bill has been referred to the Labor and Industries Committee, and in general is along the lines of those which were introduced in several state legislatures a year ago. While 10 other measures which have been introduced recently would affect the industry, they are not specific in their application to it.

Buys Roach Reissues

Renown Pictures of London purchased the reissue rights to the following Hal Roach productions for the United Kingdom: "Of Mice and en," "Saps at Sea," "Captain Caution," "Turnabout," "Roadshow," "Housekeeper's Daughter" and "Zenobia."

Mrs. Willis Baker Dies

Mrs. Willis Baker, who appeared in early motion pictures at the studios in Fort Lee, New Jersey, died at her home in that town Sunday night, at 84. She leaves a daughter, Mrs. Olga Brooks.

Wallis-Warner Contract Fight May Go to Court

Warner Brothers and Hal B. Wallis, executive producer at the Burbank studios, parted company Tuesday. A public exchange of statements cited various reasons for the end of an association that began 21 years ago, and indicated a legal battle over the status of Mr. Wallis' contract was impending.

A release from Warners Tuesday evening announced the company's abrogation of its contract with Mr. Wallis, "based on his failure to comply with the terms of the contract which has been in force for three years." It had two years more to run.

"The fact that Hal B. Wallis has been in negotiation with other studios indicated a discontent with his association as a producer at Warner Brothers and hastened the move on the part of the studio since mutual understanding between Warner Brothers and Mr. Wallis was apparently no longer possible," the company announced.

Replying through his attorney, Loyd Wright, Mr. Wallis said the studio's notice of breach of contract came "as a distinct surprise because extended negotiations towards mutual termination of the contract have been carried on between the parties during the last few weeks."

Report Wallis May Join Selznick Organization

"Mr. Wallis has at all times sought fulfillment of the terms and conditions of the contract on the part of Warner Brothers, particularly with reference to photoplays completed. These negotiations came to an abrupt end last night because Jack L. Warner took what Mr. Wallis considered an arbitrary and unfair attitude in his proposals," Mr. Wright said.

A report that Mr. Wallis would join David O. Selznick as a producer for Vanguard Films as soon as the Warner disagreement was settled appeared Wednesday morning in a Hollywood story by Hedda Hopper. Louella Parsons said nothing.

Mr. Wallis went to the Warner publicity department in 1923 from the post of manager of a Los Angeles theatre. Except for a seven-month interim with Principal Pictures he has been continuously associated with the Warner Studios, handling some of the company's most important productions.

He was placed in charge of First National studio management when Warners and First National merged and later became executive producer on all Warner pictures. Among his productions were "Little Caesar," "The Male Animal," "Yankee Doodle Dandy" and "Casablanca." He twice won the Irving Thalberg Award for production excellence.

Fred Mitchell, Associate Of Marcus Loew, Dies

Fred Mitchell, 71, experimeter with "talking pictures" 20 years before sound revolutionized the industry, died at his home in New York April 3.

Mr. Mitchell, who entered the business as a lecturer with a one-reel film of the famous Dreyfus case, organized with Marcus Loew and David Bernstein the Humanova Company in 1907. The company had a group of actors talk the various parts in silent films behind a transparent screen. Later, Mr. Mitchell became manager of the People's Film Company, owned by Mr. Loew and Mr. Bernstein.

In 1941, he became film booker for Loew's New York theatres, a position he retained until his death. He is survived by his widow and a son, Fred Holland Mitchell, of the U. S. Navy.

REVEL WITH ROSIE!

. . . as she welds her way to Victory in a merry melee of wrenches and wenches!

Rosie THE RIVETER

JANE FRAZEE

FRANK ALBERTSON • VERA VAGUE

AND

FRANK JENKS • LLOYD CORRIGAN

MAUDE EBURNE • CARL "ALFALFA" SWITZER

ARTHUR LOFT

JOSEPH SANTLEY—Director

SCREENPLAY BY JACK TOWNLEY—ALEEN LESLIE

BASED ON THE SATURDAY EVENING POST STORY "ROOM FOR TWO" BY DOROTHY CURNOW HANDLEY

REPUBLIC PICTURE

General Osborn Lauds Industry Gift Pictures

To service men stationed overseas in combat areas, the industry's gift films in 16mm "mean home," Major General Frederick H. Osborn, director of the Morale Services Division of the Army, declared Sunday night in a broadcast from Washington over "We the People," radio network show on CBS.

General Osborn, who recently returned from a 30,000-mile tour of the Pacific, said: "I've seen men in crowds of three or four thousand, watching movies on a screen so far away it looked no bigger than a postage stamp.

"What a morale booster they are," he declared. "One night on Guadalcanal, 104 movies were in progress all at the same time, all first run pictures. Some of the fellows made several trips around the island until they'd seen all the movies being shown.

"To the men, movies mean home—familiar streets, familiar people; the women, their own mothers, wives or sweethearts. I've seen men sitting on tin cans, crates and benches, watching the same movies his folks may be seeing on the very same night back home.

"The film industry donates the movies and combat troops get first crack at the best ones. Often they're shown against a jungle background just behind the front lines."

In concluding his remarks, General Osborn said that films "are another one of the many close links with home, and our job in the Morale Services Division is to make those links into a strong chain between your men overseas and you folks back home."

Soldiers Describe Value Of Films Overseas

Sunday afternoon, over the Army Hour program on NBC, soldier audiences in Italy, North Africa and New Caledonia took time out from seeing recent Hollywood films to join Major John Hubbell, chief of the Army's Overseas Motion Picture Service, in a four-way hookup.

Introducing them as "some of the 800,000 American soldiers around the world who see American pictures every day," the Army called upon service men to tell the American public of the enjoyment they get in their improvised theatres and also to stress their preference for light entertainment.

Major Hubbell, from the NBC studios in New York, described how the Army ships 65 prints of three different pictures weekly to the 19 Army exchanges throughout the world and how the exchanges send the prints around their own circuits to the troops, "by plane, boat, trucks, jeeps or anything that moves." During the past two weeks, "Adventures of Mark Twain," "Buffalo Bill" and "Meet the People" were shipped overseas, he said.

From China, Major General C. L. Chennault, commander of the 14th Air Force, has written to express his "gratitude" to the industry for its gift films, War Activities Committee reported this week.

Major Chennault said: "For some time now, I have wished to express my gratitude to the motion picture industry for the films which are sent to China for exhibition to the 14th Air Force personnel without charge.

"They are shown everywhere, from our main bases in the big cities of Free China, to the airfields in the little towns on the fighting fronts. They are enjoyed everywhere and constitute a real contribution to the well being of my men."

Sign Altec Contract

The Schine Circuit of Gloversville, N. Y., has signed a new contract with Altec Service Corporation for service for the Schine circuit.

IN NEWSREELS

MOVIETONE NEWS—Vol. 26, No. 61—U. S. Navy force attacks Truk. . . . Attacking Saipan in the Marianas. . . . Dramatic pictures as prison ship runs on rocks off Italy. . . . Film flashes of the war. . . . Sports—Title basketball. . . . Girl life savers.

MOVIETONE NEWS—Vol. 26, No. 62—Eisenhower speaks to graduating class of British officers. . . . New film of bombing of Cassino Abby. . . . U. S. Bombers rain destruction on Berlin. . . . Wedding of King Peter of Yugoslavia and Princess Alexandra of Greece in London. . . . Canadians mine salt for war. . . . Connie Mack still at it at 82. . . . Marines hold rodeo in South Pacific. . . . Trout season opens in New York State.

NEWS OF THE DAY—Vol. 15, No. 259—Navy planes blast Truk. . . . Struggle of men against sea as prison ship is wrecked. . . . U. S. Army goes underground at Anzio beach. . . . Expert care for wounded. . . . Six-ton blockbusters. . . . Jap-Americans honored. . . . Romance in the daffodills.

NEWS OF THE DAY—Vol. 15. 260—General Eisenhower's pre-invasion call. . . . Latest Burma battle films. . . . With British at Arakan front. . . . Magic world of salt aid to allies. . . . King Peter weds an exile. . . . Contrast in fashions. . . . Homeless twin. . . . Marines stage rodeo.

PARAMOUNT NEWS—No. 62—Deadlock in Italy. . . . Prison ship breaks up on rocks. . . . Eisenhower and Montgomery inspect troops. . . . Truk, Japan's Pearl Harbor. . . . Military wedding—spring style. . . Sports.

PARAMOUNT NEWS—No. 63—Bomber champ. . . . Trout-unlimited, season open. . . . Salt for war. . . . Eisenhower, man of the hour. . . . Zoos in news. . . . Personal message to black markets.

RKO PATHE NEWS—Vol. 15, No. 64—First pictures of attack on Truk. . . . Honor U. S. Japanese casualties. . . . Show new 12,000-pound bomb. . . . Super-jeep carries 10 men. . . . Parade warns against war buying. . . . Unusual pictures of shipwreck off Italy.

RKO PATHE NEWS—Vol. 15, No. 65—Eisenhower speaks at Sandhurst. . . . Allies advance on Arrak front. . . . Brazil force ready for overseas. . . . Salt for war from Canada. . . . Tarawa veterans hold rodeo.

UNIVERSAL NEWS—Vol. 17, No. 281—U. S. Victory at Truk. . . . G. I. floral wedding. . . . Medical corps in Italy. . . . Six-ton bombs. . . . Shells of paper. . . . "No Depression". . . . In the Catacombs. . . . Prison ship cracks up. . . . Ruins of St. Elia. . . . Rodeo.

UNIVERSAL NEWS—Vol. 17, No. 282—Jungle war in Burma. . . . Eisenhower at British West Point. . . . Animal corner. . . . Brazilians ready for global war. . . . Arabs form desert unit. . . . Zanie hats for Easter. . . . WAC review for Easter. . . . World of Sports—rodeo.

ALL AMERICAN NEWS—Vol. 2, No. 76—Memphis boy is champion "scrapper.". . . . Girl chemist wins high honor. . . . Tuskegee teaches victory gardening. . . . Harlem Globe-Trotters trim Corbetts. . . . 'Chutes bring supplies to troops on Fiji. . . . U. S. S. Mason launched at Boston. . . . First Negroes made naval officers. . . . Butter beans give sage philosophy.

WAC Releasing New Film, "Negro Soldier"

"The Negro Soldier," 40-minute War Department film produced under the supervision of Colonel Frank Capra, will be given theatrical distribution by the War Activities Committee, at the request of the Office of War Information.

The film, which relates the contribution of the Negro race to American history, begins with the Revolutionary War and continues to the present.

Under the arrangements effected with the OWI, the War Department has made available a limited number of prints of the film, which will be provided gratis in response to any exhibitor request. The release date is April 10 and the WAC public relations division is preparing a campaign book for exhibitors.

RKO Declares Dividend

The board of directors of Radio-Keith-Orpheum Corporation last week declared a dividend of $1.50 per share on its six per cent preferred stock, payable May 1, 1944, to holders of record April 20, the dividend constituting the regular dividend for the current quarter which will end April 30, 1944.

Majors Ordered To File Bill in Pittsburgh Suit

Judge R. M. Gibson in Federal District Court at Pittsburgh Saturday directed eight distributors to file a more definite bill of particulars in their breach of contract suit against William Finkel and the Carson Amusement Company.

Loew's, 20th Century-Fox, Paramount, RKO, Columbia, Vitagraph, Universal and United Artists were granted 20 days to amplify their charges that the theatre operators falsified gross receipt statements. Plaintiffs will then have 20 days to reply.

The court ordered the distributors' schedule to show the contract percentage rate on each of the pictures provided for in the contracts, and the contract provisions as to the time limit for an audit. The defendants said that earlier contracts authorized an audit of books within one year of exhibition dates, but that this right was eliminated in contracts signed after April, 1942.

The Department of Justice and the Schine circuit were scheduled to return to Federal district court in Buffalo April 10 to argue the Government's petition for a trustee to direct operation of nine theatres which the circuit has been unable to sell. Robert L. Wright, chief of the film unit of the Department of Justice, has charged that the theatres are being permitted to deteriorate.

That Prefect Theatres, Inc., retains possession of the Greenwich theatre, in addition to the Pickwick in Greenwich, for the purpose of keeping competition out of the township, was admitted in Federal district court, New Haven, Tuesday, in cross-examination by Clarence B. Loewe, a plaintiff's witness in the Prefect anti-trust suit against eight distributing companies.

The jury, returning Tuesday after a week's recess because of the illness of several members, also heard Harold E. Newcomb, an RKO accountant, who identified records of his company.

Edward Peskay, and the Prefect Corporation, expected to complete their charges this week that the eight majors conspired to restrict the run of the Pickwick theatre, Greenwich, Conn. Distributors were then expected to spend a week to ten days in rebuttal.

In New York Federal Court the Hillside Amusement Company filed notice this week for examination of distributors in its anti-trust action for the Mayfair theatre, Newark, N. J. It sought to interrogate Warner Bros. Pictures Corporation and Vitagraph, Inc., April 10 and the Motion Picture Producers and Distributors of America, Inc., April 21 at the offices of the plaintiff's attorneys, Hays, Podell and Schulman.

Johnston Envisions 1,000 New Post-war Theatres

W. Ray Johnston, Monogram president, predicts that at least 1,000 new theatres will be built in the United States as soon as post-war conditions permit. Mr. Johnston, returning to Hollywood after a seven-week trip, which included a visit to New York and 11 other exchange centers, said that the general reaction of hundreds of exhibitors was that the end of the war would bring no diminution of the near-capacity business now enjoyed by theatres in all parts of the country. The public, he said, had formed the theatre-going habit as never before, and there was the further consideration that the normal building of new theatres would have been suspended for what might be a considerable number of years. He also said that the effects of the enlarged theatre business had induced Monogram to more than double its top-bracket pictures for the coming season.

Ad Restrictions Outlook Gloomy

Hope for an early lifting of restrictions on newspaper advertising received another jolt late last week when the Office of War Information issued a report based on data received from the War Production Board, showing the supply of newsprint this year may drop 217,000 tons below the low 1943 total.

The report was a 27-page document and was the result of surveys by the War Commerce Department, the Government Printing Office and the Bureau of the Budget as well as the WPB. It included detailed causes of the current shortage in all types of paper and paperboard, and their component raw materials.

The report explained that despite the conservation and limitation orders issued by WPB, use of almost all grades of paper and paperboard had increased to a level above that of pre-war years, with the exception of 1941 "when all business was at a peak."

The OWI gave a detailed account of the factors responsible for the shortage, and said that consumption of paper and paperboard due directly to the war was "very large," 38.6 per cent being required by the armed services and for export, war plants and other Government agencies.

Set "Show Business" Promotion

As part of the promotion for Eddie Cantor's "Show Business," RKO Radio has set a national magazine advertising campaign in 17 publications with a combined circulation of more than fourteen million it was announced this week by S. Barret McCormick, director of advertising and publicity. "Show Business" is Eddie Cantor's first screen vehicle in which he plays the role of co-star, producer and author.

Warner Contact Men Meet in New York

Warner Theatres contact men returned to the home office last week for a special meeting on Friday and Saturday.

Joseph Bernhard, general manager of the circuit, Harry Kalmine, assistant general manager, and Harry Goldberg, director of theatre advertising and publicity, spoke. W. Stewart McDonald, comptroller and James Brennan, assistant treasurer, presided.

Among the field force at the sessions were: J. P. Faughnan, Albany; J. H. Barron, Chicago; L. Ratener, Cleveland; Phil Narod and L. E. Denis, New York; Robert Knepton, New Haven; J. Ellis Shipman and A. Piper, Philadelphia; B. W. Steerman, Pittsburgh; C. E. McGowan, Washington; L. F. Weinsz, Springfield, O., and S. Abrahamoff, Atlantic City.

Stahl Celebrates 50th Wedding Anniversary

Louis Stahl, manager of the Palace theatre, Bergenfield, N. J., and Mrs. Stahl, celebrated their golden wedding anniversary with a dinner party of 100 guests at the St. Moritz Hotel, New York, Sunday evening.

A pioneer in the business, Mr. Stahl was booker in a film exchange in St. Louis when Spyros, Charles and George Skouras were operating their first theatre. He came east 13 years ago to join the Skouras organization.

The Stahls were married in St. Louis April 1, 1894. They have two children, Mrs. Ruby Laventhal of St. Louis, and Maurie Stahl, who operates the Rivoli and Rex theatres in Rutherford, and the Regent in Kearny.

Named Office Manager

John Kane has succeeded Ray Curran as office manager of the St. Louis United Artists exchange.

"Ladies" to Open In 70 Cities

The simultaneous opening of Walter Wanger's "Ladies Courageous" in 70 cities has taken Maurice A. Bergman, eastern director of advertising and publicity of Universal Pictures, to Cincinnati, to complete plans. A comprehensive campaign with the extensive facilities of Station WLW, which reached a vast audience through the west, is already under way. The radio campaign features daily announcements, interviews and special events and will continue until the picture opens April 23.

A tribute to the contribution of women in the war effort is the keynote of the campaign. In each city where the picture glorifying the WASPS is to be shown, the women of those cities will select their own "lady courageous." The choice will be made by ballot during the week of April 17. The ballots will be delivered to each city by airplane, furnished by the Aeronca Aircraft Co., of Middletown, Ohio. This plane, one of the regular WASP training ships, will be christened "Ladies Courageous" this week by Mrs. Thomas Herbert, wife of the Ohio Attorney General. A large newspaper and billboard campaign also is planned.

Plan Republic Campaign

Republic Pictures will allocate more than $125,000 to be expended on a cooperative advertising campaign, radio spot announcements, and billboards for the key city openings of "The Lady and the Monster" which stars Vera Hruba Ralston, it is announced. A widespread publicity campaign also will be employed, with particular emphasis on reaching people of Czech and Slovak origin, as Miss Ralston was former Czechoslovakian figure-skating champion.

BANG-UP ENTERTAINMENT FOR THE WHOLE FAMILY!
Young America gets in fighting trim...competing in the Golden Gloves Tournament of Champions!
GOLDEN GLOVES
(WORLD OF SPORTS)
Narrated by BILL STERN
A COLUMBIA SHORT-SUBJECT PRESENTATION
(1 REEL) NOW BOOKING!
COMEDY AND DRAMA!
IN THIS CORNER
THRILLS AND ACTION!
THE BEST SHORTS OF ALL COME FROM COLUMBIA!

Fifth War Loan Drive Set for June 12-July 8

The U. S. Treasury has set the period of the Fifth War Loan from June 12 to July 8, with a goal of 16 billion dollars in Bond sales, as previously announced. Secretary of the Treasury Henry Morgenthau, Jr., made the announcement, and explained that the war this year would cost twice as much as the tax revenue anticipated.

The quota for individuals will be $6,000,000,000 with two weeks, from June 12 to June 26, set aside for emphasis on sales to non-banking investors.

During the past week further Fourth War Loan returns were announced. Ned E. Depinet, chairman of the War Activities Committee Distributors Division, Wednesday reported 6,870 employees of film company exchanges purchased 10,575 War Bonds. The Bond sales, exclusive of those made by exchange employees to persons outside the industry and sales to home offices and independent exchanges in New York City, totaled $722,288.

The film exchanges involved in Mr. Depinet's report were: Columbia, Loew's, Monogram, National Screen, Paramount, PRC, RKO Radio, Republic, Ross Federal, Twentieth Century-Fox, United Artists, Universal, Warners, and the independent exchanges outside New York City.

Monday, Loew's, Inc., announced that the sale and purchase of Bonds and Stamps went over the $100,000,000 mark. David Bernstein, Loew treasurer, made the announcement at a pre-Fifth War Loan planning meeting.

The official figure for the Roxy theatre was announced last Saturday to be 7,389 Bonds sold, valued at $757,625. The sales were made during the period from January 1 to February 29, and bring the total Bonds sold to $1,500,000.

The total War Bond purchases in Hollywood studios, including both payroll deductions and cash sales, were announced this week to be $54,500,950 up to March 18. Henry Ginsberg, chairman of the Motion Picture War Finance Committee, made the announcement.

Major studios and their purchases follow:

Columbia	$ 4,266,655
MGM	8,938,961
Paramount	7,835,147
Republic	625,161
RKO	2,398,675
20th-Fox	6,664,547
Universal	3,101,075
Warners	10,476,797
Total	$44,307,018

Stockholders of Atlas Elect Five Directors

Five directors were to be elected and a vote taken on retirement of 44,567 shares of common stock, at the meeting, Wednesday, of Atlas Corporation stockholders in Wilmington, Delaware. The Atlas Corporation controls approximately 46 per cent of RKO voting stock, and has other film interests. The directors are Floyd Odlum, president; L. Boyd Hatch; Harry M. Durning, U. S. Collector of Customs in New York; Oswald Johnson, partner in the law firm Simpson, Thacher and Bartlett; and Samuel Zemurray, president of the United Fruit Company.

Get "Bernadette" Portraits

The Rivoli Theatre distributed to each of its patrons this week a 12 x 18 full color reproduction of Norman Rockwell's portrait of "Bernadette," for Twentieth Century-Fox's film version of Franz Werfel's "The Song of Bernadette."

Chicago Showmen Honor Early Industry Leaders

AT the Chicago Variety Club's salute to pioneers of the industry's nickelodeon days, George K. Spoor, center, evokes a laugh from James E. Coston, left, general manager of Warner Chicago and Milwaukee theatres, and Ned E. Depinet, president of RKO Radio Pictures, Inc. Mr. Spoor was telling how 500-foot features taxed his Essanay studios in 1908.

THIRTY of the pioneers of Chicago's motion picture business, with their wives, were guests of the Illinois Variety Club at a "Nickelodeon" banquet in the Blackstone Hotel on Friday, March 31. The early film men received the salutes of present-day showmen and distributors.

Johnny J. Jones, chief barker and president of World Wide Pictures Corporation, introduced the guests from the rostrum. There were 350 showmen present.

Heading the guest list were Mr. and Mrs. George K. Spoor. In 1908 Mr. Spoor organized Essanay Studios to make 500-foot story pictures. Mr. Spoor has now retired.

Elizabeth Wetter, an employee of Universal since August, 1916, when Carl Laemmle gave her a two-day typing job, sat near the Spoors. She is now secretary to Edward Heiber, Chicago manager for Universal.

Norman Field, 73, who opened the first Chicago picture theatre during Christmas week, 1904, in an old store room in the Palmer House Building, was present. He has retired from the Jones, Linick and Schaefer circuit which he had helped to organize.

Ludwig Schindler, who once operated the Schindler theatre, was on hand. So also was V. U. Young, still an active partner in the Young and Wolf circuit at Gary.

Other pioneers included Harry Tague, Sam Schiller, Mr. and Mrs. Sam Abrahams, Mr. and Mrs. Sam L. Levine, Frank Gazzolo, Mr. and Mrs. H. "Pop" Goldson, A. W. Roth, Mr. and Mrs. Maurice Choynoski, Frank Theilen, Mr. and Mrs. Charles Fecher, Mr. and Mrs. Steve Bennis, Mr. and Mrs. Tom Murray, Mr. and Mrs. Ludwig Schindler, and Harry Lubliner.

Technicolor, Inc., Reports Record Year, Profits Up

Stockholders of Technicolor, Inc., and its subsidiary, Technicolor Motion Picture Corporation, were advised Tuesday that the companies had a net profit of $1,103,704.31 for the year of 1943 ending December 31, up almost 300 per cent over the previous year's report.

The net profit was figured after provision for depreciation and amortization. Federal taxes and other deductions, and compares with a 1942 net profit of $370,355.17. The net earnings per share of capital stock were $1.22; in 1942, 41 cents per share.

During 1943 Technicolor shipped 125,773,775 feet of positive prints, against a 1942 shipment of 82,367,181. Net sales of products and services for 1943 amounted to $9,292,927.20.

Paramount Partners Hold Roadshows to Minimum

Roadshows, unless they are clearly necessary with pictures of superior calibre, will be discouraged by Paramount's theatre partners, they decided during a weekend meeting at Arrowhead Springs, Cal. The partners said the distributors for their own gain should not "force" roadshows. Also under discussion were plans for theatre rehabilitation and construction, and adjustments in manpower.

Ask $1,694,756 OWI Film Budget

Congress this week was asked to approve an OWI budget for operations covering the year beginning July 1 of $64,390,000 by President Roosevelt. Motion picture activities of both the domestic and overseas branches will be increased, but the domestic bureau, under Stanton Griffis, is asking only $4,428 more than the $50,000 to which that office was cut by Congress last July. Next year's motion picture operations of the overseas branch are estimated to cost $1,640,328 compared with $1,285,873 this year, a film total of $1,694,756.

The bulk of the $64,390,000 will be spent by the OWI overseas branch, which is asking for $59,561,000, an increase of $25,000,000 over this year, because of the increased volume of psychological and other work it expects to be called upon to do. Only a small increase is sought for the domestic unit, which will require $4,829,000.

Buffalo House Opens Sunday

The Colvin theatre at Buffalo's City Line opens Easter Sunday, and will seat 1,000, Constantine J. Basil, president of Basil Brothers Enterprises, Inc., announces.

Producers Start Consideration of Union Proposals

Answers by studios to proposals of 11 International Alliance of Theatrical Stage Employees' unions were conveyed to them this week, in negotiations at the office of Pat Casey, producers' labor representative, in New York.

The negotiations have been on several weeks. They concern new contracts to replace those which expired January 1. They will probably be concluded next week, Richard Walsh, IATSE president, said Tuesday.

Last week, all union proposals had been submitted except those of the sound men. Basic accord was understood to have been reached between the producers and the projectionists, cameramen, laboratory technicians and makeup artists.

Producers' representatives Monday received contract proposals of the studio American Federation of Musicians local, from James Caesar Petrillo, national AFM president.

Meanwhile, at simultaneous negotiations in the same office between the producers and the American Federation of Labor's Conference of Studio Unions—comprising, mainly, non-IATSE studio locals—the studio unions were said to have won important concessions. Their contracts also expired January 1, and the negotiations are on new ones. The unions are asking for a five per cent wage increase.

In Los Angeles, Monday, John Dales, Jr., secretary of the Screen Actors Guild, testified at an NLRB hearing on the Screen Players Union petition for a bargaining election, that from 1937 on, the SAG collected $350,000 in wage claims for "B" members.

20th-Fox Lists 17 Shorts From April to July

The titles and release dates of 17 short subjects to be released by 20th Century-Fox from April through July, were announced this week by William J. Kupper, general sales manager. This includes four untitled March of Time subjects.

The list follows: "The Frog and the Princess," Terrytoon, April 7; "Fun for All," Sports narrated by Ed Thorgersen, April 14; untitled March of Time, Apjril 21; "Mighty Mouse Meets Jekyll and Hyde Cat," Terrytoon, April 28; "Mailman of Snake River," Movietone Adventure, May 5, "My Boy Johnny," Terrytoon, May 12; untitled March of Time, May 19; "Nymph of the Southland," Sports in Technicolor, May 26; "Wolf! Wolf!" Terrytoon, June 2.

"Lew Lehr Makes the News," Dribble Puss Parade, June 9; "Eliza on the Ice," Terrytoon, June 16; untitled March of Time, June 23; "Gridiron Highlights," Sports, June 30; "The Green Line," Terrytoon, July 7; "Blue Grass Gentleman," Technicolor Sports, July 14; untitled March of Time, July 21; "Carmen's Veranda," Terrytoon, July 28. All Terrytoons listed are in Technicolor.

Promote "Buffalo Bill" on Air

On a hookup arranged by Ted Lloyd, head of 20th Century-Fox's radio department, "Buffalo Bill" was publicized on the "Double or Nothing" program Friday over 217 Mutual stations. The film will open in 143 theatres, beginning April 11. The program will originate atop Lookout Mountain, Denver. Gov. John C. Vivian of Colorado and Benjamin Stapleton, Mayor of Denver, were to appear on the program.

Sunday Pictures Voted

Lexington, Tenn., will have films on Sunday as a result of favorable action in a city election.

SHORT PRODUCT PLAYING BROADWAY

Week of April 3

ASTOR	
Home Maid	MGM
Screwball Squirrel	MGM
Feature: See Here, Private Hargrove	MGM
CAPITOL	
Visiting St. Louis	MGM
Groovie Movie	MGM
America's Hidden Weapon	Vitaphone
Feature: The Heavenly Body	MGM
CRITERION	
Mrs. Lowell Thomas, Fur Farmer	Universal
America's Hidden Weapon	Vitaphone
Feature: The Impostor	Universal
GLOBE	
What's Cookin', Doc?	Vitaphone
America's Hidden Weapon	Vitaphone
Feature: The Fighting SeaBees	Republic
HOLLYWOOD	
I Got Plenty of Mutton	Vitaphone
Chinatown Champs	Vitaphone
America's Hidden Weapon	Vitaphone
Feature: Passage to Marseille	Warner Bros.
MUSIC HALL	
South American Front	20th Cent.-Fox
The Pelican and the Snipe	RKO Radio
Feature: Cover Girl	Columbia
PARAMOUNT	
Swimcapades	Paramount
Popular Science	Paramount
Package for Jasper	Paramount
America's Hidden Weapon	Vitaphone
Feature: Lady in the Dark	Paramount
RIALTO	
Donald's Tire Trouble	RKO Radio
Good Night, Rusty	Paramount
Feature: The Weird Woman	Universal
ROXY	
Champion of Justice	20th Cent.-Fox
Sails Aloft	20th Cent.-Fox
What of Your Child?	Monogram
Feature: Four Jills in a Jeep	20th Cent.-Fox
STRAND	
Over the Wall	Vitaphone
Struggle for Life	Vitaphone
America's Hidden Weapon	Vitaphone
Feature: Shine On, Harvest Moon	Warner Bros.

"The Glass Key" Is Being Reissued in N. Y. Area

Paramount is reissuing Alan Ladd's starring picture, "The Glass Key," in the New York metropolitan area. The picture started on the Loew circuit this past week and will play the entire circuit, following which it will be available to other theatres. Ladd's popularity is strong despite the fact he hasn't been seen on the screen since "China" was released nearly a year ago. That picture increased his fan mail to more than 70,000 pieces a month during the period he served in the Army Air Forces, according to Paramount. His next picture will be "And Now Tomorrow," reuniting him with Loretta Young, his co-star in "China."

Lehman Republic Manager

James R. Grainger, president of Republic Pictures Corporation, has announced the appointment of Sidney Lehman as Pittsburgh branch manager. Mr. Lehman was branch manager of United Artists' Buffalo office for seven years.

Theatres to Get No Freon Gas This Summer

Washington Bureau

Exhibitors generally are not expected to get any relief from the shortage of Freon this summer, but there is a bare possibility that a few of the most seriously affected houses may be given some of the refrigerant if any workable system can be devised for determining which theatres come in that category.

The suggestion that a small amount of the gas, possibly 100,000 pounds a quarter, might be made available for distressed theatres comes on the heels of reports that the Freon situation has eased up somewhat as the result of the completion of a new producing plant.

Until last month, the supply situation was far more serious than generally realized, with the nation's single producing plant providing considerably less than even minimum war requirements, necessitating a steady drain on inventories throughout the country, which were at an unworkable level when the new plant came in.

While the original plant, stepped up 50 per cent over pre-war capacity, is producing 1,900,000 pounds of Freon a month and the new plant will contribute an additional 1,000,000 pounds, no real margin of supply over military minimum demand is foreseen until late this year when a third plant, now building, begins operations which quickly will be stepped up to its rated capacity of 2,000,000 pounds a month.

The production of nearly 3,000,000 pounds monthly expected from the two plants now operating, however, is expected to be adequate for military demand and permit a slow rebuilding of the depleted inventories.

Next year, War Production Board officials concerned with the matter have indicated, it is possible that enough of the gas will be available to permit the recharging of theatre cooling systems, some of which now have gone for two years with the gas they held at the outbreak of the war.

Several Plans for Theatres Have Been Rejected

For some time, it was disclosed, WPB officials have been attempting to work out some method for releasing supplies for a few of the most urgent cases. Several proposals have been offered, all of which had to be rejected on valid grounds.

Among the proposals received were that relief be granted on a geographical basis, but it was pointed out that a theatre on the Canadian border could get as uncomfortably warm as one in New Orleans; that the gas be given to theatres in war centers, raising the point that nearly every city in the country is a war center; and that assistance be given to those houses which are without any gas whatever and in danger of being forced to close, which was met with the argument that there are too many such houses to be cared for.

Efforts to develop a workable method for the distribution of the refrigerant are being made by officials of the recreation section of the office of Civilian Requirements, following a conference between John Eberson, consultant to George W. McMurphey, and R. O. Miller, chief of the Freon unit of the general industrial equipment division, at which Mr. Eberson is understood to have indicated that the OCR agency felt that it was essential that some assistance be given this year to those exhibitors in most need.

The greatest difficulty is that of convincing the facilities bureau of the WPB that it should permit the release of some Freon for cooling purposes. Officials of that bureau, without any artificial assistance, have been more than cool to all proposals calling for the release of war materials for non-essential civilian use.

"WHAT THE PICTURE DID *FOR ME*"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box-office performance of product — providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20, N. Y.

Columbia

CHANCE OF A LIFETIME: Chester Morris, Jeanne Bates—This picture failed to prove the chance of a lifetime for the box office; it has no draw. Played Sunday, March 12.—Harland T. Rankin, Plaza Theatre, Tilbury, Ont., Canada.

SAHARA: Bruce Bennett, Humphrey Bogart—We have done well with some of the war pictures, but the majority flop at this theatre; this one was no exception to the rule. Why so many war pictures? Played Sunday, Monday, March 26, 27.—H. Goldson, Plaza Theatre, Chicago, Ill.

WHAT A WOMAN: Rosalind Russell, Brian Aherne—People want good comedies today and in this show they certainly have one. The picture appealed to just about everyone who saw it and they told me so, too. Play it.—Bruce K. Young, Ritz Theatre, Dyersburg, Tenn. Soldier and civilian patronage.

Metro-Goldwyn-Mayer

ADVENTURES OF TARTU: Robert Donat, Valerie Hobson—Here is a good underground and espionage picture, but it didn't mean a thing at the box office. The few that attended seemed very pleased. Played Tuesday-Thursday, March 14-16.—H. Goldson, Plaza Theatre, Chicago, Ill.

BEST FOOT FORWARD: Lucille Ball, William Gaxton—Here is a musical made to entertain the younger generation, but Lucille Ball is very much out of her element in this weak story. This is about up to the standard of one of Vitaphone's two-reel "Broadway Brevities." The people who like jive music would be well entertained, but these people are away out of the rural districts and in the Army. I would not recommend this feature for adult entertainment. Played Friday, March 17.—A. L. Dove, Bengough Theatre, Bengough, Sask., Canada. Small town and rural patronage.

LASSIE COME HOME: Roddy McDowall, Edmund Gwenn—This picture is just made for small towns and for the box office. Played Monday-Wednesday, March 20-23.—M. Bailey, Strand Theatre, Dryden, Ont., Canada. Small town patronage.

LASSIE COME HOME: Roddy McDowall, Edmund Gwenn—This is a surefire hit for your box office; it received favorable comments from all and the color added to its splendid photography.—H. Goldson, Plaza Theatre, Chicago, Ill.

STAND BY FOR ACTION: Robert Taylor, Charles Laughton—This picture portrayed the excellent morale of our Navy personnel. Many of our audience liked its action scenes and its realism. All in all, it provided wholesome entertainment. Played Saturday, March 18.—Henry L. Campbell, N. J. Reformatory, Rahway, N. J.

Paramount

HOSTAGES: William Bendix, Luise Rainer—Here is another war picture. Do producers ever think that people hear and read about the war and they want relaxation when they pay for it. Played Wednesday, Thursday, March 22, 23.—Harland T. Rankin, Plaza Theatre, Tilbury, Ont., Canada.

HOSTAGES: Luise Rainer, William Bendix, Paul Lukas—We did terrible business on this feature, but it was due more to the theme than to anything else. The acting was very good and the picture was well made. Played Wednesday, Thursday, March 15, 16.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

NO TIME FOR LOVE: Fred MacMurray, Claudette Colbert—My patrons don't go for love. I hope Barney Fox reads this. I understand this most brilliant booker, of Toronto, is an ardent reader and glad of it. Don't book this for small towns. Played Monday, Tuesday, March 13, 14.—Harland T. Rankin, Plaza Theatre, Tilbury, Ont., Canada.

NO TIME FOR LOVE: Claudette Colbert, Fred MacMurray—There is no time for anything but laughs in this feature, and a good crowd was in an uproar from beginning to end. Good acting, and many favorable comments. Played Sunday, Monday, March 19, 20.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

RIDING HIGH: Dorothy Lamour, Dick Powell—Here is a very good picture which should do well anywhere, and especially in small towns. Played Monday-Wednesday, March 6-8.—M. Bailey, Strand Theatre, Dryden, Ont., Canada. Small town patronage.

RKO Radio

ADVENTURES OF A ROOKIE: Wally Brown, Alan Carney—There is not a thing to this but it pleased the cash customers. So we are happy and crave more that do the same. It is fine fare for a small town on Friday-Saturday. Played March 17, 18.—Lee Guthrie, Rogue Theatre, Wheeler, Texas. Rural and small town patronage.

BAMBI: Disney Feature Cartoon—We deferred playing this picture as long as possible, but finally decided to waste the playdate and get it over with. It was one grand flop at the box office. We sure hate to see Walt Disney wasting the money he made on "Snow White" trying to repeat; he should have retired after the Dwarfs. Played Wednesday, Thursday, March 8, 9.—Lee Guthrie, Rogue Theatre, Wheeler, Texas. Rural and small town patronage.

BOMBARDIER: Pat O'Brien, Randolph Scott, Anne Shirley—Pat O'Brien is always a real draw in my town, supported by Randolph Scott and Anne Shirley. For an airplane picture, it's just as good as any ever made. Very bad weather cut the gross way down, but those who came liked it very much. Played Sunday, Monday, March 19, 20.—W. J. Haney, Milan Theatre, Milan, Ind.

FALLEN SPARROW, THE: John Garfield, Maureen O'Hara—We did terrible business on this picture. Although clever, it won't pay your bills. Played Wednesday, Thursday, March 15, 16.—Harland T. Rankin, Plaza Theatre, Tilbury, Ont., Canada.

FISHERMAN'S WHARF: Bobby Breen, Leo Carrillo—Here is an oldie that will get you some money; book it if you are in need of a picture and neither you nor your patrons will be disappointed. Played Tuesday-Thursday, March 21-23.—H. Goldson, Plaza Theatre, Chicago, Ill.

GANGWAY FOR TOMORROW: Margo, Robert Ryan, John Caradine—This picture didn't seem to interest either the children or the adults; we had the poorest Friday and Saturday in months. Played March 24, 25.—H. Goldson, Plaza Theatre, Chicago, Ill.

GHOST SHIP, THE: Richard Dix, Edith Barrett—Here is an action picture which pleased on Pal Night. Played Tuesday, March 14.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

GILDERSLEEVE'S BAD DAY: Harold Peary, Jane Darwell—Not only "Gildersleeve's Bad Day," but a bad day for the Plaza theatre. We wonder if the producer might have gotten hurt in an auto accident and never sufficiently recovered to produce such a picture. Pass it up. Played Sunday, March 19.—Harland T. Rankin, Plaza Theatre, Tilbury, Ont., Canada.

GOVERNMENT GIRL: Olivia de Havilland, Sonny Tufts—Here is a very good comedy which did average business. Played Sunday, Monday, March 12, 13.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

HIGHER AND HIGHER: Michele Morgan, Jack Haley, Frank Sinatra—Any credit due on this picture goes to Miss Morgan and Mr. Haley. Sinatra was present, of course. He is not photogenic and his admirers got the disillusionment of their lives, when he came on in a closeup; they gasped at his cadaverous appearance. That he can't help, I know, but he should never have allowed the close up. Our mature patrons were thumbs down on the picture, they did not go for either him or the feature; there were no favorable comments from them.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

LADY TAKES A CHANCE, A: Jean Arthur, John Wayne—Here is a top allocated picture that should have been way down the price list; it is no bargain, no matter how little you pay for it. Played Sunday, Monday, March 19, 20.—H. Goldson, Plaza Theatre, Chicago, Ill.

NORTH STAR, THE: Ann Baxter, Walter Brennan, Walter Huston—The brutal scenes in this picture left a bad reaction with a lot of the audience; many could not take it and walked out.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

SKY'S THE LIMIT, THE: Fred Astaire, Joan Leslie—No picture could be bad with Joan Leslie playing in it, and with Fred Astaire as a dancing partner they make about the best team on the screen. Plenty of comedy and about everything else to make it a swell show that can be played any day. My patrons raved about it. Played Tuesday, Wednesday, March 21, 22.—W. J. Haney, Milan Theatre, Milan, Ind.

SO THIS IS WASHINGTON: Lum 'n' Abner, Mildred Coles—This picture is far better than anything Lum 'n' Abner ever made, but that is not saying much. I played this picture to nice business, mostly farmers, and they seemed satisfied. Played Sunday, Monday, March 12, 13.—W. J. Haney, Milan Theatre, Milan, Ind.

SO THIS IS WASHINGTON: Lum 'n' Abner, Mildred Coles—This is corn, but it is just the kind of corn that the country folks like. Give us more like this feature and it will help to pay the income tax and mortgage. We received a better gross on this feature than on any of the so-called supers from some of the so-called major companies. Played Sunday, Monday, March 5, 6.—Lee Guthrie, Rogue Theatre, Wheeler, Texas. Rural and small town patronage.

Republic

HANDS ACROSS THE BORDER: Roy Rogers, Ruth Terry—This is a swell picture for any day of the week; it is much better than a lot of Sunday pictures that I have played. I took a nose dive, due to the worst snow and sleet storms in this section in six years. This picture is full of good singing, dancing and comedy, and Republic stepped way out to make it a great Roy Rogers feature. Played Friday, Saturday, March 17, 18.—W. J. Haney, Milan Theatre, Milan, Ind.

IN OLD OKLAHOMA: Martha Scott, John Wayne—This is right down the well known alley with a top production from Republic. Just announce the playdate on this go-getter—it's lusty and crammed with values that make a picture click. Played Friday, Saturday, March 10, 11.—Arnold J. Howland, Elted Theatre, Absarokee, Mont. Rural and small town patronage.

ROOTIN', TOOTIN' RHYTHM: Gene Autry—We are still doing nice business on these reissues on Friday and Saturday. Played March 17, 18.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

SOUTH OF THE BORDER: Gene Autry, Smiley Burnette—Good old Gene Autry, they still like him. Played Friday, Saturday, March 17, 18.—Harland T. Rankin, Plaza Theatre, Tilbury, Ont., Canada.

Twentieth Century-Fox

CLAUDIA: Dorothy McGuire, Robert Young—As a stage play this may have been a grand success, but as a movie it was not so wonderful. Some seemed to like it and others did not; the box office took a tumble, and that is what hurts. It is one of those all-talking pictures with no story and no action at

(*Continued on opposite page*)

(*Continued from opposite page*)

all; it simply makes your ears tired. Played Wednesday, Thursday, March 15, 16.—Lee Guthrie, Rogue Theatre, Wheeler, Texas. Rural and small town patronage.

CLAUDIA: Dorothy McGuire, Robert Young—We did good business, and my patrons liked the picture, which I thought was tops for small town patronage. Played Thursday-Saturday, March 2-4.—M. Bailey, Strand Theatre, Dryden, Ont., Canada. Small town patronage.

GANG'S ALL HERE, THE: Alice Faye, Carmen Miranda—Here is a good picture which was spoiled by a silly ending; it has not quite the draw of other 20th-Fox musicals. These pictures have to have a male star's name in them to get above average business. Played Sunday-Tuesday, March 19-21.—Leroy Strandberg, Roxy Theatre, Hinckley, Minn. Small town and rural patronage.

HAPPY LAND: Don Ameche, Frances Dee, Ann Rutherford—This is one of the finest pictures ever produced. It is a story of America today; of an American family and their son who was killed fighting for our country. This picture appeals to both young and old, and it will build patronage from day to day. You will see men as well as women with wet eyes when they leave the theatre. Performances by all principals are excellent; 20th-Fox should be commended for producing this film. We were proud to exhibit it. Played Tuesday-Thursday, March 21-23.—O. T. McGinley, Ritz Theatre, McGregor, Tex. General patronage.

HEAVEN CAN WAIT: Don Ameche, Gene Tierney—"Heaven Can Wait," but the patrons did too till the next picture played. It failed to register with our illiterates and it didn't do normal business. Played Monday, Tuesday, March 20, 21.—Harland T. Rankin, Plaza Theatre, Tilbury, Ont., Canada.

HEAVEN CAN WAIT: Don Ameche, Gene Tierney—My patrons raved about this swell picture. I advertised the color and the stars, but I should have advertised Ameche and the story. Played Sunday-Tuesday, March 5-7.—Arnold J. Howland, Elted Theatre, Absarokee, Mont. Rural and small town patronage.

LIFEBOAT: Tallulah Bankhead, William Bendix—This is a remarkable picture, to say the least. My patrons came out remarking, "Mr. Gorham, that is a wonderful picture." Played Sunday-Tuesday, March 12-14.—Kenneth M. Gorham, Town Hall Theatre, Middlebury, Vt.

LODGER, THE: Merle Oberon, George Sanders, Laird Cregar—Our Navy boys went for this picture in a big way, but this type of picture appeals only to a certain type. However, it is very well done and has a nice cast. Played Sunday-Tuesday, March 19-21.—Kenneeth M. Gorham, Town Hall Theatre, Middlebury, Vt.

STORMY WEATHER: Bill Robinson, Lena Horne—The stars enact a romance covering the past 25 years, thereby introducing many of that period's outstanding colored entertainers. These include Fats Waller, Duke Ellington and the Nicholas Brothers; the last named is one of the flashiest tap-dance routines seen in a long time. This picture was greatly enjoyed by our men. Played Saturday, March 4.—J. A. Reynolds, N. J. State Prison, Trenton, N. J. Prison patronage.

WINTER TIME: Sonja Henie, Jack Oakie—This is the same old type of picture. Business only fair; a change would help. Played Thursday-Saturday, March 9-11.—M. Bailey, Strand Theatre, Dryden, Ont., Canada. Small town patronage.

United Artists

BORDER PATROL: William Boyd—Here is another good Hopalong Cassidy picture which I double billed with "Always a Bridesmaid." The only way I can ever come out even on these Universal "B" pictures is to double bill them with something like this. Played Friday, Saturday, March 17, 18.—Leroy Strandberg, Roxy Theatre, Hinckley, Minn. Rural and small town patronage.

CRYSTAL BALL, THE: Paulette Goddard, Ray Milland—This is a very engaging and amusing comedy that depicts many funny situations which evolve around a Texas gal. Paulette Goddard corrals her man, Ray Milland. There are very good performances both by the "coraller" and the "corallee." Played Wednesday, March 8.—J. A. Reynolds, N. J. State Prison, Trenton, N. J. Prison patronage.

HI DIDDLE DIDDLE: Martha Scott, Adolphe Menjou—The picture is just about as bad as the title. Played Friday, Saturday, March 10, 11.—H. Goldson, Plaza Theatre, Chicago, Ill.

JOHNNY COME LATELY: James Cagney, Grace George—Here is a fair show, but for some reason a poor draw. I can't understand why; maybe it's the title. Played Sunday-Tuesday, March 12-14.—Leroy Strandberg, Roxy Theatre, Hinckley, Minn. Rural and small town patronage.

JOHNNY COME LATELY: James Cagney, Grace George—This story is a natural, if it had only been pepped up and not taken so long to tell. Jimmy Cagney produced it as his first venture, I understand, but he evidently knows a lot more about acting than producing.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

PRAIRIE CHICKENS: Noah Beery, Jr., Jimmy Rogers—This picture is O. K. and we did a nice business. Played Friday, Saturday, March 24, 25.—Harland T. Rankin, Plaza Theatre, Tilbury, Ont., Canada.

Universal

ALI BABA AND THE 40 THIEVES: Maria Montez, Jon Hall—Here is a beautiful Technicolor picture. The acting is superb and we had a grand attendance with everyone 100 per cent satisfied. Played Sunday-Tuesday, March 5-7.—Kenneth M. Gorham, Town Hall Theatre, Middlebury, Vt.

GUNG HO: Randolph Scott, Grace McDonald—My patrons are getting tired of war pictures, but we had a good crowd and this is a top bracket picture without question; beautifully done. Played Sunday-Tuesday, March 26, 28.—Kenneth M. Gorham, Town Hall Theatre, Middlebury, Vt.

HE'S MY GUY: Joan Davis, Dick Foran—We had so many pleased comments the first time we ran this picture we decided it was worth a gamble returning it so soon. The picture did very well. Played Friday, Saturday, March 17, 18.—H. Goldson, Plaza Theatre, Chicago, Ill.

PHANTOM LADY: Franchot Tone, Ella Raines—Here is a murder picture which failed to draw, but it pleased those who came to see it. Played Wednesday, Thursday, March 15, 16.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

PHANTOM OF THE OPERA: Susanna Foster, Nelson Eddy, Claude Rains—This old picture has come back in a new setting. It is elaborate, and not as gruesome as when Lon Chaney made it. It went over very well with our higher class of patrons, but the lower class just accepted it and that was all.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

Warner Brothers

ACTION IN THE NORTH ATLANTIC: Humphrey Bogart, Raymond Massey—I played this late on my two poor nights and did excellent business; a swell show. My patrons say they don't like war pictures, but they still are my biggest drawing card. Played Wednesday, Thursday, March 15, 16.—Leroy Strandberg, Roxy Theatre, Hinckley, Minn. Rural and small town patronage.

FIND THE BLACKMAILER: Faye Emerson, Jerome Cowan—This feature was substituted on very short notice. I used it as the second half of a double bill and it went over very well. It is fast moving and there is never a dull moment. Played Friday, Saturday, March 17, 18.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

MURDER ON THE WATER FRONT: John Loder, Ruth Ford—I double billed this picture with "South of the Border" to good business. Played Friday, Saturday, March 17, 18.—Harland T. Rankin, Plaza Theatre, Tilbury, Ont., Canada.

OKLAHOMA KID: James Cagney, Humphrey Bogart—Here is one reissue that we appreciated. We did good business and the picture received many favorable comments. We used it as the top half of a double bill. Played Friday, Saturday, March 17, 18.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small town lumber patronage.

OLD ACQUAINTANCE: Bette Davis, Miriam Hopkins—All of Bette Davis' pictures are well received by my patrons, but on the whole they have no appeal for the children. Played Thursday, Feb. 24.—Du Pont Club of Repauno Works, Giggstown, N. J. Manufacturing town patronage.

PRINCESS O'ROURKE: Olivia de Havilland, Robert Cummings—This is a very enjoyable picture and we received many favorable comments on it. We did average business. Played Sunday-Monday, Feb. 27-28.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

Short Features

Columbia

I CAN'T HARDLY WAIT: All Star Comedy—Here is a nice little short; nice fan fare.—Harland T. Rankin, Plaza Theatre, Tilbury, Ont., Canada.

KINGS OF BASKETBALL: World of Sports—This will give you an entertaining look at the training and playing of St. John's College's great basketball team.—J. A. Reynolds, N. J. State Prison, Trenton, N. J.

MAGIC STRENGTH: Phantasies Cartoon—Here is a terrible cartoon—H. Goldson, Plaza Theatre, Chicago, Ill.

MALICE IN SLUMBERLAND: Phantasies Cartoon—People seemed to like it and we thought it very clever, indeed.—Harland T. Rankin, Plaza Theatre, Tilbury, Ont., Canada.

Metro-Goldwyn-Mayer

BABY PUSS: Technicolor Cartoon—This is a very funny cartoon—H. Goldson, Plaza Theatre, Chicago, Ill.

DON'T YOU BELIEVE IT: Passing Parade—This is just a short subject; no entertainment value.—A. L. Dove, Bengough Theatre, Bengough, Sask., Canada.

ODE TO VICTORY: Miniature—This short doesn't mean much in Canada, but I believe it will be satisfactory in the U.S.A.—M. Bailey, Strand Theatre, Dryden, Ont., Canada.

SKY SCIENCE: Pete Smith Specialty—Here is an entertaining reel about the pilots and their planes.—A. L. Dove, Bengough Theatre, Bengough, Sask., Canada.

Paramount

LUCKY COWBOY: Musical Parade—Here is a good two-reel Western in color, with singing, dancing and a good comedy team.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

MARDI GRAS: Musical Parade—This short is way above the usual run-of-the-mill. This is the kind of short I believe the exhibitors want.—M. Bailey, Strand Theatre, Dryden, Ont., Canada.

PACKAGE FOR JASPER: Madcap Model—My patrons don't care for these puppet cartoons; there is not a laugh in this one and that is what they look for.—H. Goldson, Plaza Theatre, Chicago, Ill.

SPEAKING OF ANIMALS AT THE CAGE DOOR CANTEEN—Here is a nice filler which did O.K. with the children.—Harland T. Rankin, Plaza Theatre, Tilbury, Ont., Canada.

RKO Radio

EDUCATION FOR DEATH: Walt Disney Cartoon—This is a propaganda cartoon that seemed to bore all my patrons.—H. Goldson, Plaza Theatre, Chicago, Ill.

FIELD TRIAL CHAMPIONS: Sportscope—Here is a good sports reel.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

FIGARO AND CLEO: Walt Disney Cartoon—Here is a good color cartoon; the cat and the goldfish will please the children.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

HOW TO PLAY GOLF: Walt Disney Cartoon—This is a good color cartoon from Disney. It is suitable for adults.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Twentieth Century-Fox

LEATHERNECKS ON PARADE: Movietone Adventure—Meet the Marines in Technicolor; entertaining.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

PORTUGAL—EUROPE'S CROSSROADS: March of Time—Here is a very informative pictorial study of the history of Portugal and its present status as a neutral country in a war-torn world.—J. A. Reynolds, N. J. State Prison, Trenton, N. J.

Universal

SMOKE RINGS: Musical—Here is a very good musical which was enjoyed by all my patrons.—Harland T. Rankin, Plaza Theatre, Tilbury, Ont., Canada.

Vitaphone

A SHIP IS BORN: Technicolor Special—Here is an excellent short in Technicolor.—Arnold J. Howland, Elted Theatre, Absarokee, Mont.

CALLING ALL GIRLS: Broadway Brevity—Here is a very good musical; Vitaphone knows its stuff alright.—Harland T. Rankin, Plaza Theatre, Tilbury, Ont., Canada.

FREDDIE FISHER AND HIS BAND: Melody Master Band—This is the band that played over Station WLW for years. These fellows play corny music like you have never heard before; there is not a second letup from beginning to end. This is one of the finest shorts I have played at any time. I played this short with "This Is Washington" and received more comments on this than on the feature.—W. J. Haney, Milan Theatre, Milan, Ind.

PICTURE GROSSES

A statistical compilation and comparison of Box-Office Performance in first-run theatres

Figures directly below picture title compare dollar gross with average gross and show relative percentage of all engagements tabulated.

Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending October 31, 1943.

SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.

THE MIRACLE OF MORGAN'S CREEK (Para.)

Final Reports:

Total Gross Tabulated	$957,700
Comparative Average Gross	790,000
Over-all Pereformance	122.2%

BALTIMORE—Stanley, 1st week	118.3%
BALTIMORE—Stanley, 2nd week	103.4%
BOSTON—Metropolitan	126.3%
(DB) The Ghost That Walks Alone (Rep.)	
BUFFALO—Great Lakes	105.3%
CLEVELAND—Loew's State	94.7%
CLEVELAND—Loew's Stillman, MO, 1st week	120.0%
CLEVELAND—Loew's Ohio, MO, 2nd week	140.0%
DENVER—Denham, 1st week	158.6%
DENVER—Denham, 2nd week	105.7%
DENVER—Denham, 3rd week	144.2%
(DB) Timber Queen (Para.)	
DENVER—Denham, 4th week	62.5%
(DB) Timber Queen (Para.)	
INDIANAPOLIS—Indiana	129.2%
KANSAS CITY—Newman, 1st week	152.5%
KANSAS CITY—Newman, 2nd week	110.1%
KANSAS CITY—Newman, 3rd week	93.2%
LOS ANGELES—Paramount Downtown	123.1%
LOS ANGELES—Paramount Hollywood	131.8%
MINNEAPOLIS—State	104.8%
MINNEAPOLSI—Lyric, MO, 1st week	89.3%
MINNEAPOLIS—Lyric, MO, 2nd week	62.5%
NEW HAVEN—Loew's Poli	111.1%
(DB) Minesweeper (Para.)	
NEW HAVEN—Paramount, MO 1st week	80.0%
(DB) Minesweeper (Para.)	
NEW YORK—Paramount, 1st week	157.2%
(SA) Johnny Long's Orch., Hazel Scott, others	
NEW YORK—Paramount, 2nd week	160.3%
(SA) Johnny Long's Orch., Hazel Scott, others	
NEW YORK—Paramount, 3rd week	133.6%
(SA) Johnny Long's Orch., Hazel Scott, others	
NEW YORK—Paramount, 4th week	111.6%
(SA) Johnny Long's Orch., Hazel Scott, others	
NEW YORK—Paramount, 5th week	113.7%
(SA) Johnny Long's Orch., Hazel Scott, others	
OMAHA—Orpheum	92.9%
(DB) Larceny with Music (Univ.)	
PHILADELPHIA—Fox	134.1%
PROVIDENCE—Strand, 1st week	142.8%
PROVIDENCE—Strand, 2nd week	102.8%
SAN FRANCISCO—Paramount, 1st week	125.0%
SAN FRANCISCO—Paramount, 2nd week	94.9%
SEATTLE—Paramount, 1st week	150.4%
SEATTLE—Paramount, 2nd week	115.0%
ST. LOUIS—Fox, 1st week	96.2%
(DB) Timber Queen (Para.)	
ST. LOUIS—Fox, 2nd week	61.5%
(DB) Timber Queen (Para.)	
ST. LOUIS—Shubert, MO 1st week	106.5%
(DB) Women in Bondage (Mono.)	
WASHINGTON—Earle, 1st week	119.2%
(SA) Vaudeville	
WASHINGTON—Earle, 2nd week	98.9%
(SA) Vaudeville	
WASHINGTON—Metropolitan, MO 1st week	111.1%

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A GUY NAMED JOE (MGM)

Final Reports:

Total Gross Tabulated	$1,168,900
Comparative Average Gross	983,800
Over-all Performance	118.8%

BALTIMORE—Century, 1st week	120.6%
BALTIMORE—Century, 2nd week	97.7%
BALTIMORE—Century, 3rd week	69.0%
BOSTON—Loew's Orpheum	87.7%
BOSTON—Loew's State	87.0%
CINCINNATI—RKO Palace	136.0%
CINCINNATI—RKO Shubert, MO 1st week	129.6%
CINCINNATI—Keith's, MO 2nd week	104.1%
CLEVELAND—Loew's State, 1st week	144.7%
CLEVELAND—Loew's State, 2nd week	105.2%
CLEVELAND—Loew's Stillman, MO, 1st week	115.0%
CLEVELAND—Loew's Ohio, MO 2nd week	130.0%
INDIANAPOLIS—Loew's, 1st week	118.3%
INDIANAPOLIS—Loew's, 2nd week	95.6%
INDIANAPOLIS—Loew's, 3rd week	70.0%
KANSAS CITY—Midland, 1st week	146.0%
KANSAS CITY—Midland, 2nd week	89.8%
LOS ANGELES—Carthay Circle	110.7%
LOS ANGELES—Chinese	129.0%
LOS ANGELES—Loew's State	162.5%
LOS ANGELES—Uptown	147.6%
MILWAUKEE—Wisconsin	109.3%
NEW HAVEN—Loew's Poli	146.6%
NEW HAVEN—College, MO 1st week	157.1%
NEW YORK—Capitol, 1st week	137.0%
(SA) Kathryn Grayson, Richard Himber's Orch., others	
NEW YORK—Capitol, 2nd week	130.4%
(SA) Kathryn Grayson, Richard Himber's Orch., others	
NEW YORK—Capitol, 3rd week	128.6%
(SA) Kathryn Grayson, Richard Himber's Orch., others	
NEW YORK—Capitol, 4th week	125.2%
(SA) Kathryn Grayson, Richard Himber's Orch., others	
NEW YORK—Capitol, 5th week	121.7%
(SA) Kathryn Grayson, Richard Himber's Orch., others	
NEW YORK—Capitol, 6th week	118.2%
(SA) Kathryn Grayson, Richard Himber's Orch., others	
NEW YORK—Capitol, 7th week	86.9%
(SA) Kathryn Grayson, Richard Himber's Orch., others	
PHILADELPHIA—Stanley, 1st week	159.6%
PHILADELPHIA—Stanley, 2nd week	126.0%
PHILADELPHIA—Stanley, 3rd week	97.0%
PITTSBURGH—Penn, 1st week	128.2%
PITTSBURGH—Penn, 2nd week	87.1%
PITTSBURGH—Warner, MO 1st week	94.1%
PITTSBURGH—Ritz, MO 2nd week	148.1%
PROVIDENCE—Loew's State, 1st week	141.2%
PROVIDENCE—Loew's State, 2nd week	101.6%
ST. LOUIS—Loew's State, 1st week	142.8%
ST. LOUIS—Loew's State, 2nd week	100.5%
ST. LOUIS—Loew's Orpheum, MO 1st week	133.8%
ST. LOUIS—Orpheum, MO 2nd week	112.6%
WASHINGTON—Loew's Palace, 1st week	126.3%
WASHINGTON—Loew's Palace, 2nd week	105.5%
WASHINGTON—Loew's Palace, 3rd week	70.0%

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THE BRIDGE OF SAN LUIS REY (UA)

Intermediate Reports:

Total Gross Tabulated	$284,800
Comparative Average Gross	310,500
Over-all Performance	91.7%

BALTIMORE—Century	97.7%
BUFFALO—Buffalo	101.7%
(DB) After Midnight With Boston Blackie (Col.)	
CINCINNATI—RKO Capitol	119.0%
INDIANAPOLIS—Loew's	89.5%
(DB) Yanks Ahoy (UA-Roach)	
KANSAS CITY—Midland	81.7%
(DB) Klondike Kate (Col.)	
NEW YORK—Capitol, 1st week	96.0%
(SA) Will Osborne's Orch., Larry Adler, 4 King Sisters	
NEW YORK—Capitol, 2nd week	70.4%
(SA) Will Osborne's Orch., Larry Adler, 4 King Sisters	
PROVIDENCE—Loew's State	81.7%
(DB) The Ghost That Walks Alone (Col.)	
SAN FRANCISCO—United Artists, 1st week	142.7%
(DB) Moonlight in Vermont (Univ.)	
SAN FRANCISCO—United Artists, 2nd week	118.1%
(DB) Moonlight in Vermont (Univ.)	
SAN FRANCISCO—United Artists, 3rd week	98.1%
(DB) Moonlight in Vermont (Univ.)	
SAN FRANCISCO—United Artists, 4th week	89.0%
(DB) Moonlight in Vermont (Univ.)	
SAN FRANCISCO—United Artists, 5th week	77.2%
(DB) Moonlight in Vermont (Univ.)	
ST. LOUIS—Loew's State	89.9%
(DB) Two-Man Submarine (Col.)	
WASHINGTON—Loew's Capitol	102.8%
(SA) Vaudeville	

JANE EYRE (20th-Fox)

Final Reports:

Total Gross Tabulated	$851,600
Comparative Average Gross	812,800
Over-all Performance	104.7%

BALTIMORE—New	150.0%
BOSTON—Keith's Memorial	93.0%
CHICAGO—United Artists, 1st week	143.1%
CHICAGO—United Artists, 2nd week	128.7%
CINCINNATI—RKO Palace	112.2%
CINCINNATI—RKO Shubert, MO 1st week	129.8%
DENVER—Denver	106.5%
(DB) Hi Good-Lookin' (Univ.)	
DENVER—Esquire	100.0%
(DB) Hi Good-Lookin' (Univ.)	
INDIANAPOLIS—Indiana	116.3%
(DB) Hat-Check Honey (Univ.)	
KANSAS CITY—Esquire	83.3%
KANSAS CITY—Uptown	79.8%
LOS ANGELES—Carthay Circle	71.4%
(DB) Men on Her Mind (PRC)	
LOS ANGELES—Chinese	119.3%
(DB) Men on Her Mind (PRC)	
LOS ANGELES—Loew's State	112.0%
(DB) Men on Her Mind (PRC)	
LOS ANGELES—Uptown	95.2%
(DB) Men on Her Mind (PRC)	
MILWAUKEE—Wisconsin	131.9%
(DB) Nine Girls (Col.)	
MINNEAPOLIS—State	88.7%
NEW YORK—Music Hall, 1st week	105.7%
(SA) Radio City Music Hall Stage Presentation	
NEW YORK—Music Hall, 2nd week	98.0%
(SA) Radio City Music Hall Stage Presentation	
NEW YORK—Music Hall, 3rd week	105.7%
(SA) Radio City Music Hall Stage Presentation	
NEW YORK—Music Hall, 4th week	84.6%
(SA) Radio City Music Hall Stage Presentation	
PHILADELPHIA—Boyd, 1st week	152.2%
PHILADELPHIA—Boyd, 2nd week	136.1%
PHILADELPHIA—Boyd, 3rd week	96.6%
PHILADELPHIA—Karlton, MO, 1st week	121.1%
PITTSBURGH—Fulton, 1st week	135.8%
PITTSBURGH—Fulton, 2nd week	72.6%
PROVIDENCE—Majestic	99.1%
(DB) Hat-Check Honey (Univ.)	
PROVIDENCE—Carlton, MO 1st week	105.0%
(DB) Hat-Check Honey (Univ.)	
SEATTLE—Fifth Ave.	115.3%
SEATTLE—Music Hall	100.0%
ST. LOUIS—Ambassador	91.1%
(DB) Sing a Jingle (Univ.)	
WASHINGTON—Loew's Palace, 1st week	105.2%
WASHINGTON—Loew's Palace, 2nd week	94.7%
WASHINGTON—Loew's Columbia, MO 1st week	97.4%

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PHANTOM LADY (Univ.)

First Reports:

Total Gross Tabulated	$118,800
Comparative Average Gross	109,100
Over-all Performance	108.8%

CLEVELAND—RKO Palace	133.8%
(SA) Bill Robinson, Helen Forrest, others	
KANSAS CITY—Esquire	75.7%
KANSAS CTY—Uptown	62.5%
MILWAUKEE—Riverside	93.3%
PHILADELPIA—Earle	112.2%
(SA) Blue Barron's Orch., Mary Beth Hughes, others	
ST. LOUIS—Missouri	136.3%
(DB) Harvest Melody (PRC)	
TORONTO—Uptown, 1st week	110.2%
(DB) Sing a Jingle (Univ.)	
TORONTO—Uptown, 2nd week	89.7%
(DB) Sing a Jingle (Univ.)	

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

CHESTER FRIEDMAN, Editor
GERTRUDE MERRIAM, Associate Editor

Newspaper Contests

Clint Mansfield, advertising manager of the Columbia theatre, Longview, Wash., recently demonstrated that contests, when tied in with local newspaper promotion, are a sure-fire form of exploitation.

Promoting "Higher and Higher", Mansfield thought of a swell controversial angle and sold the idea to the *Longview Daily News* which conducted the contest through its B-U-N-K column, a daily editorial feature.

Keynote of the contest was: "Let's have an argument—why you swoon—or don't—when you hear Sinatra sing". Prizes of passes were offered for every letter that the paper published.

According to Mr. J. M. McLelland, the publisher, the contest clicked so big that it brought in a total of entries in excess of 2½% of the paper's total circulation. Mr. Mansfield, who was one time promotion manager for the *Portland Oregonian*, believes this figure is phenomenal by comparison with his personal experiences with contests of this nature.

Actually, so many replies were received in the first few days that the publisher wanted to discontinue the contest for fear of disappointing the large number of contestants who submitted acceptable letters. Some extra passes as consolation prizes pacified the anguished publisher.

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The Lord Helps Those

Some time ago we commented on the sorry spectacle of theatre supervisors who are too shortsighted to realize the necessity of training and developing the unskilled managers who are being drawn into our business because of the shortage of more experienced men.

Since then we have heard from a number of managers who have found themselves in just such an unfortunate circumstance but who seem to derive a certain pleasure and seize upon the opportunity to feel sorry for themselves.

When we wrote the article, we were prompted by a desire to point out that the liability represented by the inexperience of newcomers could be converted into valuable assets with considerable patience and a little assistance.

We did not intend to create in the minds of the newcomers a feeling of self-pity or resentment against the boss-man. Nor was there any intimation that success and achievement in this business is dependent upon the supervisor's whim.

A majority of the top showmen will probably attribute their present status to their resourcefulness and ingenuity, rather than to assistance from others.

The reporting of the activities of showmen in the pages of the Round Table is an encyclopedia on the lore of promotional advertising and exploitation. There is also to be found a considerable knowledge of the mechanics of theatre operation and maintenance in the Better Theatres section of Motion Picture Herald.

The novice manager can ill afford the time he spends lamenting over the indifference of his supervisor. This is a business of golden opportunity for the person who knows how to help himself when he is on a spot and has the aggressive determination to do so.

△ △ △

Community Spirit

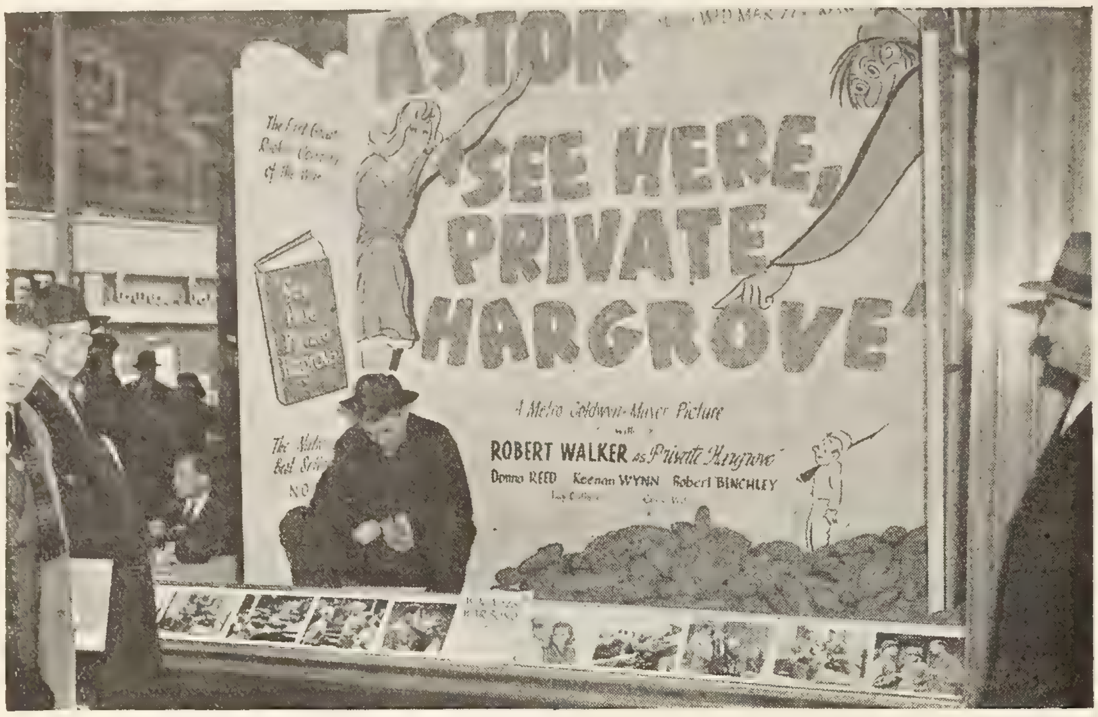
The dinner tendered to Morris Rosenthal, former manager of Loew's Majestic in Bridgeport, last Saturday, on the occasion of his promotion to the Loew-Poli theatre in New Haven, was not so much a testimonial to his ability as a showman but as a personal tribute. The long years of faithful service dedicated to his work, interwoven with a full measure of interest in the community good and welfare, were culminated by this expression of appreciation.

So much has already been said concerning the manager's obligation to participate in the community activities, that further comment seems unnecessary. An incident such as this, however, does serve to remind us that sincere application to the principle not only is important to the success of the theatre but also increases the scope of personal attainments.

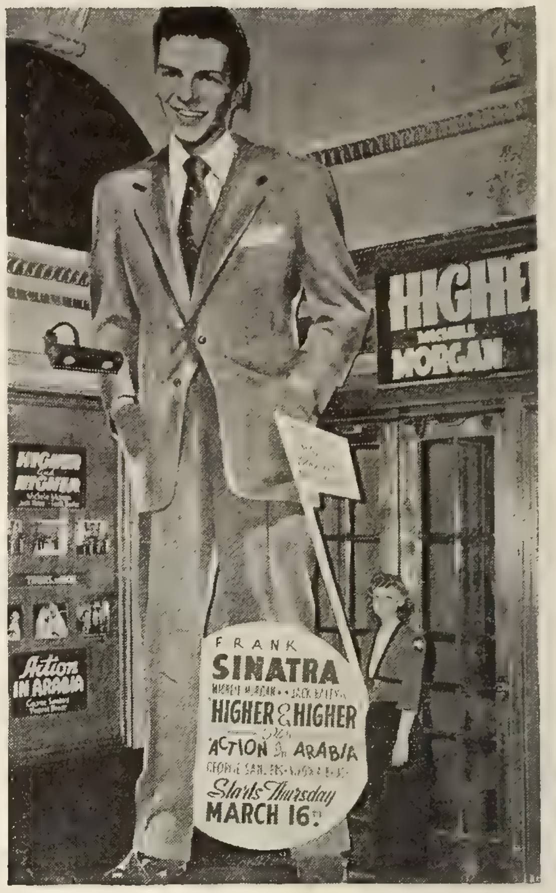
The esteem with which Mr. Rosenthal is regarded by the people of Bridgeport is attested by the fact that the gathering included a cross-section of the city's businessmen, public officials, press representatives and theatre associates and competitors.

Mayor Jasper McLevy of Bridgeport, one of the guest speakers at the function, expressed the sentiment of the townspeople towards Mr. Rosenthal and his wife, stating: "Morris and Molly have chosen to associate themselves with every worthy civic event, adding constantly to their legion of friends. Our loss is New Haven's gain." —CHESTER FRIEDMAN

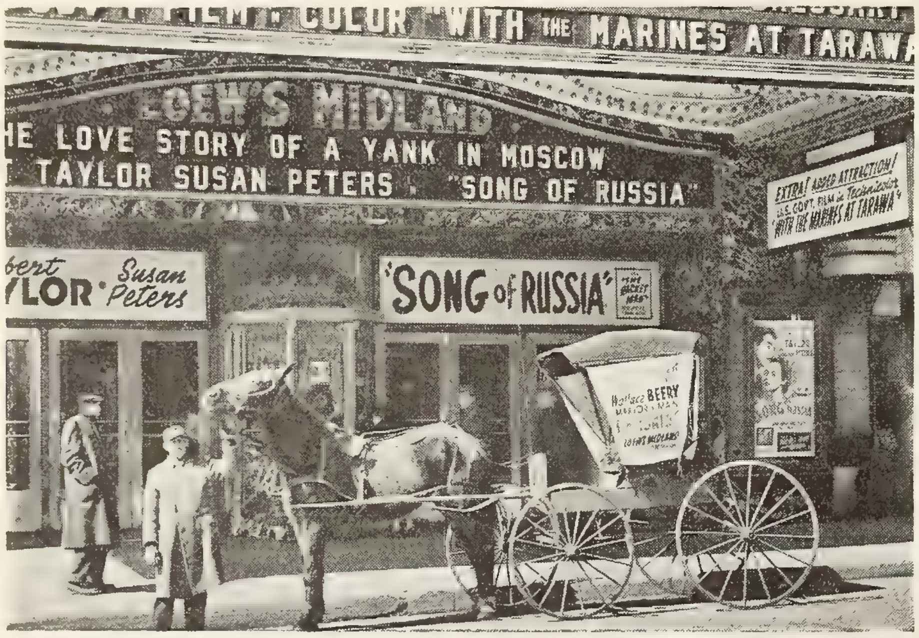
BALLYHOOS AND LOBBIES


ASTOR
"SEE HERE, PRIVATE HARGROVE"
A Metro Goldwyn-Mayer Picture
ROBERT WALKER as Private Hargrove
Donna REED Keenan WYNN Robert BENCHLEY

A War Bond prize was offered to winner of "Guess how many spuds in the window" contest to promote "Private Hargrove" for the New York opening at the Astor. Contest was staged at Toffenetti's in Times Square.

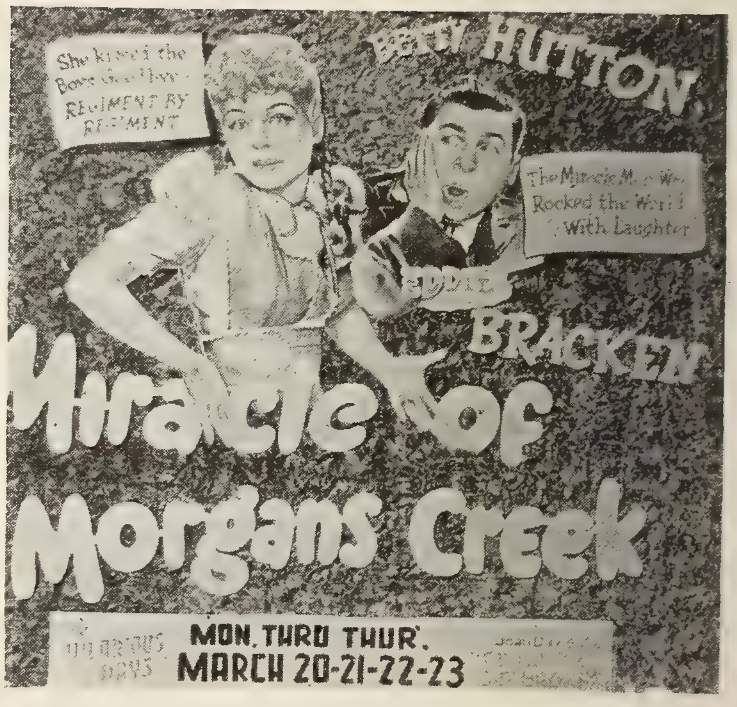

FRANK
SINATRA
HIGHER & HIGHER
ACTION IN ARABIA
Starts Thursday
MARCH 16th
Action IN ARABIA
HIGHER
MORGAN

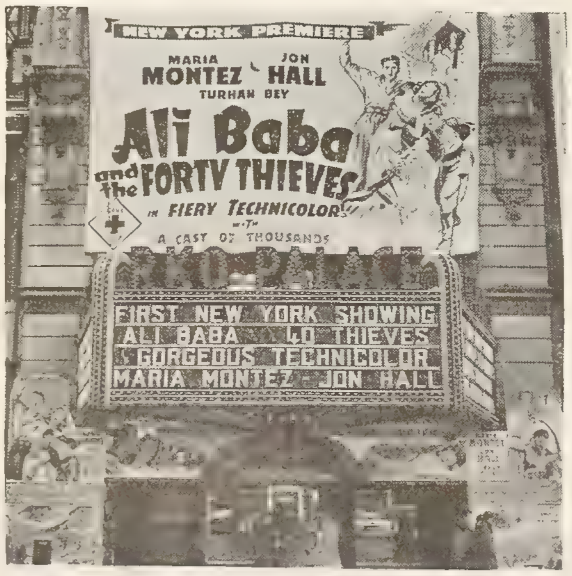
Al Pluchos, manager of Keith's, White Plains, N. Y., had this 18-foot cutout of Sinatra in the lobby, two weeks in advance, for "Higher and Higher".


COLOR WITH THE MARINES AT TARAWA
LOEW'S MIDLAND
THE LOVE STORY OF A YANK IN MOSCOW
TAYLOR SUSAN PETERS "SONG OF RUSSIA"
EXTRA! ADDED ATTRACTION!
WITH THE MARINES AT TARAWA
Susan Peters
"SONG of RUSSIA"
Wallace BEERY

This rig was used by manager Bill Elder to ballyhoo "Rationing" at Loew's Midland, Kansas City.

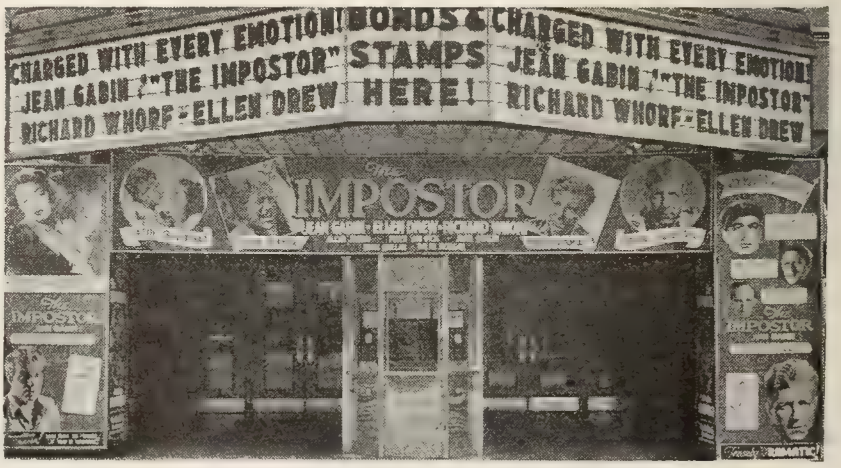
Right, Cliff Loth's lobby display for "The Miracle" was a six-sheet cutout, mounted on crushed plush.


She kissed the Boys Goodbye REGIMENT BY REGIMENT
BETTY HUTTON
The Miracle Man Who Rocked the World With Laughter
EDDIE BRACKEN
Miracle of Morgans Creek
MON. THRU THUR.
MARCH 20-21-22-23


NEW YORK PREMIERE
MARIA MONTEZ
JON HALL
TURHAN BEY
Ali Baba and the FORTY THIEVES
IN FIERY TECHNICOLOR
A CAST OF THOUSANDS
FIRST NEW YORK SHOWING
ALI BABA 40 THIEVES
GORGEOUS TECHNICOLOR
MARIA MONTEZ JON HALL

Left, attractive front and facade banner at the Palace, New York, for "Ali Baba".

Right, Lester Stallman created this front for "Impostor", at the Astor, Reading, Pa., depicting various moods of Jean Gabin.


CHARGED WITH EVERY EMOTION!
JEAN GABIN "THE IMPOSTOR"
RICHARD WHORF ELLEN DREW
BONDS & STAMPS HERE!
CHARGED WITH EVERY EMOTION!
JEAN GABIN "THE IMPOSTOR"
RICHARD WHORF ELLEN DREW
IMPOSTOR

The Selling Approach

ON NEW PRODUCT

[The material below reflects press books now in preparation and represents the point of view of the distributors' exploiteers about the selling points and special merit of these pictures.]

COVER GIRL (Columbia): Beautiful girls, music, dancing, and technicolor form the basis of your campaign. Display ads carry a world of punch, and accessories lend themselves admirably to cutouts and displays of every type. Try to promote a Cover Girl Fashion Revue with a local merchant or department store. Go after co-op ads on this angle and enlist newspaper cooperation to publicize the Revue which can be presented to a select list of guests at a popular hotel and on the theatre stage. Theatres playing this attraction may participate in the national search for the "Cinderella Cover Girl of 1944", with local winner nominated to appear in the finals. Offer Bond prizes and promote clothes and accessories for the local winner. If properly handled, this promotion can secure for you full cooperation from your news and fashion editors, resulting in extra publicity. Distributor lists many national tieups which can be capitalized locally, such as W. T. Grant, Crown Cola, and many others. Use an attractive young lady as a song plugger in the lobby, playing hit numbers from the picture, as an advance ballyhoo. For outside ballyhoo, you can use a wandering minstrel trio or a band wagon bally. Go after the music stores for displays, and juke boxes and orchestras to plug the music. Lobby displays can also be enhanced with title covers obtained gratis from Crawford Music Co., 1270 Sixth Avenue, New York 20. Numbers heard in the film include: "Long Ago", "Sure Thing", "Make Way For Tomorrow", "Put Me To The Test" and the title song.

SHINE ON, HARVEST MOON (Warner Bros.): This should not be difficult to sell with a catchy title, strong cast and a musical background with many of the old time song hits. Stage a talent contest featuring old time numbers, and invite soloists, duets and quartettes to enter. This idea may also be used on the radio with a local sponsor or tied in with local dance orchestras, with free guest tickets offered to winners. A contest on stage or radio is also suggested along quiz lines, with prizes offered to old timers who can properly identify the old time song titles. Cash in on the music shop tieups; numbers heard in the picture are: "I Go For You", "Time Waits For No One", "So Dumb But Beautiful" and the title song. Title sheets may be obtained from Music Publishers Holding Corp., 1270 Sixth Avenue, New York 20. Try to locate a former vaudeville headliner in your community and arrange a human interest story with the local editor. The contest editor may go for a contest based on some idea connected with old time vaudeville personalities. Royal Crown Cola dealers and distributors will tieup with the Ann Sheridan stills and posters. A seal appears in the picture and, if one is available locally, you can provide a neat lobby display tied in with a comedy catchline. Lithos feature Miss Sheridan in attractive color art, excellent for lobby displays.

Dickler Holds Pooch Parade for "Lassie"

Through a tieup effected by Sid Dickler at the Belmar, in Pittsburgh, and one of the neighborhood newspapers a pooch parade and contest was held with promoted prizes going to kids whose dogs were winners in the contest. 250 samples of Friskies were distributed to kids at the dog show, each box carrying picture and theatre imprint. Heralds announcing the contest were distributed door-to-door; cashiers called attention to the show and displays were landed on book counters of stores about town. Numerous window displays were promoted and cooperation of school teachers was enlisted.

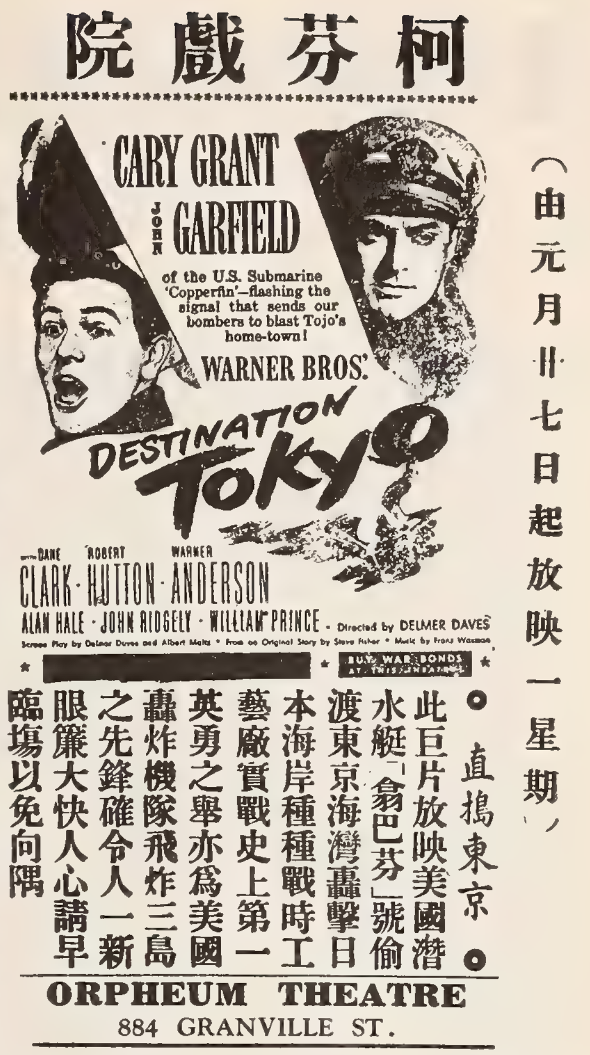
Stearn Stresses Music Angle On "Riding High" Date

Harry D. Stearn for the run on "Riding High" at Schine's Manring, in Middlesboro, Ky., ordered music sheet covers from Paramount and then used them in advance by stringing them across the back of the theatre and over the exit doors and in the lobby. Stearn also used store windows and counter displays and stencilled the picture title on the sidewalk under the marquee. 3000 heralds were distributed at no cost, since the back page, which was sold to a cooperating merchant paid for the entire printing and distribution.

For his lobby, Harry made up a large 10-foot board for stills and insert cards, newspaper coverage was had and the technicolor angle was stressed in all advertising.

Teaser Stunt Helps Sell "Kingdom for a Cook"

Andrew Nichols at the Windsor theatre, in Chicago, in advance of "My Kingdom for a Cook," planted four one-sheets in his lobby with teaser copy. Each sheet offered jobs to people to fill various jobs, such as $100 week for a cook, dates and theatre tickets supplied for a maid, etc. etc. All copy was tied to the picture, using the catchlines "Think that's bad? Wait till you see" etc. Andrew also used a man dressed in cook's attire with chef's hat to cover the downtown area with appropriate copy on sandwich board.



柯芬戲院

（由元月廿七日起放映一星期）

CARY GRANT
JOHN GARFIELD
of the U.S. Submarine 'Copperfin'—flashing the signal that sends our bombers to blast Tojo's home-town!
WARNER BROS.'
DESTINATION TOKYO
with DANE CLARK · ROBERT HUTTON · WARNER ANDERSON
ALAN HALE · JOHN RIDGELY · WILLIAM PRINCE · Directed by DELMER DAVES
Screen Play by Delmer Daves and Albert Maltz • From an Original Story by Steve Fisher • Music by Franz Waxman
BUY WAR BONDS AT THIS THEATRE

◎直搗東京◎
此巨片放映美國潛水艇「翕巴芬」號偷渡東京海灣轟擊日本海岸種種戰時工藝廠實戰史上第一英勇之舉亦爲美國轟炸機隊飛炸三島之先鋒確令人一新眼簾大快人心請早臨塲以免向隅

ORPHEUM THEATRE
884 GRANVILLE ST.

This effective herald was distributed in Vancouver's Chinatown by Ivan Ackery to sell "Destination Tokyo" at the Orpheum theatre.

Bunchez Holds Bond Premiere For "Song of Russia"

A Bond premiere was arranged for "Song of Russia" at Loew's Century, in Baltimore, with Gertrude Bunchez calling it "Russian Night" and stationing six Russian-American girls and boys in the lobby to buy extra Bonds. Spot announcements were had on WCAO, in addition to a 15-minute program consisting of Hollywood gossip.

Announcements on the attraction and all-night show were sent out to all war plants and loud speakers at the plants were used several times daily to reach all shifts. Special cards were used in leading hotels and apartment houses and art and stories were planted in the dailies.

For "Cry Havoc," Miss Bunchez called all hospitals in the city to find out what they needed most in connection with Nurses Aid and volunteer aid of all kinds. She next contacted the *Baltimore News Post* and got them to run a story with the information gleaned from the hospitals, tying it directly to the picture. This resulted in a one-column story.

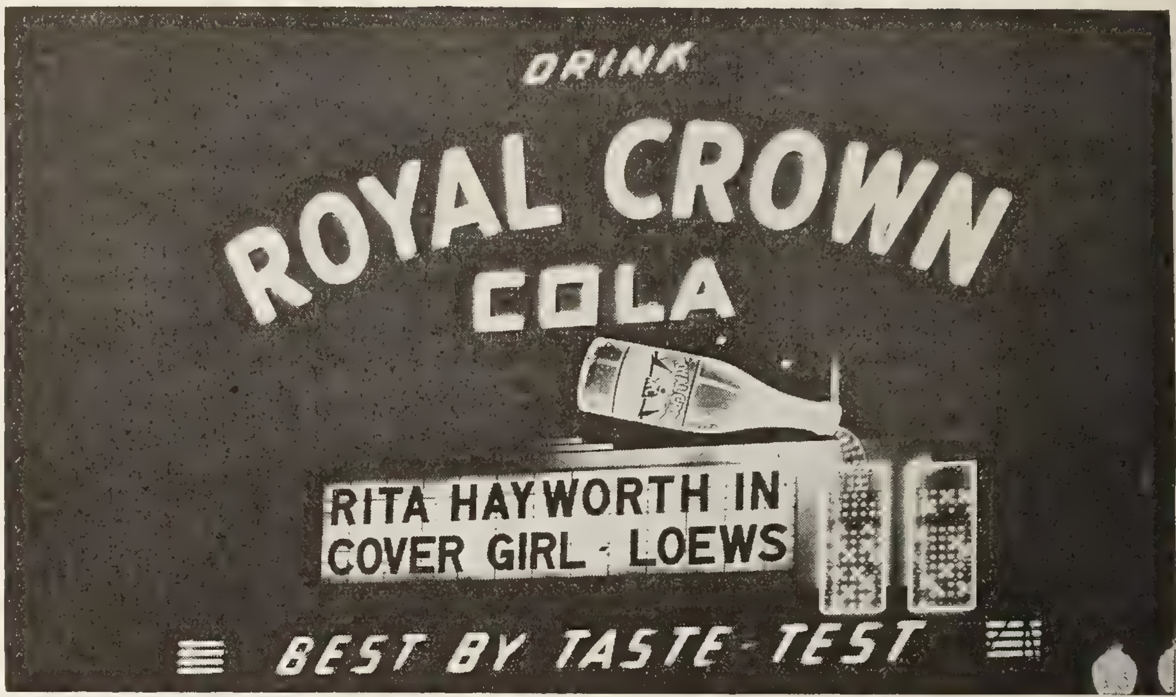
Stories and art were also landed in the dailies, radio coverage abundant and special transom banners were hung over exit doors ahead of the opening.

Schools Tied to "Russia"

For "Song of Russia" at the Yucca theatre, in Midland, Tex., Elmer Adams contacted schools with music clubs and city civic music clubs to help put over the date. Advance lobby boards were used, extra spots used on the radio and one and three-sheets were used for outdoor advertising.

Exploiting the New Films

How the recent pictures are being sold at the first run and pre-release date showings



Boyd Sparrow's tieup with Royal Crown Cola, in Indianapolis, got this swell illuminated plug for "Cover Girl" during its current run at Loew's theatre, there.

COVER GIRL

Boyd Sparrow, manager of Loew's theatre, in Indianapolis, landed an unusual and valuable promotion in connection with the engagement of "Cover Girl."

The Royal Crown Cola company in that city maintains a huge neon-electric sign on the main downtown artery of the city with a changeable transparent sign in the center. Sparrow obtained permission to advertise the picture and theatre name—the first time this sign has ever been used for this purpose.

Sparrow also promoted the use of five windows for display purposes from the H. P. Wassons Co., two window locations in the city bus terminal, a card in the lobby of the Clayton Hotel and posted signs on 100 city refuse cans with tie-in copy on the Red Cross Drive. He also spotted cards with still photos in three local music shops, Kresge's, Woolworth's and the W. T. Grant's.

Thirty insert cards were additionally placed in choice window locations and 350 juke boxes throughout the city were placarded with 8 by 10 posters.

Wassons gave the theatre and picture spot announcements on its specially sponsored Cover Girl Fashion Week radio broadcasts. This department store also bought extra newspaper space and plugged the attraction in its regular ads.

Longo Gets an Assist For Boston Campaign

Joseph P. Longo, advertising and publicity director for Loew's in Boston, was assisted in an ambitious campaign which heralded the picture's opening in that city, by Charles E. Kurtzman, division manager for the circuit, Harry Greenman, manager of the Orpheum and George Kraska, manager of the State theatre. The picture opened simultaneously at both houses.

One of the R. H. White window displays promoted by Joseph Longo for the Boston premiere of "Cover Girl" at the State and Orpheum theatres.

An extensive ad campaign broke three days in advance building up tremendous interest in the picture. Radio spot announcements over four national networks did a thorough job of reaching into homes in the area to build up advance interest.

The R. H. White tied in devoting seven full windows to the attraction featuring stills, huge cutout letters of the title in various colors, and credit cards. The store also featured a "Cover Girl Fashion Show" which was staged in the store to capacity audiences and which was punctuated by amplified comment over a public address system. White's also gave the picture prominent mention in their regular display ads.

The local Elsie Parker Beauty Salon ran two co-op ads featuring Rita Hayworth and plugging the attraction. The R. H. White Beauty Salon additionally sponsored a co-op ad in the Sunday papers.

Extensive Publicity Breaks For "Cover Girl" Contest

Feature stories and art layouts were used by all daily newspapers and extra space was devoted to publicizing the contest to find Boston's "Cover Girl." Two prizes were offered to winners of this contest, $100 and $50 respectively, in addition to a week's engagement at the Latin Quarter and Mayfair. 15,000 throwaway heralds which also served as application blanks for contestants were distributed in homes and department stores.

Radio promotions as well a large number of window tieups highlighted the campaign in Nashville, Tenn., where the picture opened at Loew's Vendome theatre.

Manager Tom Delbridge obtained gratis announcements on the Harvey Department Store broadcasts three days in advance plugging the Fashions and Cover Girl Contest.

An old-song contest was used in a tieup arrangement with Station WLAC whereby listeners who identified the names of song numbers played, were awarded guest tickets to the theatre. This station also plugged the contest on its "man on the street" program during which questions pertinent to the picture were asked. WSM's fashion commentator plugged the fashion creations seen in the picture and gave theatre credits. Additional breaks were obtained over WSIX.

Nashville Campaign Gets Under Way Well in Advance

Delbridge took an early start to publicize the attraction beginning four weeks in advance with special blowups and displays in the theatre lobby. 24-sheets, six-sheets and inserts were spotted in prominent locations and downtown stores; 7,000 employees of the Vultee Aircraft plant heard special talks on the "Cover Girl Contest" during the noonday lunch periods; seven leading hotels displayed one-sheet posters and a 30-foot banner was stretched across the viaduct on the main artery in the downtown section.

Learning that Gene Kelly was to make a personal appearance at nearby Thayer General Hospital, Delbridge induced the star to have dinner with the WACs stationed in the city landing stories and art in the *Tennessean* and *Banner* with a plug for the picture and theatre playdates.

The campaign was punctuated with numerous tieups for co-op display ads and window displays in leading department stores, florists, five-and-dime stores, furriers and music shops.

JAMES J. KING WINS FIRST QUARTER QUIGLEY AWARD

Quigley Awards Judges Vote Scrolls of Honor to Seven Runners-up

James J. King, publicity director for the RKO Theatres, in Boston, takes down top honors in the First Quarter of the 1944 Quigley Awards Competition. Round Tablers will doubtless recall that King was an active participant in last year's Awards and, like a true showman, is in there pitching again this year with his eye toward a Grand Award.

The following contestants for the Quigley Awards were voted Scrolls of Honor by the Judges for the excellence of their promotions in the First Quarter:

Gertrude Bunchez, Loew's Century, Baltimore, Md.

Sid J. Dickler, Warners' Belmar, Pittsburgh, Pa.

Frank LaBar, Imperial theatre, Asheville, N. C.

Louis E. Mayer, RKO Palace, Cleveland, Ohio.

George Peters, Loew's theatre, Richmond, Va.

Joseph Samartano, Loew's Poli Palace, Meriden, Conn.

Charles B. Taylor, Shea Theatres, Buffalo, N. Y.

The material of these seven runners-up, together with that of James King, will be among those considered for the Grand Awards competition. All of their material submitted for the balance of this year will be entered for the Grand Awards and considered at that time.

Consistency of effort, as in the past, is essential for consideration in the Quarterly competition. The showman who stages one or two spectacular promotions in a fortnight is not entitled to the same consideration that the consistent and continuous performer will receive. The man who sells every show, who goes after the little pictures as well as the big ones, is the one who will receive top honors in the competition.

The Awards Competitions are open to all managers and publicity men who are directly associated with theatre advertising and promotional work. Due consideration is given to individual efforts in proportion to size and run of the theatre, population and drawing potentialities and the measure of newspaper cooperation which is available.

Judges for the First Quarter were: Maury Ashmann, Long Island Zone Manager, Interboro Circuit; James R. Brennan, RKO Theatres Eastern Zone Manager, and Charles Reed Jones, Director of Advertising, Republic Pictures.

By Staff Photographer

Charles Reed Jones, Director of Advertising, Republic Pictures; Maury Ashmann, Long Island Zone Manager, Interboro Circuit, and James R. Brennan, RKO Theatres Eastern Zone Manager, study the campaigns submitted for consideration in the First Quarter of the Quigley Awards.

King Arranges for Ellington To Talk at Local Universities

For the engagement of Duke Ellington at the RKO Boston theatre, in Boston, Red King landed advance readers in all city and suburban newspapers. 150 two-sheets were planted in subway and elevated stations, window displays with full credit cards in Gilchrist Co., Boston Music Co., Mosher Music Store, Rosen Talking Machine Co. and Krey's Music Store. A special interview was had over WNAC, advance and current announcements on two radio stations and trailers used one week in advance of engagement.

One of the highlights of the campaign was the lecture given by Ellington at Harvard University and Boston University with advance press and radio coverage.

Whitlock Lands Contest on "What Is a Perichole?"

A number of novelties were placed in various spots throughout the city's business section by Brock Whitlock, manager of Loew's Colonial theatre, Reading, Pa., to plug "The Bridge of San Luis Rey." Twin cards were displayed in five-and-ten store lunch sections advertising "bridge sundaes" and "The Bridge of San Luis Rey." Quiz cards were placed in various store windows, "What Is a Perichole?", referring to a character in the film story. In addition, book tie-ups were made with the local library and the public schools.

Writing Contest Aids 'Jane Eyre'

"Did 'Jane Eyre' make the right decision in her romance with Edward Rochester?" That was the question asked by manager Lou Cohen via a letter-writing contest which also reaped good publicity for his Loew's Poli theatre, Hartford, Conn. The contest was planted in the *Hartford Times* and two War bonds of $25 each were awarded for the two best letters of 200 words or less giving the author's opinion as to whether or not Jane Eyre did the sensible thing in her final reconciliation.

Cohen also arranged for a fashion display of gowns modeled by Joan Fontaine in the film in a leading downtown Hartford department store and also arranged for tie-ups with all the leading book stores in the downtown area. "Jane Eyre" was well-received in Hartford.

Radio Plugs Corvette

As part of his campaign on "Corvette" at the Regent theatre, in Sudbury, Ontario, John Kurk promoted four complete window displays and had the local Sea Cadet organizations parade to the theatre en masse opening night. In addition, radio spots featured the sound of depth charges exploding as an introduction. Special newspaper ads were used for the date and a false front was constructed for the run.

Showmen Abroad Exploit Under Difficulties

Despite heavy restrictions on advertising as a result of curtailed facilities, showmen, abroad, have not slackened their efforts for promoting pictures.

An example of how determined some of the theatremen are is illustrated by the fine job recently done to publicize "China" at the Prince Edward theatre, in Sydney, Australia.

Mel Lawton, managing director of the theatre and Hermann Flynn of Paramount's field exploitation staff teamed up to execute the campaign which garnered art and story breaks in every daily, weekly and monthly publication originating in that city.

Thirty 24-sheets were posted at important road and rail arteries leading into the city. Trams (street cars) had stickers on the glass partitions enabling all passengers to read the message plugging the picture, theatre and playdates. Special placards were posted near the entrance doors of all trams.

Diplomatic Corps Attends Special Screening

A screening was held for the benefit of China Relief which was attended by officials of the Diplomatic Corps. Special reference to this was made in the *Chinese Times.*

Photos of the star, Alan Ladd, with theatre imprint on the reverse side were distributed to patrons in advance of the playdate. A teaser campaign followed by regular spot announcements plugged the attraction for two weeks in advance of the opening over stations 2KY and 2UE, the two most prominent commercial stations.

The fan magazine, *Photoplayer,* devoted special art to the picture and since the publication is sold in almost every theatre in Sydney, this contributed in large measure to its effectiveness.

The picture had a successful run at the Prince Edward, holding over for a fourth week.

Black Swan Gets Brilliant Campaign in South Africa

D. Cyril Stein, publicity director for 20th Century-Fox, in South Africa, capitalized with an unusual campaign to exploit the engagement of "The Black Swan," at the 20th Century theatre, in Johannesburg.

The theme of the campaign centered around a "treasure chest" tieup with the Red Cross which was staged in the theatre lobby. The Red Cross furnished the chest with the public invited to make contributions to the fun by tossing in pieces of silver.

A large cutout of Tyrone Power in pirate costume formed the background of the display and Red Cross nurses in uniform were in attendance at all performances. The device was given unprecedented publicity by the local papers.

The stunt was further publicized by having it broadcast over the public address system at a great military commando exhibit in the city a few days before the picture opened.

The theatre front devised by Stein, featured attention getting trinkets and the entire lobby and staircase were appropriately decorated, in advance. Commercial tieups included bookshops, libraries and department stores.

Embassy Publication Plugs "Crash Dive" in Argentina

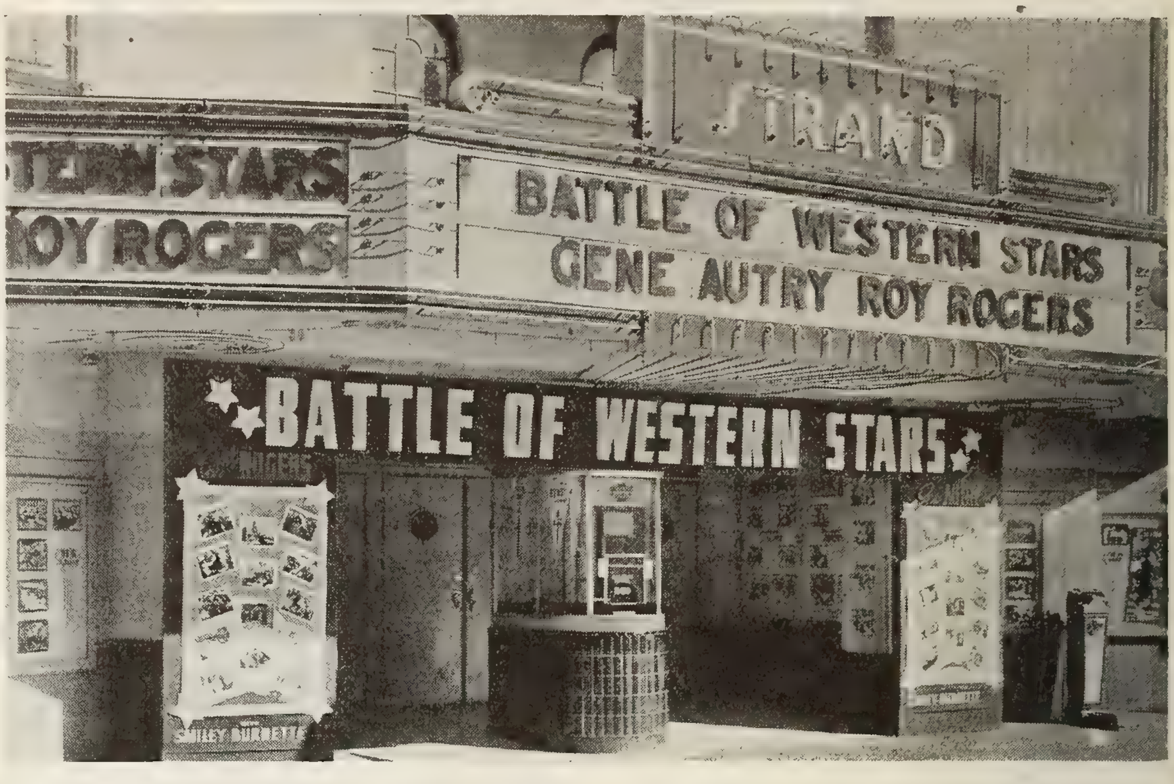
In Buenos Aires, Argentina, "Crash Dive" was released at the Gran Rex theatre with a smart pre-selling campaign which got the picture an excellent advance build-up.

A tie-up with a British Embassy publication gave the picture six pages of publicity illustrated with 24 photos from "Crash Dive." Two hundred-fifty thousand of these booklets were distributed in Argentina and neighboring territories. Other important angles centered around several window displays on the leading shopping streets and radio broadcasts over radios Belgrano, Argentina and Splendid. Highlight of the publicity was a special premiere for high officials of the Argentine Navy which received good photo and feature coverage in the press.

"My Friend Flicka" received a hand-tailored pre-selling campaign for its release at the Alameda Theatre, Mexico City. Over the radio, the picture received an impressive number of plugs over Stations XEW, EXEQ and XEOY RADIO MIL.

The picture was publicized through a special stunt whereby the Hipodromo de las Americas (the Racetrack) distributed special announcement cards. These cards were also placed in all cars packed at the track and all over town. The picture was screened for the National Charros Association of Mexico, with photos and comments from the membership, receiving good local press coverage.

Eaglin's Battle of Western Stars Promotes Box Office Gross



Don Eaglin, manager of the Strand theatre in Phoenix, Ariz., inaugurated a weekly "Battle of the Western Stars" to stimulate extra patronage, which is proving very effective.

Eaglin put on a campaign to inform his patrons of the contest, using the usual theatre channels, and devoting extra newspaper space to start off with.

A ballot was printed and distributed to patrons who were urged to vote for their favorite candidate. The promotion will be extended over a six-week period. For the first contest, Eaglin and his staff artist, W. W. Kloster, prepared a special front, using plenty of stills.

Gilman Utilizes Tieups To Sell "Jack London"

Several effective tieups were put over by Sam Gilman, of Loew's Regent, Pittsburgh, for the opening of "Jack London."

Through the co-operation of the distributors of Royal Crown Cola, 500 special 12x18 display cards featuring Michael O'Shea and Susan Hayward, were posted in all restaurants, bars, drug stores and night spots. Delivery trucks carried banners plugging the opening. Adams Hat tie-up accounted for displays. The Harrisburg News Company displayed banners on their trucks plugging the picture and bulletin board announcements were posted in six defense plants.

A tie-up with the Pomeroy Department Store resulted in valuable window display space and a lucky number drawing contest was arranged by the store with the winners receiving guest tickets. Local school libraries carried displays featuring all Jack London books with full credit to the Loew opening.

Kearney's Limerick Contest

Ed J. Kearney at the Paramount, in Syracuse, N. Y., for his date on "Crazy House" arranged a limerick contest on which cash prizes were awarded. The two-column cut calling attention to the stunt carried thumbnails of the principals in the film. In addition, Ed constructed a special false front for the engagement and distributed window cards in selected spots.

SHOWMEN PERSONALS

IN NEW POSTS: Leland Airs, Majestic, Joliet, Ill. Bea Reisner, Palace, Waterloo, Ia. Walter Tucker, Regal, Detroit, Mich. Bob Salters, Regent, Detroit, Mich.

IN SERVICE: Hamilton Auten, RKO Stacy, Trenton, N. J. John Mirenberg, Warners' Liberty-Tacony, Philadelphia. J. L. Etherirdge, Luxe, East Peoria, Ill.

HAPPY BIRTHDAY: Herberg Ram, Robert Corbin, H. E. Harrington, Walter Goldstein, William Brieman, Roland K. Vanderburg, Fred G. Doney, Doty H. Elmore, Leo Barron, Howard Sexton, Clifford L. Knoll, Warren L. Faust, William J. Mahon, Arden R. Strang, Phil Godel, Marion B. Stout, L. B. Fuqua, Jerome Leige, Howard Schuster, Richard M. Phillips, Pearce Parkhurst, Kenneth M. Lund, Joe Kennon, Pierce C. O'Donnell, Walter D. Stevens, Kenneth B. Parker, Joseph Bronson, Harry L. Levine, Willis Parady, Tom F. McDonald, Mrs. D. B. White, George C. Lewis, Leonard Camarata, Jack Rubin, Walter League, Juanita K. Heaton, M. L. Silverman, Ned Gerber, Charles W. Felter, Vincent Gulli, R. F. Hotz, John A. Schwalm, Jack M. Scherzer, Anthony Staffa.

Pidgeon Double Visits Editors for "Curie"

To help exploit "Madame Curie" at Loew's Palace, in Washington, D. C., Jessie Pulcipher arranged for a young man with a Pidgeon beard to call personally on drama editors, which netted plenty of advance breaks. A screening, which followed a luncheon for Dame May Whitty, also brought newspaper stories and art. Special window displays were had, 5,000 bookmarks were distributed and still displays were had in the public libraries.

For "Jane Eyre," Miss Pulcipher stressed the angle that the production was from one of the classics and proceeded to sell it that way in ads, etc. Trolley dash cards were used four days ahead, special fashion stories were landed and spot announcements on the radio.

LaBar Ties "Tender Comrade" To WAC Recruiting

As part of his date on "Tender Comrade" at the Imperial, Asheville, N. C., Frank LaBar, Jr., tied in with the local WAC recruiting and set up a booth in his lobby during the five-day run of the picture. A few days before the opening, the WAC distributed combination heralds playing up the idea of "Be a Tender Comrade" and join the WACs. The first advance ads were started three days in advance, spot announcements used ahead and during run and the lobby was dressed appropriately.

For "Standing Room Only," Frank tried something different in newspaper ads by using page two (not the theatre page) for a one-column scene mat with sales copy three days ahead of his opening. Announcements were had over Station WWNC, six and 24-sheets were posted about town and the lobby frames were filled with material made up by the theatre's art department.

Cinderella "Cover Girl" Selected in Hartford

George Landers, E. M. Loew's theater, in Hartford, Conn., accompanied by Columbia Pictures publicist George Ettinger, Bill Ely of the *Hartford Times*, Jane Connors of WTHT, a local artist, and a representative of Loring Studios in Hartford awarded the crown of "Hartford's Cinderella Cover Girl" to a local defense plant worker as a climax to a publicity stunt. More than 350 photographs were submitted by contestants and from these 25 finalists were invited to appear in person before the judges. The local winner was awarded a $50 War Bond from the theatre, a spring outfit from Sage Allen's, a portrait from Loring Studio, and an opportunity to participate in the national "Cover Girl" contest. Throughout the contest period excellent publicity breaks were accorded the theatre by the *Hartford Times* with plentiful copy and art work.

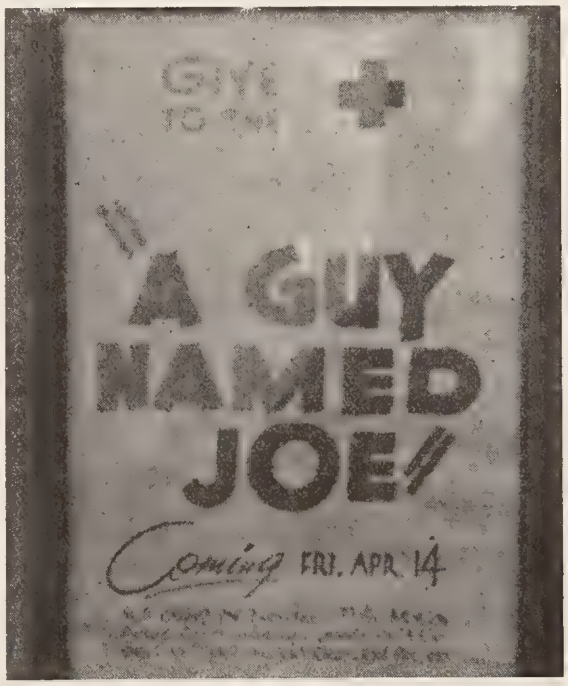
In addition to the contest, Landers also landed two full window fashion displays in a leading downtown department store with appropriate theatre copy and picture credits.

Ludacer Sells "Thousands"

Abe Ludacer at Loew's Park, in Cleveland, in advance of "Thousands Cheer" tied up local five and tens on a sundae which was named for the picture, streamers were planted in spots at the fountain. Music windows were obtained and "C" cards were distributed to all parking lots and parked cars. All restaurants in the vicinity used imprinted paper napkins.

Dillenbeck's Teaser Slant

On "You Were Never Lovelier," D. M. Dillenbeck at the Rialto, in Bushnell, Ill., mailed out government postcards personally addressed to women in the town. Copy on the correspondence side of the card simply read: "You Were Never Lovelier."



Sid Dickler, manager of the Belmar theatre, Pittsburgh, tied in current Red Cross Drive with a coming attraction in this clever 40 by 60 display which he used as a sidewalk easel.

By Staff Photographer

Pvt. Jack Hamilton, assigned to Special Service by the Army, is acting in the capacity of entertainment director. He is pictured at the Round Table office during a recent visit. Jack was formerly located, as manager, at the Bibb theatre, Macon, Ga.

Kleper's Coloring Contest Aids "Tarzan's Mystery"

To help exploit his engagement of "Tarzan's Desert Mystery" at the Loew Poli Bijou theatre, in New Haven, Sid Kleper planted a coloring contest in one of the dailies offering guest tickets to winners.

For "None Shall Escape," Sid contacted station WELI and two 15-minute special programs resulted. A mock trial with local judges and members of all faiths participating was also had and a round table discussion using the proclamation as a basis was read by State Senator S. H. Malkan. Special art layouts and feature stories were secured three days prior to the opening; a special screening held for radio, press and civic leaders, and for a street ballyhoo Sid used a platform wagon on which a mock trial took place for two days ahead.

(Ed. Note: At this writing, Sid has reported for duty in the U. S. Navy.)

Invites Sea Scouts To "Minesweeper"

Jay G. Williams at the Liberty theatre, in Sharon, Pa., for his date on "Minesweeper" arranged to have the Kiwanis Club sponsor a showing for the local Sea Scouts. A fine display of Scout equipment was arranged for lobby attention. Window displays were planted in local dime stores consisting of toy battleships and paper cutout sailors.

Glase Raises Street Banner

City permission was obtained by Paul E. Glase, manager of the Embassy theatre, Reading, Pa., to stretch a large banner across the street to publicize "The Song of Bernadette." He also placed 25 24-sheet posters in important locations and hundreds of cards in buses and street cars. Tieing in with the book shops, Glase secured a mailing list of more than 5,000 names to whom he sent letters calling attention to the book being available at the store.

CLASSIFIED ADVERTISING

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions, for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P. M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

THEATRES

WANTED TO BUY OR LEASE THEATRE. PREfer Washington or Oregon. RAY PEACOCK, Fairbanks, Alaska.

POSITIONS WANTED

OPERATOR AND SERVICE MAN. ALL TYPES of equipment, 6 years' experience. 4F. Willing to travel. Seeks established position. State salary. BOX 1720, MOTION PICTURE HERALD.

MANAGER, DRAFT EXEMPT. CAPABLE FULL charge. A house preferable. BOX 1721, MOTION PICTURE HERALD.

PROJECTIONIST. LONG EXPERIENCE, ANY equipment. Age 46, sober, dependable. Permanent only. West or Middle West. BOX 1722, MOTION PICTURE HERALD.

BOOKS

CAMERON'S LATEST MAINTENANCE GUIDES Covering Sound Picture Equipment, 4 books to this set, all for $3.50; Projectionists Guide Servicing Sound, $8.50; Motion Picture Projection, $8.50. ABELES ADVERTISING SERVICE, 453 West 42nd St., New York 18.

RICHARDSON'S BLUEBOOK OF PROJECTION. Best seller since 1911. Now in 7th edition. Revised to present last word in Sound-Trouble Shooting Charts. Expert information on all phases of projection and equipment. Special new section on television. Invaluable to beginner and expert. $7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.

MOTION PICTURE SOUND ENGINEERING. A "must" to all those working with sound equipment. Written by top-flight engineering experts of Hollywood studios and research laboratories. Covers all phases of sound engineering and equipment. Readable diagrams, charts, tables and graphs. $6.50 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.

AIR CONDITIONING. WHETHER YOUR THEatre has 300 or 3,000 seats, this book has all the answers on air conditioning. Explains various codes and laws concerning installation. Common sense charts. Indexed. Covers air conditioning as it relates to all branches of film industry. $4. postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.

SOUND-TROUBLE SHOOTING CHARTS. THE little book with the blue cover all good operators reach for when trouble starts. Will clear up that "puzzler" on all types of sound equipment in a jiffy. No booth complete without one. $1.00 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.

BOOKKEEPING SYSTEM

THEATRE MANAGEMENT RECORD AND TAX Register. A book that takes the headache out of theatre accounting. Covers every detail of accounting in theatre operation. Makes keeping of up-to-the-minute records a pleasure. Attractive leather cover with gold stamping. $2. now if you order fast. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.

SIGN PAINTING

SIGN PAINTING. EASY WAY TO PAINT signs. Use letter patterns. Avoid sloppy work, wasted time. No experience needed for expert work. Free sample. JOHN RAHN, 1329 Central Ave., Chicago, 51.

HELP WANTED

WANTED—MOTION PICTURE OPERATOR with 16 or 35 mm. equipment. New Jersey. One-third interest on gross. Draft exempt. BOX 1716, MOTION PICTURE HERALD.

MANAGER OPENING. GROWING INDEPENDent circuit on Pacific Coast offers opportunity for ambitious, energetic manager with initiative. Excellent chances for advancement. State family, experience, age. Send snapshot. BOX 1723, MOTION PICTURE HERALD.

STUDIO EQUIPMENT

5000 WATT SUNSPOTS WITH TRIPOD STAND on casters, fresnel lens, cable, switch and bipost lamp, $165; Klieglight 2000 watt beam projectors, $66; Mitchell camera motors, $49.50; RCA 16mm. single system sound recording cameras, with 3 lenses, $625; with one lens, $395; 35/16mm. reduction printers, sound, $395; picture, $625. Send for bulletin. S. O. S. CINEMA SUPPLY CORP., New York 18.

BUSINESS BOOSTERS

BINGO CARDS, DIE CUT, 1 TO 100 OR 1 TO 75, $2.25 per thousand, $20.00 for 10,000. S. KLOUS, care of MOTION PICTURE HERALD.

NEW EQUIPMENT

EMERGENCY LIGHTING PLANTS COMPLETE with battery, $79.50; Simplex E7 intermittent movement, $85; crystal beaded sound screens, 39½c sq. ft.; Flextone washable, 30½c; changeable letter admission signs with 50 characters, $6.45; rear shutters for Simplex, $77.50; rechargeable flashlight batteries, $2.20; rectifier bulbs, 15 ampere Gordos, $6.95; Spring bulletin ready. S. O. S. CINEMA SUPPLY CORP., New York 18.

USED EQUIPMENT

REBUILT, RENICKELED POWERS MECHANisms, all new parts, $135; Ashcraft E suprex lamphouse, $225; Simplex single bearing intermittents, $9.95; Simplex SI latest type mechanisms, $475; Simplex SP 2000' sound projectors, $325; 20/40 arc generators, $57.50, Spring bargain bulletin ready—get yours. S. O. S. CINEMA SUPPLY CORP., New York 18.

192 AMERICAN HEAVY 7 PLY VENEER BACKS, 5 ply seats, rebuilt, $4.50; 500 Heywood-Wakefield, heavy 5 ply back and seat chairs, reconditioned, $4.50; 607 Heywood late model metal plated, red velour new fully upholstered backs, new upholstered leatherette spring edge cushions, aisle lights, beautiful design, rebuilt, $9.50. Wire for list. S. O. S. CINEMA SUPPLY CORP., New York 18.

TRAINING SCHOOLS

THEATRE EMPLOYEES: TRAIN FOR BETTER position. Learn modern theatre management and advertising. Big opportunities for trained men. Established since 1927. Write now for free catalog. THEATRE MANAGERS SCHOOL, Elmira, New York.

MGM Sets Release Dates For Five Pictures

MGM this week set the national release dates for five pictures: "Andy Hardy's Blonde Trouble," starring Mickey Rooney, May 1; "Gaslight," starring Ingrid Bergman and Charles Boyer, May 8; "Meet the People," starring Lucille Ball and Dick Powell, May 22; "Three Men in White," with Lionel Barrymore, Van Johnson and Marilyn Maxwell, week of June 1; "Two Girls and a Sailor," with Gloria DeHaven, June Allyson and Van Johnson, week of June 19. "Tunisian Victory," which is being sold separately, will be released the last week in April.

Pan American Denies Liability

Pan American Airways, Inc., in Federal District Court in New York Monday denied liability for injuries and deaths sustained in the crash of a Clipper at Lisbon last year. The reply, to a $1,000,000 damage suit by Jane Frohman, singer, further asserted that if adjudged liable, the airline should not be charged more than $8,291 for injuries and $414 for baggage.

McGuirk, Stanley Head, Dies at 73

John J. McGuirk, chairman of the board of the Stanley Company of America, which controls 600 vaudeville and motion picture houses, died at his home in Philadelphia March 30. He was 73 years old. Succeeding the late Jules E. Mastbaum as president of the Stanley Company upon his death in 1926, two years later he became chairman of the board. He served in that capacity until the company was merged with Warner Brothers, and he was associated with the Stanley-Warner organization when he died.

Born in Pittsburgh, Mr. McGuirk was 10 years old when he got his first job as a glass blower's apprentice. Later he worked as a grocery clerk and as a cigar salesman. He became acquainted with Abe and Lou Sablosky, and with them entered the theatre business. In 1914, the Sablosky-McGuirk circuit invaded Philadelphia, where Mr. Mastbaum and his brother, Stanley, hitherto had been unchallenged as theatre operators. Not many years elapsed until the two groups united into the Stanley company. Mr. McGuirk became vice-president.

Surviving are his wife, the former Margaret Weber; two daughters, Ethel McGuirk and Mrs. Helen E. Hoban, of York, Pa., and two sisters. Funeral services were held Monday, April 3, at Our Lady of Victory Church, Philadelphia.

Maurice Woolf, Brother and Aide of C. M. Woolf

London Bureau

Maurice Woolf, brother of the late Charles Moss Woolf, managing director of General Film Distributors, died in London, March 16, at the age of 75. Maurice Woolf was active with his brother in all the latter's business enterprises, working with him when he first came into the industry in 1919 with the original W & F Film Service. He became an active director of G.F.D. when his brother founded that company. He was buried at Willesden Cemetery, Sunday, March 19. A memorial service was held at St. John's Wood Synagogue the next day.

Lt. Robert Yentes

First Lieut. Robert Yentes, 26, formerly employed at the 20th-Fox exchange in New York, has been reported killed in action on the Cassino front by the War Department. Lt. Yentes' home was at 2002 Ave. S, Brooklyn. A brother also is in the service.

Legion of Decency Lists Nine Films Reviewed

The National Legion of Decency this week reviewed nine pictures and classified them as follows: In Class A—Section I, Unobjectionable for General Patronage: "Cowboy and the Senorita." Class A—Section II, Unobjectionable for Adults: "La Abuelita," "Jam Session," "It Happened Tomorrow," "Weird Woman," "Tampico." Class B—Objectionable in Part: "Moon Over Las Vegas," objection—"light treatment of marriage"; "Up in Mabel's Room," objection—"suggestive dialogue and situations—light treatment of marriage"; and "Ave Sin Nido," objection—"remarks disparaging the religious life."

Ohio Visual Aids Conference

The first Northern Ohio Visual Aids Conference was held this week at the Hollenden Hotel, Cleveland, and was attended by educators from all parts of the area. Max R. Klein, director of visual education in the Cleveland public schools, was general chairman. Five programs were held, with some 12 educators participating.

PRODUCT DIGEST

In This Week:

SHOWMEN'S REVIEWS

ADVANCE SYNOPSES

SHORT SUBJECTS CHART

SHORT SUBJECTS

THE RELEASE CHART

Reviews

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

(Running times in all instances are the official times given by the distributors.)

Uncertain Glory

(Warner Bros.)

Two Men and France

The theme of hostages and the setting of conquered France have been combined once more, but with a fresh treatment and point of view which give "Uncertain Glory" a distinctive appeal. The two men, whose dominance in the story makes this a performance piece, are strangers to the fear, the nobility and the grief of the village. But they are, in their separate ways, Frenchmen, and resolve their personal conflict in their common heritage.

Paul Lukas, whose performance in "Watch on the Rhine" won this year's Academy award, gives another sure and understanding portrayal as the veteran detective who has tracked down criminals without mercy or question and looks forward to his pension for trusted service. When the common thief who has evaded the law for years finally is brought to the guillotine, he watches coolly. But when the same thief escapes in an RAF raid and offers his life to redeem 100 innocent hostages, he is no longer sure.

The mixture of insolence and guile which Errol Flynn brings to the role of the thief keeps suspense alive to the end of the film. He carries out the bargain, finally, after a series of discoveries, including love and humanity, which vaguely add up to something worth preserving. Jean Sullivan, playing her first featured role, offers a moving contrast as the French girl.

Robert Buckner's production attains an unexpected reality although the accents are largely American and the action is familiar melodrama. The professional skill of Raoul Walsh, who directed, played a large part here. And the screenplay by Laszlo Vadnay and Max Brand, from an original story by Vadnay and Joe May, offered a basis for sustained interest.

Seen in the home office projection room. Reviewer's Rating: Good.—E. A. CUNNINGHAM.

Release date, April 22, 1944. Running time, 102 min. PCA No. 9760. General audience classification.

Jean Picard	Errol Flynn
Marcel Bonet	Paul Lukas

Jean Sullivan, Lucile Watson, Faye Emerson, James Flavin, Douglas Dumbrille, Dennis Hoey, Sheldon Leonard, Odette Myrtil, Francis Pierlot, Wallis Clark, Victor Kilian, Ivan Triesault, Van Antwerp, Art Smith, Carl Harbaugh, Mary Servoss, Charles La Torre, Pedro de Cordoba, Bobby Walberg, Erskine Sanford, Felix Basch, Joel Friedkin.

Her Primitive Man

(Universal)

Multifarious Comedy

Studded with the names of such past-masters of comedy as Robert Benchley, Edward Everett Horton, Walter Catlett and Ernest Truex, this picture succeeds in being both interesting and humorous. However, the story is thin and, despite the fine staging, stretches at times to the breaking point. On the whole, the comedy rides over the story and a large audience at the preview received the picture with laughter and appreciation.

Robert Paige, of good looks and figure, plays the dual role of "Pete Matthews," a writer who has faked a book, and "Pangi," an alleged primitive man from the Lupari jungle. He measures up very well to fine support. Louise Allbritton, star of the picture, was cast in a rather out-of-character role, as president of an anthropological society. She is saved by her beauty and charm and by giving the part a light touch. Stephanie Bachelor, as "Marcia Winthrop," the woman to whom "Pete Matthews" has lost a bet, and was supposed to marry, is by far the best actress.

Charles Lamont, director, and Michael Fessier and Ernest Pagano, producers, have done well with the material at hand. There are good fast action and excellent scenes in Havana at the Casino, at the Grand Nationale racetrack, and in New York night clubs and hotels.

Seen at Loew's State theatre, New York. Reviewer's Rating: Good.—JULIAN BOWES.

Release date, April 21, 1944. Running time, 79 min. PCA No. 9844. General audience classification.

Sheila Winthrop	Louise Allbritton
Pete Matthews	Robert Paige
Martin Osborne	Robert Benchley
Orrin Tracy	Edward Everett Horton

Helen Broderick, Stephanie Bachelor, Ernest Truex, Walter Catlett, Louis Jean Heydt, Nydia Westman; Oscar O'Shea, Sylvia Field, Ian Wolfe, Irving Bacon.

Trocadero

(Republic)

Night Club Musical

Rosemary Lane, assisted by Johnny Downs and Ralph Morgan, are the stars of this tuneful, well-staged musical play. Four bands led by Eddie LeBaron, Gus Arnheim, Matty Malneck and Bob Chester, offer lively music. A string of songs, among which are "Louisiana Lulu" and "Trying to Forget," sung by Miss Lane, feature the picture. Miss Lane is given plenty of opportunity to display her talent. Johnny Downs presents some first rate dancing and acting, while Ralph Morgan, as usual, is good. The production is by Walter Colmes and directed by William Nigh.

The story concerns the history of a night club once owned by Tony Rocadero (Charles Calvert), from pre-prohibition days down to the present. Sam, the manager (Ralph Morgan), unfolds the tale before a story-seeking newspaperman, Erskine Johnson, played by himself. Tony, who has adopted two children, the girl Judy (Rosemary Lane), the boy, Johnny (Johnny Downs), whom he hopes to send through college, is killed in an accident.

On his death, Judy is obliged to return to the night club as a singer and part owner. Johnny stays in college. When Johnny graduates he shows up with a society girl, who becomes snooty about his participation in the club. Johnny quits the club, but later refuses to marry the girl. Returning to the club, which has become a success, he is finally reconciled to her when her father puts the club and its band on the air to advertise his tobacco company. Judy, meanwhile having fallen in love with Spike Nelson (Dick Purcell), leader of the band, goes through the usual problem of losing her man and then regaining him.

Seen at the company projection room. Reviewer's Rating: Good.—J. B.

Release date, April 24, 1944. Running time, 74 min. PCA No. 9907. General audience classification.

Judy	Rosemary Lane
Johnny	Johnny Downs
Sam	Ralph Morgan
Spike	Dick Purcell
Mickey	Sheldon Leonard

Cliff Nazarro, Marjorie Manners, Erskine Johnson, Dave Fleischer, Emmet Vogan, Charles Calvert, Dewey Robinson, Ruth Hilliard, Eddie Bartell.

Andy Hardy's Blonde Trouble

(Metro-Goldwyn-Mayer)

Andy Goes to College

The script writers have brought the more advanced didactics of higher education into the life of Andy Hardy, not to mention a bevy of pulchritudinous blondes, including Bonita Granville and the double-barrelled platinum twins, Lee and Lyn Wilde.

But beyond the blondes and Mickey Rooney there is a plot, well within the Hardy groove, which might well have been handled in considerably less than the film's 107 minutes.

Andy sets out for college. En route, he gets into blonde trouble and it stays with him till the picture's denouement, when, needless to say, he gets out of the blonde trouble and back into the good graces of his father, still played by Lewis Stone, and the dean of the college, played by Herbert Marshall, who makes a considerable contribution. As Andy is but a freshman and therefore still an adolescent, there is some considerable reference to osculation, but there is only one serious kiss and that one planted on

Mr. Marshall by Bonita Granville. She thinks she is in love with the dean but realizes in the end that she really loves Andy, and the dean philosophically accepts the film's contention that deans and co-eds don't mix outside the classroom.

Andy, meanwhile, saves the twins from having to be separated by their father's whim, and returns home for Thanksgiving. A serious telephone conversation with Miss Granville shows he has developed a deeper understanding of love.

As Andy's sweetheart, Miss Granville was not a good choice. She has too much poise for a college freshman. George B. Seitz, directing, handled his assignment well, but should have held out for a cutting of the footage.

Reviewed in the home office projection room. Reviewer's Rating: Fair.—Bert Hicks.

Release date, May, 1944. Running time, 107 min. PCA No. 9688. General audience clasification.

Judge Hardy	Lewis Stone
Andy Hardy	Mickey Rooney
Mrs. Hardy	Fay Holden

Sara Haden, Herbert Marshall, Bonita Granville, Jean Porter, Keye Luke, Lee Wilde, Lyn Wilde, Marta Linden.

Sundown Valley

(Columbia)

Mechanized Western

In "Sundown Valley," Associate Producer Jack Fier and Director Benjamin Kline have taken a western story with a modern twist and put it on the screen without losing a bit of the bangup action of the true saddle soap job.

World War II comes to Sundown Valley when Charles Starrett finds Jeanne Bates trying to open a gunsight plant to manufacture badly needed parts for the Army. It seems her granddad, "Gunsight" Hawkins, was the best gunsight expert in the old days of the west and has designed a new one the U.S.A. needs, quickly.

Starrett persuades the Sundowners to enter war work, some of them poking cows on a part time basis, and evolves fistic but effective cures for reluctance, absenteeism and coolness of patriotism. In spite of breakdowns and the plot of a gambler to get the workers drunk and win their earnings, Starrett and Miss Bates overcome all obstacles and get the stuff out on time. The picture has a creditable timeliness which does not strain at all.

In addition to the credit rightfully belonging to Fier and Kline, a neat job of cutting by Aaron Stell deserves a bow, as does the lens work of George Meehan. Luci Ward wrote the script, with imagination and neat exactness, to give the others a sound basis on which to work.

Seen at Hitching Post theatre, Hollywood, where the audience received it with cheers and laughs in the right places. Reviewer's Rating: Good.—Jack Cartwright.

Release date, March 23, 1944. Running time, 57 min. PCA No. 9644. General audience classification.

Steve Denton	Charles Starrett
Sidney Hawkins	Jeanne Bates

Dub Taylor, Jimmy Wakely, Jessie Arnold, Clancy Cooper, Jack Ingram, Wheeler Oakman, Joel Friedkin, Grace Lenard, Eddie Laughton, Forrest Taylor.

Meet the People

(Metro-Goldwyn-Mayer)

Music and Comedy

There's a story in this underneath a pretty icing of song and dance, but in spite of fairly frequent outcroppings, it never really comes through. What remains is an array of specialty numbers ranging from Virginia O'Brien's dogged vocalizing to a satire on oriental dances by Mata and Hari, a smart performance by Lucille Ball as the musical comedy star in a shipyard and a sprightly musical score exploited by the orchestras of Vaughn Monroe and Spike Jones.

That it will do very well in the current trend toward light entertainment is certain. But it remains a minor musical in a major setting in spite of the efforts of Miss Ball and Dick Powell, and the robust comedy of Bert Lahr.

Reviews received too late for this Section are printed in the regular news pages of the Herald and are reprinted the following week in Product Digest for their reference value.

Individual numbers are frequently delightful. There's a series of clever impersonations by Paul Regan, and a song by Bert Lahr which are highly entertaining. Vaughn Monroe reveals an easy screen style in addition to his considerable musical talents.

The chorus and ensemble combine for a rousing finale, which would do credit to any Broadway hit, and a little number titled "Shicklegruber," tucked in the middle, which might well stop the show.

The story, which seems more substantial in outline than in performance, concerns the efforts of a welding playwright to see his play, "Meet the People," produced with a proletarian point of view. He challenges the star, who had rehearsed it with spangles and ostrich plumes, to see what a shipyard looks like, falling in love with her in the process. She is caught by the order freezing workers to their defense jobs, but puts on the show finally, as he wants it, for a company launching celebration.

E. Y. Harburg, who contributed three of the songs, supervised production, and Charles Riesner directed. The screenplay was written by S. M. Herzig and Fred Saidy from a story by Sol and Ben Barzman and Louis Lantz.

Seen in the home office projection room. Reviewer's Rating: Fair.—E. A. C.

Release date, Block 7. Running time, 100 min. PCA No. 9748. General audience classification.

Julie Hampton	Lucille Ball
Swanee Swanson	Dick Powell

Virginia O'Brien, Bert Lahr, Rags Ragland, June Allyson, Steve Geray, Paul Regan, Howard Freeman, Betty Jaynes, John Craven, Morris Ankrum, Miriam LaVelle, Ziggie Talent, Mata and Hari, Vaughn Monroe and his orchestra, Spike Jones and his City Slickers.

Hidden Valley Outlaws

(Republic)

Punchy Plot Western

In "Hidden Valley Outlaws," Bill Elliott and George "Gabby" Hayes deliver fine performances both in and out of the saddle in a story into which has been injected a character new to Western villains, Earl Hodgins, an out-of-work Shakespearean actor, who sells his services to the chief of skullduggery.

The plot unfolds with punch and action, spaced by logical plot developments, to reveal Elliott and Hayes riding hard and fast to the assistance of a group of ranchers whose title rights are threatened by plots of a band of crooked "head right" buyers. Anne Jeffreys, as the heroine whose father and brother are slain by the plotters, comes through with the right amount of femininity for this type of picture. John James as her slain brother is topnotch, as are Kenne Duncan and LeRoy Mason in the top villain roles, together with Hodgins, the villain-actor-westerner, around whom discovery of the plot hinges.

Howard Bretherton directed for associate producer Louis Gray from a screenplay by John Butler and Bob Williams based on Butler's original.

Seen at the Hitching Post theatre, Hollywood reviewer's Rating: Good.—J. C.

Release date, April 2, 1944. Running time, 55 min. PCA No. 9878. General audience classification.

Bill Elliott, George (Gabby) Hayes, Anne Jeffreys, Roy Barcroft, Kenne Duncan, Charles Miller, John James, LeRoy Mason, Fred Toones, Earl Hodgins, Tom London, Bud Buster, Yakima Canutt.

Weird Woman

(Universal)

Weird Story

Lon Chaney is here in another Inner Sanctum mystery, again bewildered. And well he might be, for the story is inferior to the radio programs upon which it is in some measure patterned.

Chaney is the ethnologist who marries the girl he meets while on an expedition investigating island witchcraft. She is Anne Gwynne. She fervidly believes in her magic; even sneaks from his college campus house to hold ceremonies in cemeteries.

Meanwhile, a web of human evil is weaving around Chaney. It is developed by Evelyn Ankers, the college librarian whom he had rejected. First, she poisons the mind of professor Ralph Morgan, contestant with Chaney for the sociology department chairmanship. He kills himself, blaming Chaney. Then she works on sophomore Phil Brown, whose sweetheart, Lois Collier, works for Chaney. Jealous, Brown attempts to shoot Chaney, is himself shot and dies. Chaney, groping for an explanation, feels that perhaps the savages amongst whom he'd explored were right; or his mind is failing.

Then a clue leads to Miss Ankers. Chaney connives with Morgan's widow, Elizabeth Russell, and traps Miss Ankers into a witnessed confession, from which she reels out a window, onto an arbor, through trellises, into a noose, and strangles.

This appears, in sum, to be routine program fare for the horror fans.

Seen at the Rialto theatre, New York, on a Monday afternoon. A predominantly male audience evinced no reaction. Reviewer's Rating: Fair.—Floyd Elbert Stone.

Release date, April 14, 1944. Running time, 64 min. PCA No. 9938. General audience classification.

Norman Reed	Lon Chaney
Paula Reed	Anne Gwynne
Ilona Carr	Evelyn Ankers

Ralph Morgan, Elizabeth Risdon, Lois Collier, Elizabeth Russell, Harry Hayden, Phil Brown.

Lumber Jack

(U. A. - Sherman)

Another Hopalong

Harry Sherman, in this, the latest of his Hopalong Cassidy series, has injected a social note into the customary western plot, for background to the action of William Boyd and his comedian stooge, Andy Clyde.

At the opening of the film we find that the daughter of Hopalong's boss has eloped with a stranger. The girl—named Julie Peters and played by Ellen Hall—no sooner becomes a bride than shots ring out upon the sound track and she becomes a widow, and the owner of her late husband's timber lands in northern California.

Scoundrels are pressing hard to lay claim to the land and are ousting a colony of unhappy, albeit fine and noble people who as squatters have certain legal claims upon the deal man's estate. The villains, not knowing their victim had taken a wife and heir a few minutes prior to being murdered, were making preparations for the purchase of the land at a phony auction.

Julie and her entourage, including Hopalong, arrive just as the auction is getting under way and the squatters are being driven from the community. The villains, led by a slick lumber broker, talk Julie into doing business with them against the advice of Hopalong, but Hopalong sees the plight of the squatters, rushes to their defense and Julie comes to her senses.

In spite of much action, this is not the best of the series. Lesley Selander's direction is in keeping with the script.

Previewed at the home office. Reviewer's Rating: Fair.—B. H.

Release date, not set. Running time, 65 mins. PCA No. 9920. General audience classification.

Hopalong Cassidy	William Boyd
California Carlson	Andy Clyde

Jimmy Rogers, Herbert Rawlinson, Ellen Hall, Ethel Wales, Douglas Dumbrille, Francis McDonald.

ADVANCE SYNOPSES
and information

MRS. PARKINGTON

(M-G-M)

PRODUCER: Leon Gordon. DIRECTOR: Tay Garnett. PLAYERS: Greer Garson, Walter Pidgeon, Edward Arnold, Agnes Moorehead, Donna Reed, Gladys Cooper, Tom Drake, Hugh Marlowe, Peter Lawford, Selena Royle, Mary Servoss, Gerald Oliver-Smith, Cecil Kellaway, Lee Patrick, Fortunio Bonanova.

DRAMA. The screenplay is based on the Louis Bromfield novel of the same title, laid in the period of 1872-1938 and told in flashbacks. It starts in Leaping Rock, Nev., where Maj. Parkington married the daughter of a boarding housekeeper and carries on to where she becomes a social leader. She finds her great granddaughter about to elope because the youth she loves may have to testify against her father, who is an embezzler. Mrs. Parkington spends her fortune repaying the people from whom he stole.

BERMUDA MYSTERY

(20th Century-Fox)

PRODUCER: William Girard. DIRECTOR: Ben Stoloff. PLAYERS: Preston Foster, Ann Rutherford, Jean Howard, Charles Butterworth, Helene Reynolds, Roland Drew, Richard Lane, John Eldredge.

MYSTERY. Six friends, who survived World War I, each put up $10,000 which the survivor or survivors were to receive, together with accumulated interest, at the expiration of a ten-year period. One by one they are murdered, until a youthful private detective is called in on the case. He solves the murders, apprehends the culprit, and marries the niece of one of the slain men.

THE DOUGHGIRLS

(Warners)

PRODUCER: Mark Hellinger. DIRECTOR: James V. Kern. PLAYERS: Ann Sheridan, Alexis Smith, Jack Carson, Jane Wyman, Irene Manning, Charlie Ruggles, John Ridgely, Eve Arden, Craig Stevens, Warren Douglas, Barbara Brown, John Alexander.

COMEDY. Based on the Broadway stage play of the same title, this racy comedy depicts life in Washington today with everyone seeking a place to live. Miss Sheridan comes to the nation's capital to be with her sweetheart, in the service, before he leaves. They find their suite also occupied by other girls she has known. Hilarious mixups result with the screen story departing from the original sufficiently for the two leads to marry.

SHAKE HANDS WITH MURDER

(PRC Pictures)

CO-PRODUCERS: Al Herman, Donald C. McKean. DIRECTOR: Al Herman. PLAYERS: Iris Adrian, Frank Jenks, Douglas Fowley, Jack Raymond, Claire Rochelle.

MYSTERY. Patsy Brent and Eddie Jones are bail bond brokerage partners. Eddie risks the firm's funds on Steve Morgan, investment company official charged with embezzlement. Patsy, fearful of bankruptcy, trails Morgan until she locates him at a mountain lodge. He convinces her he is innocent and together they find the missing bonds.

THE MAN FROM 'FRISCO

(Republic)

PRODUCER: Albert J. Cohen. DIRECTOR: Robert Florey. PLAYERS: Michael O'Shea, Anne Shirley, Gene Lockhart, Dan Duryea, Ray Walker, Michael Dennis, Tommy Bond.

DRAMA. This is based on an idea suggested by the life of Henry Kaiser, famous shipbuilder. Matt Bradcock, dynamic engineer, gets things done in a big way, but antagonizes many townsfolk and business leaders. His secretary is attracted by him, but repelled by his overbearing attitude. Workers walk out when a crash injures a young worker. When it's explained it was not Matt's fault, they return and rush the first Liberty ship out on time. Matt and Diana leave to establish other shipyards to help the war effort.

BELLE OF THE YUKON

(RKO Radio-International)

PRODUCER: International. DIRECTOR: William Seiter. PLAYERS: Randolph Scott, Gypsy Rose Lee, Dinah Shore, Bob Burns, Charles Winninger, Robert Armstrong, William Marshall, Guinn Williams, Florence Bates, Barbara Hale, Albert Ruiz, Joel Friend, Lane Watson.

MUSICAL. Technicolor musical laid in the hurly-burly days of the gold rush to the Yukon Territory when money flowed like melting glaciers in a summer thaw. The main spectacle sequences will be laid in a huge dance hall in the Yukon with Gypsy Rose Lee as "Belle of the Yukon," Randolph Scott as a clever gambler and Dinah Shore, daughter of a frontiersman leader seeking to bring law and order to the territory.

SILENT PARTNER

(Republic)

PRODUCER-DIRECTOR: George Blair. PLAYERS: Beverly Loyd, William Henry, Grant Withers, Ray Walker.

DRAMA. Jeff Swalls, a clever newspaperman, solves numerous crimes baffling to the police. His secret collaborator is Blackie Barton, an underworld character, who is eventually murdered in Jeff's apartment. The only clue is an address book. Jeff sets out to check on five names he finds in it. He obtains the doubtful aid of Mary Price, whom he does not completely trust, but manages to solve the crime with her assistance.

IRISH EYES ARE SMILING

(20th Century-Fox)

PRODUCER: Damon Runyon. DIRECTOR: Gregory Ratoff. PLAYERS: Monty Woolley, Dick Haymes, Anthony Quinn, June Haver, Beverly Whitney, Veda Ann Borg.

DRAMA. Ernest Ball, played by Dick Haymes, is a famous Irish composer struggling to put his songs across on Broadway. He meets Monty Woolley, manager of Stanley Ketchel, the prize fighter. Woolley becomes the composer's manager, obtains backing and puts on productions featuring the Irish songs. Through Woolley the composer meets and falls in love with June Haver, whom Woolley raises to stardom.

RIDING WEST

(Columbia)

PRODUCER: Jack Fier. DIRECTOR: William Berke. PLAYERS: Charles Starrett, Arthur Hunnicutt, Shirley Patterson, Ernest Tubb, Steven Clark.

WESTERN. The time is the days of the Pony Express, and the characters are several cowboys who become Pony Express riders and several criminals who seek to have the line fold. Several murders occur, the Indians participate in an uprising, and the white men defeat the Indians.

THE GHOST CATCHERS

(Universal)

PRODUCER: Edmund Hartmann. DIRECTOR: Edward F. Cline. PLAYERS: Olsen and Johnson, Martha O'Driscoll, Gloria Jean, Diana Barrymore, Walter Catlett, Kirby Grant, Leonard Sues, Andy Devine, Lon Chaney, Jr., Leo Carrillo, Morton Downey, Ella Mae Morse.

COMEDY. Olsen and Johnson come to the rescue of two pretty maidens who rent a house next to their night club. The house, supposedly haunted, is exposed as a fake when the comedy team discovers a band of crooks trying to frighten the girls away from a cache of 100-year-old brandy in a sub-cellar. The elder girl falls for the night club band leader and the other girl makes a concert debut at Carnegie Hall.

DIXIE SHOW BOAT

(PRC Pictures)

PRODUCER: Jack Schwarz. DIRECTOR: Christy Cabane. PLAYERS: Frances Langford, Guy Kibbee, Eddie Quillan, Charles Butterworth, Fifi D'Orsay, Frank Jenks.

MUSICAL COMEDY. Two criminals seek refuge from police on a show boat where they discover that, through an accident, the boat has been loaded with liquor instead of the patent medicine featured by the show. They decide to take possession of the boat, but the captain's niece, who is songstress of the troupe, and a young trumpet player boy friend of hers overhear the plot. The youngsters fall into the hands of the criminals, but the boy summons aid with trumpet signals, the criminals are arrested, and he wins the hand of the captain's niece.

WING AND A PRAYER

(20th Century-Fox)

PRODUCERS: Walter Morosco, William Bacher. DIRECTOR: Henry Hathaway. PLAYERS: Don Ameche, Dana Andrews, William Eythe, Charles Bickford, Richard Jaeckel, Henry Morgan, Kevin O'Shea, B. S. Pully, Stanley Prager.

WAR DRAMA. The story of the Navy's Pacific Fleet maneuvers to confound the Japs after the sneak attack on Pearl Harbor unfolds with the story centering on a particular aircraft carrier of the fleet force. Through such tactics the commanding officer convinces the Japs the U. S. is weaker in the Pacific than is actually the case. The Japs steam to seize Midway and the fleet intercepts and decimates the Jap Navy.

SHORT SUBJECTS CHART
index to reviews, synopses

For information on short subjects turn to the Product Digest Section pages indicated by the numbers which follow the titles and release dates in the listing. Product Digest pages are numbered consecutively and are separate from Motion Picture Herald page numbers. For 1942-43 short subject releases, prior to September, 1943, see pages 1510, 1511 and 1512.

COLUMBIA

ALL STAR COMEDIES
(Average 17 Min.)

Prod. No.	Title	Rel. Date	P.D. Page
5425	Shot in the Escape (Gilbert & Nazarro)	8-6-43	1535
5401	I Can Hardly Wait (Stooges)	8-13-43	1535
5426	Farmer for a Day (Clyde)	8-20-43	1535
5427	Quack Service (Una Merkel)	9-3-43	1534
5409	Pitchin' in the Kitchen (Herbert)	9-10-43	1543
5402	Dizzy Pilots (Stooges)	9-24-43	1576
5421	A Rookie's Cookie (Brendel)	10-8-43	1598
5428	Garden of Eatin' (Summerville)	10-22-43	1637
5429	You Dear Boy (Vera Vague)	11-4-43	1637
5403	Phony Express (Stooges)	11-18-43	1637
5430	He Was Only Feudin' (Clyde)	12-3-43	1677
5410	Who's Hugh? (Herbert)	12-17-43	1697
5404	A Gem of a Jam (Stooges)	12-30-43	1697
5431	To Heir Is Human (Langdon)	1-14-44	1743
5432	Dr. Feel My Pulse (Vague)	1-21-44	1754
5405	Crash Goes the Hash (Stooges)	2-5-44	1783
5433	Bachelor Daze (Summerville)	2-17-44	1783
5434	His Tale Is Told (Clyde)	3-4-44	1803
5406	Busy Buddies (Stooges)	3-18-44	1803
5435	Defective Detectives (Langdon)	4-3-44	....
5411	Oh Baby (Herbert)	4-17-44	....

COLOR RHAPSODIES
(Average 7 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
5501	The Rocky Ruin to Ruin	10-22-43	1535
5502	Imagination	11-19-43	1659
5503	The Herring Murder Mystery	1-20-44	1743
5504	Disillusioned Bluebird	5-26-44	....

PHANTASIES CARTOONS
(Average 9 Min.)

Prod. No.	Title	Rel. Date	P.D. Page
5701	Nursery Crimes	10-8-43	1598
5702	The Cocky Bantam	11-12-43	1637
5703	The Playful Pest	12-3-43	1677
5704	Polly Wants a Doctor	1-6-44	1743
5705	Magic Strength	2-4-44	1762
5706	Lionel Lion	3-3-44	....
5707	Giddy Yapping	4-7-44	....

FOX & CROW
(8 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
5751	Room and Bored	9-30-43	1576
5752	Way Down Yonder in the Corn	11-25-43	1659
5753	The Dream Kids	3-27-44	....

FILM VODVIL
(10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
5951	No. 1 Mousie Powell	9-10-43	1597
5952	No. 2 Cootie Williams	10-8-43	1598
5953	No. 3 Featuring Zeb Carver	11-19-43	1637
5954	No. 4 This Is Ft. Dix	1-7-44	1743
5955	No. 5	4-7-44	....

COMMUNITY SING (Series 7)
(9 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
5651	No. 1 On a Wing and a Prayer	7-29-43	1472
5652	No. 2 Delta Rhythm Boys	8-27-43	1535
5653	No. 3 Patriotic Songs	9-24-43	1543
5654	No. 4 Baby Smiles at Me	10-22-43	1637
5655	No. 5 Whistlin' in Wyomin'	11-25-43	1743
5656	No. 6 Pistol Packin' Mama	12-10-43	1697
5657	No. 7 Christmas Carols	12-24-43	1697
5658	No. 8 Alouette	1-28-44	1718
5659	No. 9 Sunday, Monday, Always	2-25-44	1783
5660	No. 10 Mairzy Doats	3-17-44	1815

PANORAMICS
(Average 9 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
5901	Birds on the Wing	8-26-43	1535
5902	Babies by Bannister	10-1-43	1576
5903	Camera Digest	1-14-44	1743
5904	Senoritas and Traditions of Mexico	3-30-44	....

SCREEN SNASHOTS (Series 23)
(10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
5851	No. 1	8-15-43	1534
5852	No. 2	9-17-43	1543
5853	No. 3	10-15-43	1597
5854	No. 4	11-19-43	1637
5855	No. 5	12-17-43	1659
5856	No. 6	1-14-44	1754
5857	No. 7	2-18-44	1762
5858	No. 8	3-24-44	1815
5859	No. 9	4-21-44	....

WORLD OF SPORTS
(10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
5801	Kings of Basketball	8-27-43	1535
5802	Cue Wizards	9-30-43	1576
5803	Champ of Champions	10-29-43	1637
5804	Ten Pin Aces	11-26-43	1659
5805	Winged Targets	1-7-44	1718
5806	Follow Through with Sam Byrd	2-18-44	1783
5807	Golden Gloves	3-31-44	1838

LI'L ABNER

Prod. No.	Title	Rel. Date	P.D. Page
5601	Amoozin but Confoozin'	3-3-44	1783
5602	Sadie Hawkin's Day	5-4-44	....

M-G-M

TWO REEL SPECIALS
(Average 20 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
A-403	Shoe Shine Boy	12-25-43	1718
A-404	Main Street Today	3-25-44	1815
A-405	Patroling the Ether		1838

FITZPATRICK TRAVELTALKS (Color)
(9 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
T-421	Glimpses of Mexico	8-21-43	1535
T-422	Over the Andes	9-25-43	1598
	1943-44		
T-511	Thru the Colorado Rockies	10-23-43	1637
T-512	Grand Canyon—Pride of Creation	11-27-43	1677
T-513	Salt Lake Diversions	12-25-43	1697
T-514	Day in Death Valley	1-22-44	1743
T-515	Visiting St. Louis	2-19-44	1762
T-516	Mackinac Island	3-18-44	1803
T-517	Along the Cactus Trail	4-15-44	1838

PETE SMITH SPECIALTIES
(Average 9 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
S-473	Tips on Trips	11-13-43	1659
S-474	Water Wisdom	11-27-43	1697
	1943-44		
S-551	Practical Joker	1-8-44	1743
S-552	Home Maid	2-19-44	1762
S-553	Groovie Movie	4-8-44	1838

PASSING PARADE
(Average 10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
K-488	Storm	10-23-43	1598
K-489	To My Unborn Son	10-30-43	1637
K-490	This Is Tomorrow	11-27-43	1659

MINIATURES
(10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
M-581	My Tomato	12-4-43	1697
M-582	Kid in Upper Four	12-25-43	1718
M-583	No News Is Good News	12-18-43	1697

OUR GANG COMEDIES
(Average 10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
C-497	Little Miss Pinkerton	9-18-43	1598
C-498	Three Smart Guys	10-23-43	1637
C-499	Radio Bugs	4-1-44	1762

TECHNICOLOR CARTOONS
(Average 8 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
W-451	One Ham's Family	8-14-43	1535
W-452	War Dogs	10-9-43	1598
W-453	Stork's Holiday	10-23-43	1596
W-454	What's Buzzin' Buzzard	11-27-43	1659
W-455	Baby Puss	12-25-43	1697
W-456	Strange Innertube	1-22-44	1743
W-531	Zoot Cat	2-26-44	1783
W-532	Screwball Squirrel	4-1-44	....
W-533	Batty Baseball	4-22-44	....

SPECIAL RELEASE

Prod. No.	Title	Rel. Date	P.D. Page
X-460	These Are the Men	9-1-43	1496

PARAMOUNT

UNUSUAL OCCUPATIONS (Color)
(Average 10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
L3-1	No. 1	11-12-43	1659
L3-2	No. 2	1-7-44	1726
L3-3	No. 3	3-3-44	1838
L3-4	No. 4	5-12-44	....

HEADLINERS
(Average 10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
A2-12	Yours Truly	9-3-43	1576
A2-13	Down with Everything	9-24-43	1617

MADCAP MODELS (Color)
(Average 7 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
U3-1	Jasper Goes Fishing	10-8-43	1543
U3-2	Goodnight Rusty	12-3-43	1659
U3-3	Package for Jasper	1-21-44	1735
U3-4	Say Ah Jasper	3-10-44	1803
U3-5	And to Think I Saw It on Mulberry Street	5-5-44	....

POPEYE THE SAILOR
(Average 7 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
E2-12	Cartoons Ain't Human	9-3-43	1543
	1943-44		
E3-1	Her Honor the Mare	11-26-43	1658
E3-2	Marry Go Round	12-31-43	1726
E3-3	We're on Our Way to Rio	4-21-44	....
E3-4	Moving Aweigh	5-26-44	....

POPULAR SCIENCE (Color)
(10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
J3-1	No. 1	10-15-43	1637
J3-2	No. 2	12-10-43	1677
J3-3	No. 3	3-3-44	1783
J3-4	No. 4	4-7-44	....

SPEAKING OF ANIMALS
(Average 9 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
Y2-5	Speaking of Animals in the Garden	8-20-43	1543
Y2-6	Speaking of Animals in the Desert	9-24-43	1617
	1943-44		
Y3-1	Tails of the Border	12-17-43	1677
Y3-2	In Winter Quarters	1-28-44	1762
Y3-3	In the Newsreel	3-17-44	1838

SPORTLIGHTS
(Average 10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
R3-1	Mermaids on Parade	10-22-43	1637
R3-2	Ozark Sportsmen	11-19-43	1637
R3-3	G. I. Fun	12-24-43	1677
R3-4	Swimcapades	1-14-44	1726
R3-5	Open Fire!	2-18-44	1783
R3-6	Heroes on the Mend	3-24-44	1838
R3-7	Catch 'Em and Eat 'Em	4-28-44	....

MUSICAL PARADE
(20 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
FF3-1	Mardi Gras	10-1-43	1506
FF3-2	Caribbean Romance	12-17-43	1659
FF3-3	Lucky Cowboy	2-11-44	1735
FF3-4	Showboat Serenade	4-14-44	1838

LITTLE LULU

Prod. No.	Title	Rel. Date	P.D. Page
D3-1	Eggs Don't Bounce	1-28-44	1726
D3-2	Hullaba-lulu	2-25-44	1783
D3-3	Lulu Gets the Birdie	3-31-44	....
D3-4	In Hollywood	5-19-44	....

NOVELTOON

Prod. No.	Title	Rel. Date	P.D. Page
P3-1	No Mutton for Nuttin'	11-26-43	1677
P3-2	Hen Pecked Rooster	2-18-44	1783
P3-3	Cilly Goose	3-24-44	1838
P3-4	Suddenly It's Spring	4-28-44	....

RKO

WALT DISNEY CARTOONS (Color)
(7 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
34.107	Reason and Emotion	8-27-43	1535
34,108	Figaro and Cleo	10-15-43	1597
34,109	The Old Army Game	11-5-43	1637
34,110	Home Defense	11-26-43	1658
34,111	Chicken Little	12-17-43	1718
34,112	The Pelican and the Snipe	1-7-44	1726
34,113	How to Be a Sailor	1-28-44	1743
34,114	Trombone Trouble	2-18-44	1783
34,115	How to Play Golf	3-10-44	1803
34,116	Donald Duck and the Gorilla	3-31-44	1838

SPORTSCOPE
(Average 9 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
44,301	Field Trial Champions	9-10-43	1598
44,302	Joe Kirkwood	10-8-43	1598
44,303	Stars and Strikes	11-5-43	1659

Prod. No.	Title	Rel. Date	P.D. Page
44,304	Mountain Anglers	12-3-43	1677
44,305	Co-ed Sports	12-31-43	1726
44,306	Basket Wizards	1-28-44	1754
44,307	Mallard Flight	2-25-44	1803
44,308	On Point	3-24-44	1838

HEADLINER REVIVALS

(Average 19 Minutes)

43,201	Harris in the Spring	9-10-43	1543
43,202	Rhythm on the Rampage	10-8-43	1576
43,203	Romancing Along	11-5-43	1658
43,204	Music Will Tell	12-3-43	1677

EDGAR KENNEDY

(Average 17 Min.)

43,401	Not on My Account	9-17-43	1598
43.402	Unlucky Dog	11-12-43	1637
43,403	Prunes and Politics	1-7-44	1726
43,404	Love Your Landlord	3-3-44	1815
43,405	Radio Rampage	3-28-44	1838

LEON ERROL

(Average 17 Minutes)

43,701	Seeing Nellie Home	9-3-43	1598
43,702	Cutie on Duty	10-29-43	1637
43.703	Wedtime Stories	12-24-43	1598
43,704	Say Uncle	2-8-44	1803
43,705	Pappa Knows Worst	4-14-44	1838

VICTORY SPECIALS

34,204	Oil Is Blood	9-23-43	1617

FLICKER FLASH BACKS

(Average 9 Minutes)

44,201	No. 1	9-3-43	1535
44,202	No. 2	10-1-43	1576
44,203	No. 3	10-29-43	1606
44,204	No. 4	11-26-43	1659
44,205	No. 5	12-24-43	1677
44,206	No. 6	1-21-44	1718
44,207	No. 7	2-18-44	1803

THIS IS AMERICA

(Average 19 Min.)

33,111	Arctic Passage	8-28-43	1522
33,112	Age of Flight	10-1-43	1576
33,113	Children of Mars	10-21-43	1606
	1943-44		
43,101	Sailors All	11-19-43	1654
43,102	Letter to a Hero	12-17-43	1677
43,103	New Prisons—New Men	1-14-44	1718
43,104	Mail Call	2-11-44	1754
43,105	News Front	3-10-44	1803

20TH CENTURY-FOX

MOVIETONE ADVENTURES (Color)

(Average 9 Minutes)

4251	Flying Gunners	9-24-43	1543
4252	Snowland Sentinels	11-19-43	1543
4253	Leathernecks on Parade	1-14-44	1718

(Black and White)

4201	Sails Aloft	3-31-44	1659
4202	Silver Wings	2-18-44	1735
4203	Mailman of Snake River	5-5-44	....

MAGIC CARPET (Color)

(9 Minutes)

4151	Mormon Trails	8-20-43	1534
4152	Coast of Strategy	10-15-43	1543
4156	Kingdom of Treasure	12-3-43	1658
4154	A Volcano Is Born	12-24-43	1718
4155	Realm of Royalty	2-4-44	1718
4153	Steamboat on the River	3-10-44	1659

SPORTS REVIEWS

(Average 9 Min.)

4301	Dog Sense	9-3-43	1543
4302	Champions Carry On	12-10-43	1576
4303	Fun for All	4-14-44	....
4304	Gridiron Highlights	6-30-44	....
	(Color)		
4351	Nymph of the Southland	5-26-44	....
4352	Blue Grass Gentlemen	7-14-44	....

TERRYTOONS (Technicolor)

(7 Minutes)

4501	Mighty Mouse Rides Again	8-6-43	1535
4502	Camouflage	8-27-43	1534
4503	Somewhere in Egypt	9-17-43	1543

Prod. No.	Title	Rel. Date	P.D. Page
4504	Down with Cats	10-7-43	1543
4505	Aladdin's Lamp	10-22-43	1576
4506	Lion and the Mouse	11-12-43	1637
4507	Yokel Duck Makes Good	11-26-43	1659
4508	The Hopeful Donkey	12-17-43	1658
4510	The Helicopter	1-21-44	1697
4509	The Butcher of Seville	1-7-44	1658
4511	Wreck of the Hesperus	2-11-44	1658
4512	A Day in June	3-3-44	1735
4513	The Champion of Justice	3-17-44	1762
4514	The Frog and the Princess	4-7-44	1762
4515	Mighty Mouse Meets Jekyll and Hyde Cat	4-28-44	1815
4516	My Boy Johnny	5-12-44	....
4517	Wolf! Wolf!	6-22-44	....
4519	The Green Line	7-7-44	....
4520	Carmen's Veranda	7-28-44	....

MARCH OF TIME

(Average 18 Minutes)

V10-1	Airways to Peace	9-10-43	1543
V10-2	Portugal—Europe's Crossroads	10-8-43	1566
V10-3	Youth in Crisis	11-5-43	1606
V10-4	Naval Log of Victory	12-3-43	1658
V10-5	Upbeat in Music	12-31-43	1697
V10-6	Sweden's Middle Road	1-28-44	1726
V10-7	Post-war Jobs	2-25-44	1774
V10-8	South American Front	3-24-44	1815

DRIBBLE PUSS PARADE

(9 Minutes)

4901	Fuss and Feathers	10-29-43	1617
4902	Lew Lehr Makes the News	6-9-44	....

UNITED ARTISTS

WORLD IN ACTION

(21 Minutes)

....	War for Men's Minds	8-13-43	1512
....	The Labor Front	11-19-43	1658
....	Russia's Foreign Policy		1735

(12 Minutes)

....	Raid Report	11-12-43	1718

UNIVERSAL

COLOR CARTUNES

(Average 7 Min.)

8237	Meatless Tuesday	12-20-43	1658
8238	Barber of Seville	4-10-44	1815

SWING SYMPHONIES

(Average 7 Min.)

8231	Boogie Woogie Man	9-27-43	1557
8232	Greatest Man in Siam	3-27-44	1718
8233	Jungle Jive		1838

PERSON—ODDITIES

(Average 9 Min.)

8371	Wizard of Autos	9-20-43	1557
8372	Farmer Gene Sarazen	10-25-43	1597
8373	Fannie Hurst and Her Pets	11-22-43	1637
8374	World's Youngest Aviator	12-29-43	1754
8375	Mrs. Lowell Thomas Fur Farmer	1-31-44	1735
8376	The Barefoot Judge	2-28-44	1783
8377	Aviation Expert Donald Douglas	3-20-44	....
8378	Foster's Canary College	4-22-44	1838

VARIETY VIEWS

(9 Minutes)

8351	Who's Next	9-27-43	1535
8352	I-A Dogs	10-18-43	1557
8353	Mister Chimp Raises Cain	11-29-43	1658
8354	Wings in Record Time	12-27-43	1697
8355	Amazing Metropolis	1-17-44	1726
8356	Magazine Model	1-24-44	1735
8357	Animal Tricks	2-21-44	1783
8358	Hobo News	3-27-44	....
8359	Fraud by Mail	4-24-44	1838

NAME-BAND MUSICALS

(Average 15 Min.)

8121	Hit Tune Serenade	9-29-43	1543
8122	Sweet Jam	10-27-43	1598

Prod. No.	Title	Rel. Date	P.D. Page
8123	Choo-Choo Swing	11-24-43	1658
8124	Radio Melodies	12-29-43	1658
8125	New Orleans Blues	1-26-44	1718
8126	Sweet Swing	2-23-44	1762
8127	Fellow on a Furlough	3-29-44	1815
8128	Stars and Violins	4-26-44	....
8129	Melody Garden	5-17-44	....

TWO-REEL SPECIAL

7110	Eagle vs. Dragon	4-5-44	1815
	1943-44		
8112	With the Marines at Tarawa	3-1-44	1774

VITAPHONE

TECHNICOLOR SPECIALS

(Average 19 Minutes)

9001	Women at War	10-2-43	1543
9002	Behind the Big Top	11-27-43	1658
9003	Task Force	12-11-43	1677
9004	Devil Boats	5-27-44	....
9005	Winner's Circle	4-15-44	....

FEATURETTES

(20 Minutes)

9101	Voice That Thrilled the World	10-16-43	1598
9102	Over the Wall	12-25-43	1718
9103	Grandfather's Follies	2-5-44	1743
9104	Our Frontier in Italy	4-29-44	....
9105	Night in Mexico City	3-25-44	1815

SPORTS PARADE

(Average 10 Minutes)

9501	Tropical Sportland	10-9-43	1597
9502	Desert Playground	11-13-43	1598
9503	Into the Clouds	1-1-44	1718
9504	Baa Baa Blacksheep	1-22-44	1735
9505	Dogie Roundup	2-26-44	1743
9506	Chinatown Champs	3-18-44	1815
9507	Backyard Golf	4-22-44	....

MELODY MASTER BANDS

(10 Minutes)

9601	Hit Parade of the Gay Nineties	9-18-43	1598
9602	Sweetheart Serenade	10-23-43	1598
9603	Cavalcade of the Dance	11-20-43	1598
9604	Freddie Fisher and his Band	12-18-43	1598
9605	Ted Weems and His Merchant Marine Band	1-29-44	1735
9606	Songs of the Range		....
9607	South American Sway	3-18-44	1815
9608	Rudy Vallee's Coast Guard Band	4-15-44	....

LOONEY TUNES CARTOONS

(Average 7 Minutes)

8611	Porky Pig's Feet	7-17-43	1460
8612	Daffy the Commando	11-20-43	1658
8613	Puss 'N Booty	12-11-43	1658

BLUE RIBBON MERRIE MELODIES

(Average 7 Minutes)

9301	A Feud There Was	9-11-43	1543
9302	Early Worm Gets the Bird	10-2-43	1576
9303	My Little Buckaroo	11-6-43	1637
9304	Fighting 69½	12-4-43	1677
9305	Cross Country Detours	1-15-44	1726
9306	Hiawatha's Rabbit Hunt	2-12-44	1754
9307	The Bear's Tale	3-11-44	1815
9308	Sweet Sioux	4-8-44	....

MERRIE MELODIES CARTOONS (Color)

(Average 7 Minutes)

8721	Fin-n-Catty	10-23-43	1535
8722	Falling Hare	10-30-43	1597
8723	Inki and the Minah Bird	11-13-43	1637
8724	An Itch in Time	12-4-43	1658
8725	Little Red Riding Rabbitt	1-1-44	1659
8726	What's Cookin', Doc?	1-8-44	1659
	1943-44		
9701	Meatless Fly-Day	1-29-44	1735
9702	Tom Turk & Daffy	2-12-44	1743
9703	I Got Plenty of Mutton	3-11-44	1803
9704	The Weakly Reporter	3-25-44	1815
9705	Tick Tock Tuckered	4-8-44	....

"BUGS BUNNY" SPECIALS

Prod. No.	Title	Rel. Date	P.D. Page
9721	Bugs Bunny and the Three Bears 6	2-26-44	1803
9722	Bugs Bunny Nips the Nips	4-22-44	....

SANTE FE TRAIL WESTERNS

(Average 20 Minutes)

9107	Oklahoma Outlaws	9-4-43	1543
9108	Wagon Wheels West	10-30-43	1598
9109	Gun to Gun	1-8-44	1726
9110	Roaring Gems	2-19-44	1754
9111	Wells Fargo Days	4-1-44	....

VITAPHONE VARIETIES

(Average 9 Minutes)

9401	Our Alaskan Frontier	11-13-43	1637
9402	Bees A'Buzzin'	9-18-43	1598
9403	Hunting the Devil Cat	1-22-44	1718
9404	Struggle for Life	3-4-44	1803
9405	Jungle Thrills	4-15-44	....

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OFFICIAL U. S. VICTORY FILMS

(Distributed by Various Major Exchanges)

Wings Up	1315
Mission Accomplished	1329
Message from Malta	1387
War Town	1387
Black Marketing	1535
Glamour Girls of 1943	1557
Last Will and Testament of Tom Smith	1576
Day of Battle	1617
Suggestion Box	1617
Chief Nelly Reports to the Nation	1659
Brothers in Blood	1659
Family Fued	1659
Food and Magic	1659
Destination: Island X	1697
No Exceptions	1726
This Is Worth Fighting For	1743
At His Side	1803
Prices Unlimited	1838
The Why of Wartime Taxes	1838

BRITISH MINISTRY OF INFORMATION

Silent Village	1415
In the Drink	1496
These Are the Men	1496
The Last Hazard	1496
Common Cause	1534
Women of Britain	1534
I Was a Fireman	1677
Before the Raid	1697
Danger Area	1718

MISCELLANEOUS

War in the Mediterranean (English Films)	1415
Trade Horizons (Scheftel)	1677
Avengers Over Europe (Telenews)	1697

SERIALS

COLUMBIA

1943-44

5120	The Batman (15 episodes)	7-16-43	1415
5160	The Phantom (15 episodes)	12-24-43	1697
5140	The Desert Hawk (15 episodes)	5-12-44	....

REPUBLIC

1943-44

381	The Masked Marvel (12 episodes)	11-6-43	1576
382	Captain America (15 episodes)	1-29-44	1718
383	Tiger Woman (12 episodes)		....

UNIVERSAL

1943-44

8681-93	Don Winslow of the Coast Guard (13 episodes)	7-6-43	1227
8781-93	Adventures of the Flying Cadets (13 episodes)	9-7-43	1557
8881	Great Alaskan Mystery (13 episodes)	4-25-44	....

SHORT SUBJECTS
reviews and synopses.

ALONG THE CACTUS TRAIL (M-G-M)
Fitzpatrick Traveltalk (T-517)

The surprisingly large area of desert land in the United States produces a vegetation of its own. This subject follows the cactus trail from Riverside, California, to Arizona, picking out the characteristic growths of Joshua trees and cacti of many and weird species. There is a glimpse of a desert oasis included for contrast.

Release date, April 15, 1944 9 *minutes*

GROOVIE MOVIE (M-G-M)
Pete Smith (S-553)

Having stayed his hand until the craze had passed its peak, Pete Smith now dissects the jitterbug fad as an art form. He goes back to the early manifestations of this eccentric dance and carries it through the centuries to the present. As a final illustration he presents an expert variation on the theme, very much in the groove.

Release date, April 8, 1944 10 *minutes*

POPPA KNOWS WORST (RKO)
Leon Errol (43,705)

Leon Errol's philanderings are catching up with him fast when his wife decides to give him another chance. She and her friend arrange a masquerade party to which Leon unknowingly takes his own wife. She never reveals her part in the plot, but Leon is left with indisputable evidence that she found out somewhere.

Release date, April 14, 1944 17 *minutes*

UNUSUAL OCCUPATIONS, NO. 3 (Para.)
L3-3

There are no unique shots here, but all subjects are out of the ordinary. There's a Buenos Aires macaroni factory, a Kentucky whittler who animates his figurines, a Mexican who revives the ancient art of candle decoration, in addition to some scenes devoted to the training of Navy fire fighters.

Release date, March 3, 1944 10 *minutes*

IN THE NEWSREEL (Para.)
Speaking of Animals (Y3-3)

The talking dogs invade the newsreel field and disclose a remarkable grasp of the camera and commentary technique. The reel includes the crowning of Miss America, a camel; a look at the doggy new spring hats, a sports entry on T-bone steaks and a topical sequence showing some cats joining up with the fighting forces.

Release date, March 17, 1944 10 *minutes*

FOSTER'S CANARY COLLEGE (Univ.)
Person-Oddity (8378)

At the top of this reel is a school for canaries run by a woman in Cleveland. Then the oldest aviation enthusiast, a 103-year-old man in Corrigan, Texas, asserts his belief in the airplane. A ring collection in New York City and a puppet opera in Chicago complete the subject.

Release date, April 24, 1944 8 *minutes*

ON POINT (RKO)
Sportscope (44,308)

The sport is quail-shooting, but the center of interest is the trained dog who accompanies the hunter, scents the game and retrieves the bird. A party of experts takes two canine performers on a quail hunt where the dogs display perfect form and unbelievable intelligence in the game.

Release date, March 24, 1944 8 *minutes*

Reviews and synopses of short subjects printed in Product Digest are indexed in the Short Subjects Chart, Product Digest Section, pages 1836-1837.

Running times are those furnished by the distributor.

JUNGLE JIVE (Univ.)
Swing Symphony (8233)

Here's some native jive by the Sandwich Islanders who start a jam session when a whole orchestra of instruments is washed ashore. They have little trouble mastering the horns, although their technique is a bit unusual, but their rhythms bring out the repressed ambitions of a sand crab, who crawls on to the piano keyboard.

Release date, not set 7 *minutes*

PATROLLING THE ETHER (M-G-M)
Two-Reel Special

Among current spy stories, the work of the Federal Communications Commission is both routine and unusual. Its division of Radio Intelligence has the problem of guarding the short-wave channels from enemy activity, of tracking down outlaw stations and interpreting possibly dangerous signals. In this work the country's amateur operators, the "hams," contribute their share of detective work.

Release date, not set 20 *minutes*

RADIO RAMPAGE (RKO)
Edgar Kennedy (43,405)

It all starts from some simple trouble with the radio—so simple that Kennedy decides to fix it himself—but it reaches out into widely different situations before the close of the reel. Edgar has fallen from the roof, he is attacked as a burglar in his own house, he ruins the chance for a job in South America and winds up under a flower pot.

Release date, April 28, 1944. 16 *minutes*

DONALD DUCK AND THE GORILLA (RKO)
Disney Cartoon (34,116)

Donald thinks he is teasing his nephews when he tells them of an escaped gorilla, but they turn the tables and dress up in ape's clothing. Then a genuine gorilla enters the scene, and a hair-raising chase ensues. Just as Ajax is squeezing Donald in a sliding table, the nephews arrive armed with tear gas bombs. Both opponents are visibly affected and the film closes as they weep on each other's shoulders.

Release date, March 31, 1944. 7 *minutes*

THE WHY OF WARTIME TAXES (WAC)
War Information Film

Charles Coburn, after listening through a long harangue on high taxes, assembles some material of his own and delivers a talk on the part taxes play in winning the war. The story is told by pictures of what has happened elsewhere and the beginning of our own active part in the battle, the devastation at Pearl Harbor. Columbia is distributing the film.

7½ *minutes*

PRICES UNLIMITED (WAC)
War Information Film

The genuine necessity for rationing, and its ultimate benefit to the consumer, are demonstrated in a little butcher shop nightmare. With no ceiling on prices or quantities to be purchased, the supplies disappear immediately and prices shoot up beyond the average pocketbok. The young ladies who had protested the inconvenience of ration books learn their lesson.

10 *minutes*

FRAUD BY MAIL (Univ.)
Variety View (8359)

The Federal law prohibiting the use of the mails to defraud is administered by a group of Post Office sleuths whose job it is to inspect suspicious envelopes while tampering as little as possible with the general postal material. Their quest is not confined to blackmailers, but centers more particularly on the mail-order vendors of spurious remedies and medical gadgets who do a profitable business on impossible promises.

Release date, April 24, 1944 9 *minutes*

GOLDEN GLOVES (Col.)
World of Sports (5807)

For the fight fans, Columbia makes a report on the nation's amateur boxing tournament. The film takes hopefuls through their early training in gyms and boxing clubs throughout the country to the final bouts in Madison Square Garden. The contest is an annual affair staged by a New York daily newspaper, and draws entries from youngsters from coast to coast.

Release date, March 31, 1944 9½ *minutes*

HEROES ON THE MEND (Para.)
Sportlights (R3-6)

Here are servicemen back from the battlefield and regaining their strength in the hospitals and recreation centers which the nation has provided. Many are at famous resorts of other years—Palm Springs and Santa Barbara, California, and Palm Beach, Florida. Then men are shown taking part in a wide variety of sports, overcoming their physical handicaps and learning new skills.

Release date, March 24, 1944 9 *minutes*

CILLY GOOSE (Para.)
Noveltoons (P3-3)

The Goose is a very proud parent with her one little egg until she notices the greater achievements of the other barnyard animals. Not remembering the sad end of the nursery tale, she paints her egg gold and becomes a wonderbird. The great performance at the Garden comes off with astounding success until she is mobbed by the crowd. Then she wakes from her dream, to discover her own gosling has come through—and with a gold tooth.

Release date, March 24, 1944 8 *minutes*

SHOWBOAT SERENADE (Para.)
Musical Parade (FF3-4)

Paramount's latest two-reel musical in Technicolor borrows some of the romance and tradition of the old South, with a story of a Mississippi Showboat. Johnnie Johnston and Barbara Britton play the captain and the Colonel's daughter, while Cecil Kellaway provides comedy as the runaway Colonel. Two songs are featured: "I Don't Miss a Trick" and "Out of Nowhere." The musical was produced by Walter MacEwen and directed by Eddie Salven.

Release date, April 14, 1944 20 *minutes*

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

(•) before the title indicates 1942-43 product.

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Consult Service Data in the PRODUCT DIGEST SECTION for Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation.

Short Subjects Chart with Synopsis Index can be found on pages 1836-1837.

Feature Product Including Coming Attractions, listed by Company, in order of release, on pages 1816-1817.

						REVIEWED			
Title	*Company*	*Prod. Number*	*Stars*	*Release Date*	*Running Time*	*M. P. Herald Issue*	*Product Digest Page*	*Advance Synopsis Page*	*Service Data Page*
ABOVE Suspicion	MGM	402	Joan Crawford-Fred MacMurray	Sept.,'43	90m	May 1,'43	1546	1081	1575
Action in Arabia	RKO	420	George Sanders-Virginia Bruce	Block 4	75m	Feb. 19,'44	1762	1746	....
Address Unknown	Col.	....	Paul Lukas-Mady Christians	Not Set	....	....	....	1695	....
Adventure in Iraq	WB	304	John Loder-Ruth Ford	Oct. 9,'43	64m	Sept. 25,'43	1553	1530	....
Adventure in Music	Crystal	....	Classical Music Feature	Mar. 10,'44	62m	Mar. 25,'44	1814	....	....
Adventures of a Rookie	RKO	402	Wally Brown-Alan Carney	Block 1	64m	Aug. 21,'43	1547	1471	1617
Adventures of Mark Twain	WB	315	Fredric March-Alexis Smith	May 6,'44	130m	....	....	936	....
Adventures of Tartu (British)	MGM	406	Robert Donat-Valerie Hobson	Oct.,'43	103m	Aug. 7,'43	1546	....	1655
Ali Baba and 40 Thieves (color)	Univ.	8003	Jon Hall-Maria Montez	Jan. 14,'44	87m	Jan. 15,'44	1713	1457	....
Always a Bridesmaid	Univ.	8023	Andrew Sisters-Patric Knowles	Sept. 24,'43	61m	Oct. 2,'43	1566	1192	....
Amazing Mr. Forrest, The	PRC	413	Edward E. Horton-Jack Buchanan	Mar. 29,'44	....	....	....	1747	....
American Miracle (color) (formerly America)	MGM	....	Brian Donlevy-Ann Richard	Not Set	....	....	....	1457	....
And Now Tomorrow	Para.	....	Loretta Young-Alan Ladd	Not Set	....	....	....	1715	....
And the Angels Sing	Para.	....	Fred MacMurray-Dorothy Lamour	Not Set	....	....	....	1555	....
Andy Hardy's Blonde Trouble	MGM	424	Mickey Rooney-Lewis Stone	May,'44	107m	Apr. 8,'44	1833	1456	....
Animal Kingdom, The	WB	....	Ann Sheridan-Olivia de Havilland	Not Set	....	....	....	1431	....
Arizona Trail	Univ.	8081	Tex Ritter-Fuzzy Knight	Sept. 24,'43	57m	....	....	1545	....
Arizona Whirlwind	Mono.	....	Ken Maynard-Hoot Gibson	Mar. 7,'44	....	....	....	1746	....
Around the World	RKO	411	Kay Kyser-Joan Davis-Mischa Auer	Block 3	81m	Nov. 27,'43	1645	1457	1766
Arsenic and Old Lace	WB	....	Cary Grant-Raymond Massey	Not Set	....	....	....	1806	....
At Night We Dream (color)	Col.	....	Merle Oberon-Paul Muni	Not Set	....	....	....	1715	....
BANJO on My Knee (Reissue)	20th-Fox	407	Barbara Stanwyck-Joel McCrea	Oct. 29,'43	95m	Dec. 5,'36	1585	....	....
Bar 20	UA	....	William Boyd-Andy Clyde	Oct. 1,'43	54m	July 24,'43	1559	....	....
Battle of Russia	20th-Fox	414	Documentary	Nov. 5,'43	80m	Nov. 6,'43	1615	....	1766
Beautiful But Broke	Col.	5022	Joan Davis-Jane Frazee	Jan. 28,'44	72m	Feb. 5,'44	1742	1696	....
Bell Bottom George (British)	Col.	....	George Formby	Not Set	97m	Jan. 29,'44	1734	....	....
Belle of the Yukon	RKO	....	Randolph Scott-Gypsy Rose Lee	Not Set	....	....	....	1835	....
Beneath Western Skies	Rep.	354	Bob Livingston-Smiley Burnette	Mar. 3,'44	....	....	....	1746	....
Bermuda Mystery	20th-Fox	....	Preston Foster-Ann Rutherford	Not Set	....	....	....	1835	....
Best Foot Forward (color)	MGM	405	Lucille Ball-William Gaxton	Oct.,'43	94m	July 3,'43	1532	1191	1617
Between Two Worlds (formerly Outward Bound)	WB	....	John Garfield-Paul Henreid	Not Set	....	....	....	1646	....
Beyond the Last Frontier	Rep.	351	Eddie Dew-Smiley Burnette	Sept. 18,'43	55m	Sept. 11,'43	1529	....	....
Big Show, The (Reissue)	Rep.	3302	Gene Autry	Mar. 1,'44	71m	....	....	....	....
Black Hills Express	Rep.	362	Don Barry-Wally Vernon	Aug. 15,'43	55m	Aug. 7,'43	1546	1457	....
Black Parachute, The (formerly Mission Thirty-six)	Col.	....	John Carradine-Bela Lugosi	May 4,'44	....	....	....	1806	....
Blazing Frontier	PRC	459	Buster Crabbe-Al St. John	Sept. 1,'43	59m	....	....	1531	....
•Blazing Guns	Mono.	....	Hoot Gibson-Ken Maynard	Oct. 8,'43	55m	Sept. 18,'43	1542	1509	....
Bombers Moon	20th-Fox	401	George Montgomery-Annabella	Aug. 6,'43	70m	July 10,'43	1532	1305	....
Boss of Rawhide	PRC	452	Dave O'Brien-Jim Newill	Nov. 20,'43	59m	....	....	1599	....
Bridge of San Luis Rey, The	UA	....	Lynn Bari-Akim Tamiroff	Feb. 11,'44	107m	Feb. 5,'44	1742	1636	1818
Bring On the Girls (color)	Para.	....	Veronica Lake-Sonny Tufts	Not Set	....	....	....	1763	....
Broadway Rhythm (color)	MGM	419	George Murphy-Ginny Simms	Mar.,'44	115m	Jan. 22,'44	1725	1616	....
Buffalo Bill (color)	20th-Fox	424	Maureen O'Hara-Joel McCrea	Apr.,'44	90m	Mar. 18,'44	1801	1531	....
By Secret Command (formerly Pilebuck)	Col.	....	Pat O'Brien-Ruth Warrick	Not Set	....	....	....	1786	....
CALIFORNIA Joe	Rep.	365	Don Barry-Helen Talbot	Dec. 29,'43	55m	Jan. 8,'44	1706	1675	....
Calling Dr. Death	Univ.	8026	Lon Chaney-Patricia Morison	Dec. 17,'43	63m	Dec. 18,'43	1673	1635	....
•Campus Rhythm	Mono.	....	Gale Storm-Robert Lowery	Nov. 19,'43	63m	Oct. 9,'43	1574	1545	....
Candelight in Algeria (Br.)	Br. Lion	....	James Mason-Carla Lehmann	Not Set	85m	Jan. 1,'44	1694	....	....
Canterville Ghost, The	MGM	....	Charles Laughton-Margaret O'Brien	Not Set	....	....	....	1635	....
Canyon City	Rep.	364	Don Barry-Helen Talbot	Nov. 29,'43	55m	Nov. 13,'43	1626	1599	....
Casanova Brown	RKO	....	Gary Cooper-Teresa Wright	Not Set	....	....	....	1806	....
Casanova in Burlesque	Rep.	333	Joe E. Brown-June Havoc	Feb. 19,'44	72m	Jan. 29,'44	1733	1676	....
Career Girl	PRC	403	Frances Langford-Craig Wood	Jan. 11,'44	66m	Dec. 18,'43	1674	1634	....
Chance of a Lifetime, The	Col.	5034	Chester Morris-Jeanne Bates	Oct. 26,'43	66m	Oct. 16,'43	1586	1545	....
Charlie Chan in Secret Service	Mono.	....	Sidney Toler-Gwen Kenyon	Feb. 14,'44	65m	Jan. 15,'44	1714	1599	....
Charlie Chan in The Chinese Cat	Mono.	....	Sidney Toler-Joan Woodbury	Not Set	65m	Apr. 1,'44	1826	....	....
Cherokee Strip (Reissue)	WB	333	Dick Foran	Oct. 2,'43	56m	....	....	....	....

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Chip Off the Old Block	Univ.	8011	Donald O'Connor-Peggy Ryan	Feb. 25,'44	81m	Feb. 19,'44	1761	1715	....
Christmas Holiday	Univ.	....	Deanna Durbin-Gene Kelly	Not Set	....	....	....	1695	....
Cinderella Jones	WB	....	Joan Leslie-Robert Alda	Not Set	....	....	....	1746	....
City That Stopped Hitler	Para.	4331	Russian Documentary	Special	57m	Sept. 4,'43	1521	....	1655
Claudia	20th-Fox	404	Dorothy McGuire-Robert Young	Sept. 3,'43	91m	Aug. 21,'43	1558	....	1655
Climax, The (color)	Univ.	....	Susanna Foster-Boris Karloff	Not Set	....	....	....	1786	....
Coastal Command (British)	RKO	....	Documentary	Not Set	60m	Nov. 14,'42	1005	....	....
Cobra Woman (color)	Univ.	....	Jon Hall-Maria Montez	May 12,'44	....	....	....	1457	1655
Conflict	WB	....	Humphrey Bogart-Alexis Smith	Not Set	....	....	....	1456	....
Corvette K-225	Univ.	8007	Randolph Scott-James Brown	Oct 1,'43	99m	Oct. 2,'43	1565	1240	1719
Courageous Mr. Penn (Br.)	Hoffberg	....	Clifford Evans-Deborah Kerr	Dec. 22,'43	78m	Jan. 1,'44	1694	....	....
Cover Girl (color)	Col.	....	Rita Hayworth-Gene Kelly	Apr. 6,'44	110m	Mar. 11,'44	1793	1416	....
Cowboy Canteen	Col.	5220	Charles Starrett-Jane Frazee	Feb. 8,'44	72m	Feb. 26,'44	1774	1763	....
Cowboy in the Clouds	Col.	5203	Charles Starrett-Julie Duncan	Dec. 23,'43	55m	Jan. 8,'44	1706	1636	....
Cowboy and the Senorita, The	Rep.	342	Roy Rogers-Dale Evans-Mary Lee	May 12,'44	78m	Apr. 1,'44	1825	1747	....
Crazy House	Univ.	8005	Olsen and Johnson	Oct. 8,'43	80m	Oct. 23,'43	1595	1531	1719
Crime by Night	WB	....	Jane Wyman-Jerome Cowan	Not Set	....	....	....	1091	....
Crime Doctor's Strangest Case	Col.	5021	Warner Baxter-Lynn Merrick	Dec. 9,'43	68m	Jan. 22,'44	1725	1654	....
Crime School (Reissue)	WB	327	Humphrey Bogart-Dead End Kids	Dec. 4,'43	86m	May 7,'38	1626	....	....
Cross of Lorraine, The	MGM	414	Pierre Aumont-Gene Kelly	Jan.,'44	90m	Nov. 13,'43	1625	1457	1719
Cry "Havoc"	MGM	417	Margaret Sullavan-Ann Sothern	Feb.,'44	97m	Nov. 6,'43	1614	1555	....
Curse of the Cat People	RKO	418	Simone Simon-Kent Smith	Block 4	70m	Feb. 19,'44	1762	1715	....
DANCING Masters, The	20th-Fox	413	Laurel and Hardy	Nov. 19,'43	63m	Oct. 30,'43	1605	1555	....
• Dangerous Blondes	Col.	4016	Evelyn Keyes-Edmund Lowe	Sept. 23,'43	80m	Oct. 23,'43	1594	1509	....
Danger! Women at Work	PRC	411	Patsy Kelly-Mary Brian	Aug. 23,'43	59m	July 17,'43	1426	....	....
Days of Glory	RKO	....	Tamara Toumanova-Gregory Peck	Block 5	....	....	....	1636	....
Death Valley Manhunt	Rep.	375	Bill Elliott-Gabby Hayes	Sept. 25,'43	55m	Aug. 28,'43	1558	1402	....
Death Valley Rangers	Mono.	....	Hoot Gibson-Ken Maynard	Dec. 3,'43	59m	Dec. 18,'43	1674	1555	....
Deerslayer, The	Rep.	306	Bruce Kellogg-Jean Parker	Nov. 22,'43	67m	Nov. 6,'43	1615	1599	....
Desert Song, The (color)	WB	310	Dennis Morgan-Irene Manning	Jan. 29,'44	96m	Dec. 18,'43	1673	872	1818
Destination, Toyko	WB	309	Cary Grant-John Garfield	Jan. 1,'44	135m	Dec. 25,'43	1685	1530	1766
Detective Kitty O'Day	Mono.	....	Jean Parker-Tim Ryan	Not Set	63m	Apr. 1,'44	1826	....	....
Devil Riders, The	PRC	460	Buster Crabbe-Al St. John	Nov. 5,'43	58m	Feb. 12,'44	1754	1566	....
Dixie Showboat	PRC	....	Frances Langford-Guy Kibbee	Not Set	....	....	....	1835	....
Double Indemnity	Para.	....	Barbara Stanwyck-Fred MacMurray	Not Set	....	....	....	1646	....
Doughboys in Ireland	Col.	5031	Kenny Baker-Jeff Donnell	Oct. 7,'43	61m	Oct. 9,'43	1574	1545	....
Doughgirls, The	WB	....	Ann Sheridan-Alexis Smith	Not Set	....	....	....	1835	....
Dragon Seed	MGM	....	Katharine Hepburn-Walter Huston	Not Set	....	....	....	1675	....
Drifter, The	PRC	461	Buster Crabbe-Al St. John	Dec. 20,'43	60m	....	....	1606	....
Dr. Gillespie's Criminal Case	MGM	407	Lionel Barrymore-Van Johnson	Nov.,'43	89m	May 8,'43	1546	1192	....
Dr. Paul Joseph Goebbels	Frank	....	Paul Andor-Claudia Drake-Donald Woods	Not Set	....	....	....	1599	....
Drums of Fu Manchu	Rep.	305	Henry Brandon-William Royle	Nov. 27,'43	68m	Nov. 13,'43	1626	1606	....
EMPTY Holsters (Reissue)	WB	334	Dick Foran	Oct. 2,'43	62m	....	....	....	....
Escape to Danger (British)	RKO	419	Eric Portman-Ann Dvorak	Block 4	83m	Feb. 5,'44	1742	....	....
Eve of St. Mark	20th-Fox	....	Michael O'Shea-Anne Baxter	Not Set	....	....	....	1636	....
FALCON and the Coeds, The	RKO	410	Tom Conway-Jean Brooks	Block 2	68m	Nov. 6,'43	1615	1599	....
Falcon Out West, The	RKO	....	Tom Conway-Barbara Hale	Block 5	64m	Mar. 4,'44	1782	....	....
Fallen Sparrow, The	RKO	401	Maureen O'Hara-John Garfield	Block 1	93m	Aug. 21,'43	1547	1182	1719
False Colors	UA	....	William Boyd	Nov. 5,'43	65m	Nov. 6,'43	1614	1431	....
Fighting Seabees, The	Rep.	311	John Wayne-Susan Hayward	Mar. 10,'44	100m	Jan. 22,'44	1725	1616	1818
Find the Blackmailer	WB	306	Faye Emerson-Jerome Cowan	Nov. 6,'43	55m	Oct. 23,'43	1594	....	....
Fired Wife	Univ.	8017	Robert Paige-Louise Allbritton	Sept. 3,'43	73m	Sept. 4,'43	1521	....	....
Flesh and Fantasy	Univ.	8062	Charles Boyer-Barbara Stanwyck	Oct. 29,'43	94m	Sept. 18,'43	1541	1058	1766
Follow the Boys	Univ.	....	Stage and Screen Entertainers	Not Set	122m	Apr. 1,'44	1825	1635	....
Follow the Leader	Mono.	....	East Side Kids	Not Set	....	....	....	1606	....
For Whom the Bell Tolls (color)	Para.	4338	Gary Cooper-Ingrid Bergman	Special	168m	July 17,'43	1546	855	1719
Four Jills in a Jeep	20th-Fox	423	Kay Francis-Carole Landis	Mar.,'44	89m	Mar. 18,'44	1802	1676	....
Frenchman's Creek (color)	Para.	....	Joan Fontaine-Arturo de Cordova	Not Set	....	....	....	1416	....
Frisco Kid (Reissue)	WB	325	James Cagney-Margaret Lindsay	Mar. 4,'44	77m	Nov. 2,'35	1726	....	....
Frontier Law	Univ.	8082	Russell Hayden-Jennifer Holt	Nov. 5,'43	55m	....	....	1606	....
Frontier Outlaws	PRC	462	Buster Crabbe-Al St. John	Mar. 4,'44	....	....	....	1746	....
Fugitive from Sonora	Rep.	361	Don Barry-Lynn Merrick	July 1,'43	55m	July 10,'43	1414	1375	....
GANG'S All Here (color)	20th-Fox	416	Alice Faye-Carmen Miranda	Dec. 24,'43	103m	Dec. 4,'43	1653	1530	1766
Gangway for Tomorrow	RKO	407	Margo-Robert Ryan-John Carradine	Block 2	69m	Nov. 6,'43	1614	1566	....
Gaslight	MGM	425	Charles Boyer-Ingrid Bergman	May,'44	....	....	....	1786	....
Ghost Catchers, The	Univ.	....	Olsen and Johnson	Not Set	....	....	....	1835	....
Ghost Ship, The	RKO	412	Richard Dix-Edith Barrett	Block 3	69m	Dec. 11,'43	1666	1646	....
Ghost That Walks Alone, The	Col.	5042	Arthur Lake-Lynn Roberts	Feb. 10,'44	64m	Feb. 19,'44	1762	1696	....
Gildersleeve on Broadway	RKO	409	Harold Peary-Billie Burke	Block 2	65m	Oct. 23,'43	1595	1566	....
Gildersleeve's Ghost	RKO	....	Harold Peary-Marion Martin	Not Set	....	....	....	1786	....
Girl Crazy	MGM	409	Mickey Rooney-Judy Garland	Nov.,'43	99m	Aug. 7,'43	1558	1191	1766
Girl from Monterrey, The	PRC	412	Armida-Edgar Kennedy	Oct. 4,'43	61m	Sept. 25,'43	1554	1509	....
Girl in the Case, The	Col.	....	Edmund Lowe-Janis Carter	Apr. 20,'44	....	....	....	1806	....
Girls on Probation (Reissue)	WB	328	Jane Bryan-Ronald Reagan	Dec. 4,'43	63m	Oct. 29,'38	1626	....	....
Going My Way	Para.	4319	Bing Crosby-Rise Stevens	Not Set	130m	Feb. 26,'44	1773	1763	....
Good-bye, My Love (formerly Strange Confession)	UA	....	George Sanders-Linda Darnell	Not Set	....	....	....	1747	....
Good Fellows, The	Para.	4302	Cecil Kellaway-Helen Walker	Block 1	70m	Aug. 14,'43	1559	1191	....
Government Girl	RKO	408	Olivia de Havilland-Sonny Tufts	Block 2	93m	Nov. 6,'43	1614	1416	1766
Great Moment, The (formerly Great Without Glory)	Para.	....	Joel McCrea-Betty Field	Not Set	....	....	....	912	....
Great Mr. Handel, The (color) (British)	Midfilm	....	Wilfred Lawson-Elizabeth Allan	Sept. 9,'43	89m	Sept. 18,'43	1542	....	....

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Greenwich Village (color)	20th-Fox	....	Don Ameche-Carmen Miranda	Not Set	....	....	....	1676	....
Guadalcanal Diary	20th-Fox	412	Preston Foster-Lloyd Nolan	Nov. 5,'43	93m	Oct. 30,'43	1605	1457	1766
Gung Ho	Univ.	8064	Randolph Scott-Grace McDonald	Dec. 31,'43	88m	Dec. 25,'43	1686	1599	1818
Gunsmoke Mesa	PRC	453	Dave O'Brien-Jim Newill	Jan. 3,'44	59m	....	....	1635	....
Guns of the Law	PRC	455	Dave O'Brien-Jim Newill	Apr. 10,'44	....	....	....	1806	....
Guns of the Pecos (Reissue)	WB	335	Dick Foran	Oct. 2,'43	56m	....	....	....	....
Guy Named Joe, A	MGM	416	Spencer Tracy-Irene Dunne	Mar.'44	120m	Dec. 25,'43	1686	1431	1818
Gypsy Wildcat (color)	Univ.	....	Maria Montez-Jon Hall	Not Set	....	....	....	1675	....
HAIL the Conquering Hero	Para.	....	Eddie Bracken-Ella Raines	Not Set	....	....	....	1696	....
Hail to the Rangers	Col.	5201	Charles Starrett	Sept. 16,'43	57m	Nov. 27,'43	1646	1055	....
Hairy Ape, The	UA	....	William Bendix-Susan Hayward	Not Set	....	....	....	1763	....
Halfway House, The (British)	Ealing	....	Francoise Rosay-Mervyn Johns	Not Set	95m	Mar. 4,'44	1781	....	....
Hands Across the Border	Rep.	341	Roy Rogers-Ruth Terry	Jan. 5,'44	73m	Dec. 11,'43	1665	1545	....
Happy Land	20th-Fox	415	Don Ameche-Frances Dee	Dec. 3,'43	75m	Nov. 13,'43	1625	1555	1766
Harvest Melody	PRC	402	Rosemary Lane-Johnny Downs	Nov. 2,'43	71m	Oct. 9,'43	1574	1545	....
Hat-Check Honey	Univ.	8031	Grace McDonald-Leon Errol	Mar. 10,'44	69m	Mar. 1,'44	1794	1746	....
Heat's On, The	Col.	5009	Mae West-Victor Moore	Dec. 2,'43	79m	Dec. 4,'43	1653	1555	1818
Heaven Can Wait (color)	20th-Fox	402	Don Ameche-Gene Tierney	Aug. 13,'43	112m	July 24,'43	1578	1240	1617
Heaven Is Around the Corner (British)	Nat'l-Anglo	....	Will Fyffe-Leni Lynn	Not Set	100m	Mar. 18,'44	1802	....	....
Heavenly Body, The	MGM	421	William Powell-Hedy Lamarr	Apr.,'44	94m	Jan. 1,'44	1693	1555	1766
Heavenly Days	RKO	....	Fibber McGee and Molly	Not Set	....	....	....	1817	....
Henry Aldrich, Boy Scout	Para.	4311	Jimmy Lydon-Charlie Smith	Block 3	66m	Jan. 8,'44	1706	1696	1818
Henry Aldrich Haunts a House	Para.	4306	Jimmy Lydon-Charlie Smith	Block 2	73m	Nov. 6,'43	1614	1566	1766
Henry Aldrich's Little Secret	Para.	....	Jimmy Lydon-Charlie Smith	Not Set	....	....	....	1747	....
Henry Aldrich Plays Cupid	Para.	....	Jimmy Lydon-Charlie Smith	Not Set	....	....	....	1431	....
Her Bachelor Husband	Mono.	....	Johnny Downs-Wanda McKay	Not Set	....	....	....	1747	....
Here Comes Elmer	Rep.	303	Al Pearce-Dale Evans	Nov. 15,'43	74m	Oct. 16,'43	1585	....	....
Heroes Are Made (Russian)	Artkino	....	Russian Feature	Mar. 15,'44	74m	Mar. 25,'44	1813	....	....
Her Primitive Man	Univ.	8016	Louise Allbritton-Robert Paige	Apr. 21,'44	79m	Apr. 8,'44	1833	1675	....
Hey, Rookie	Col.	5013	Ann Miller-Larry Parks	Mar. 9,'44	....	....	....	1654	....
Hidden Valley Outlaws	Rep.	378	Bill Elliott-Gabby Hayes	Apr. 2,'44	55m	Apr. 8,'44	1834	1806	....
Hi Diddle Diddle	UA	....	Martha Scott-Adolphe Menjou	Aug. 20,'43	73m	July 31,'43	1559	1375	1617
Hi Good-Lookin'	Univ.	8044	Eddie Quillan-Harriet Hilliard	Mar. 24,'44	62m	Mar. 18,'44	1801	1763	....
Higher and Higher	RKO	415	Michele Morgan-Frank Sinatra	Block 3	90m	Dec. 11,'43	1665	1616	1818
His Butler's Sister	Univ.	8004	Deanna Durbin-Franchot Tone	Nov. 26,'43	93m	Nov. 13,'43	1625	1555	1766
Hitler Gang, The	Para.	4320	Robert Watson-Victor Varconi	Not Set	....	....	....	1675	....
Hi Ya Sailor	Univ.	8035	Donald Woods-Elyse Knox	Oct. 15,'43	63m	Oct. 9,'43	1574	1531	....
Holy Matrimony	20th-Fox	403	Monty Woolley-Gracie Fields	Aug 27,'43	87m	Aug. 28,'43	1547	1431	1655
Home in Indiana (color)	20th-Fox	....	Walter Brennan-Lon McAllister	Not Set	....	....	....	1634	....
Hoosier Holiday	Rep.	302	Dale Evans-George Byron	Sept. 13,'43	72m	Aug. 28,'43	1547	....	....
Horn Blows at Midnight, The	WB	....	Jack Benny-Alexis Smith	Not Set	....	....	....	1715	....
Hostages	Para.	4305	Luise Rainer-William Bendix	Block 1	87m	Aug. 14,'43	1579	1277	1766
Hot Rhythm	Mono.	....	Dona Drake-Robert Lowery	Apr. 7,'44	79m	Mar. 4,'44	1783	1763	....
Hour Before the Dawn, The	Para.	4317	Veronica Lake-Franchot Tone	Block 4	75m	Mar. 4,'44	1781	1555	....
I DOOD It	MGM	403	Red Skelton-Eleanor Powell	Sept.,'43	102m	July 31,'43	1579	1191	1719
I Love a Soldier	Para.	....	Paulette Goddard-Sonny Tufts	Not Set	....	....	....	1675	....
Impostor, The	Univ.	8066	Jean Gabin-Allyn Joslyn	Feb. 11,'44	94m	Feb. 12,'44	1754	1616	....
Incendiary Blonde (color)	Para.	....	Betty Hutton-Arturo de Cordova	Not Set	....	....	....	1675	....
In Old Chicago (Reissue)	20th-Fox	406	Alice Faye-Tyrone Power-Don Ameche	Oct. 29,'43	94m	Jan. 8,'38	1542	....	....
In Old Oklahoma	Rep.	307	John Wayne-Martha Scott	Dec. 6,'43	102m	Oct. 23,'43	1593	....	1719
In Our Time	WB	311	Ida Lupino-Paul Henreid	Feb. 19,'44	110m	Feb. 5,'44	1741	1416	1818
Irish Eyes Are Smiling (color)	20th-Fox	....	Monty Woolley-Dick Haymes	Not Set	....	....	....	1835	....
Iron Major, The	RKO	406	Pat O'Brien-Ruth Warrick	Block 2	85m	Oct. 23,'43	1593	1555	1719
Is Everybody Happy?	Col.	5016	Ted Lewis-Nan Wynn	Oct. 28,'43	73m	Nov. 27,'43	1646	1545	1655
Isle of Forgotten Sins	PRC	401	John Carradine-Gale Sondergaard	Aug. 15,'43	82m	July 3,'43	1532	1339	1617
It Happened Tomorrow	UA	....	Dick Powell-Linda Darnell	Apr. 7,'44	84m	Mar. 25,'44	1813	1675	....
JACK London	UA	....	Michael O'Shea-Susan Hayward	Dec. 24,'43	93m	Nov. 27,'43	1645	1554	1818
Jamboree	Rep.	316	George Byron-Ruth Terry	May 5,'44	71m	Apr. 1,'44	1825	1817	....
Jam Session	Col.	5015	Ann Miller-Jess Barker	Apr. 13,'44	....	....	....	1806	....
Jane Eyre	20th-Fox	420	Orson Welles-Joan Fontaine	Feb.,'44	96m	Feb. 5,'44	1741	1240	1655
Janie	WB	....	Joyce Reynolds-Robert Hutton	Not Set	....	....	....	1747	....
Jeannie (British)	English	....	Barbara Mullen-Michael Redgrave	Oct. 1,'43	85m	Aug. 23,'41	1594	....	....
Jive Junction	PRC	407	Dickie Moore-Tina Thayer	Dec. 20,'43	64m	Nov. 20,'43	1633	1606	....
Johnny Come Lately	UA	....	James Cagney-Grace George	Sept. 3,'43	97m	Aug. 28,'43	1559	1375	1719
Johnny Doesn't Live Here Any More	Mono.	....	Simone Simon-James Ellison	May 12,'44	....	....	....	1826	....
KANSAN, The	UA	....	Richard Dix-Jane Wyatt	Sept. 10,'43	79m	June 19,'43	1547	1182	....
Keys of the Kingdom	20th-Fox	....	Sir Cedric Hardwicke-Roddy McDowell	Not Set	....	....	....	1806	....
Kings of the Ring	Lewis-Lesser	....	Fight Film Feature	Jan. 22,'44	95m	Jan. 29,'44	1735	....	....
Kismet (color)	MGM	....	Ronald Colman-Marlene Dietrich	Not Set	....	....	....	1635	....
Klondike Kate	Col.	5029	Ann Savage-Tom Neal	Dec. 16,'43	62m	Feb. 5,'44	1742	1636	....
Knickerbocker Holiday	UA	....	Nelson Eddy-Charles Coburn	Mar. 17,'44	85m	Mar. 4,'44	1781	1635	1818
LAD from Our Town	Artkino	....	Russian Feature	Oct. 6,'43	65m	Oct. 16,'43	1586	....	....
Ladies Courageous	Univ.	8065	Loretta Young-Geraldine Fitzgerald	Mar. 17,'44	88m	Mar. 25,'44	1814	1616	....
Lady and the Monster, The	Rep.	315	Vera Ralston-Richard Arlen	Apr. 17,'44	86m	Mar. 18,'44	1801	....	....
Lady in the Dark (color)	Para.	4336	Ginger Rogers-Ray Milland	Special	100m	Feb. 12,'44	1753	1091	1818
Lady in the Death House	PRC	414	Lionel Atwill-Jean Parker	Mar. 15,'44	56m	Mar. 25,'44	1814	1746	....
Lady, Let's Dance	Mono.	....	Belita-James Ellison	Apr. 11,'44	88m	Jan. 29,'44	1735	1599	....
Lady Takes a Chance, A	RKO	405	Jean Arthur-John Wayne	Block 1	86m	Aug. 21,'43	1547	1240	1655
Land Beyond the Law (Reissue)	WB	336	Dick Foran	Oct. 2,'43	55m	Mar. 25,'44	1814	....	....

						REVIEWED			
Title	Company	Prod. Number	Stars	Release Date	Running Time	M. P. Herald Issue	Product Digest Page	Advance Synopsis Page	Service Data Page
Laramie Trail, The	Rep.	355	Bob Livingston-Smiley Burnette	Apr. 3,'44	55m	Mar. 25,'44	1814	1786	....
Larceny with Music	Univ.	8028	Allan Jones-Kitty Carlisle	Sept. 10,'43	64m	Sept. 11,'43	1530	1351	....
Lassie Come Home (color)	MGM	410	Roddy McDowall-Edmund Gwenn	Dec.,'43	90m	Aug. 21,'43	1546	1240	1766
Last Ride, The	WB	....	Richard Travis-Eleanor Parker	Not Set	....	....	....	1115	....
Law Men	Mono.	....	Johnny Mack Brown	Apr. 25,'44	....	....	....	1817	....
Let's Face It	Para.	4301	Bob Hope-Betty Hutton	Block 1	76m	Aug. 7,'43	1559	1277	1766
Lifeboat	20th-Fox	419	Tallulah Bankhead-William Bendix	Jan. 28,'44	96m	Jan. 15,'44	1713	1616	1818
Life and Death of Colonel Blimp (British)	Archers-Gen'l	....	Anton Walbrook-Roger Livesey	Not Set	163m	July 10,'43	1413	....	....
Lodger, The	20th-Fox	417	Laird Cregar-Merle Oberon	Jan. 7,'44	84m	Jan. 8,'44	1705	1636	1818
Look to Your Children (formerly Are These Our Children?)	RKO	....	Kent Smith-Jean Brooks	Block 5	....	....	....	1786	...
Lost Angel	MGM	415	Margaret O'Brien-James Craig	Jan.,'44	91m	Nov. 6,'43	1613	1555	1818
Lumber Jack	UA	....	William Boyd-Andy Clyde	Apr. 28,'44	65m	Apr. 8,'44	1834	1763	...
MADAME Curie	MGM	490	Greer Garson-Walter Pidgeon	Feb.,'44	124m	Nov. 20,'43	1633	1416	1818
Mad Ghoul, The	Univ.	8038	Evelyn Ankers-David Bruce	Nov. 12,'43	65m	Oct. 23,'43	1594	1586	....
Make Your Own Bed	WB	....	Jack Carson-Jane Wyman	Not Set	....	....	....	1715	....
Man from Down Under, The	MGM	411	Charles Laughton-Binnie Barnes	Dec.,'43	103m	Aug. 7,'43	1547	....	....
Man from 'Frisco, The	Rep.	....	Michael O'Shea-Anne Shirley	Not Set	....	....	....	1835	....
Man from the Rio Grande, The	Rep.	363	Don Barry-Twinkle Watts	Oct. 18,'43	55m	Oct. 2,'43	1566	....	....
Manhattan Serenade	RKO	....	Frank Sinatra-George Murphy	Not Set	....	....	....	1785	....
Man in Half Moon Street, The	Para.	....	Nils Asther-Helen Walker	Not Set	....	....	....	1747	....
Marine Raiders	RKO	....	Pat O'Brien-Ruth Hussey	Not Set	....	....	....	1696	....
Marriage Is a Private Affair	MGM	....	Lana Turner-John Hodiak	Not Set	....	....	....	1806	....
Marshal of Gunsmoke	Univ.	8083	Tex Ritter-Russell Hayden	Jan. 21,'44	....	....	....	1676	....
Mask of Dimitrios, The	WB	....	Sydney Greenstreet-Peter Lorre	Not Set	....	....	....	1746	....
Meet Me in St. Louis (color)	MGM	....	Judy Garland-Margaret O'Brien	Not Set	....	....	....	1715	....
Meet the People	MGM	426	Dick Powell-Lucille Ball	May,'44	100m	Apr. 8,'44	1834	1456	....
Melody Parade	Mono.	....	Mary Beth Hughes-Eddie Quillan	Aug. 27,'43	73m	Aug. 7,'43	1559	1339	....
Memphis Belle, The (color)	WAC		War Documentary	Not Set	41m	Mar. 25,'44	1813	....	....
Men on Her Mind	PRC	409	Mary Beth Hughes-Edward Norris	Feb. 12,'44	67m	Feb. 5,'44	1743	1715	....
Merry Monahans, The	Univ.	....	Donald O'Connor-Peggy Ryan	Not Set	....	....	....	1786	....
Million Dollar Kid, The	Mono.	....	East Side Kids	Feb. 28,'44	65m	Feb. 26,'44	1774	1676	....
Minesweeper	Para.	4308	Richard Arlen-Jean Parker	Block 2	66m	Nov. 6,'43	1615	1606	1818
Ministry of Fear	Para.	....	Ray Milland-Marjorie Reynolds	Not Set	....	....	....	1616	....
Miracle of Morgan's Creek, The	Para.	4312	Eddie Bracken-Betty Hutton	Block 3	99m	Jan. 8,'44	1705	1079	1818
Mojave Firebrand	Rep.	377	Bill Elliott-Gabby Hayes	Mar. 19,'44	55m	Jan. 29,'44	1734	....	....
Monster Maker, The	PRC	419	J. Carrol Naish-Ralph Morgan	Apr. 15,'44	62m	Mar. 11,'44	1794	....	....
Moonlight and Cactus	Univ.	....	Andrews Sisters-Leo Carillo	Not Set	....	....	....	1746	....
Moonlight in Vermont	Univ.	8025	Gloria Jean-Fay Helm	Dec. 24,'43	62m	Dec. 25,'43	1686	1635	....
Moon Over Las Vegas	Univ.	8037	Anne Gwynne-David Bruce	Apr. 28,'44	....	....	....	1785	....
Mr. Co-ed (color)	MGM	....	Red Skelton-Esther Williams	Not Set	....	....	....	1635	....
Mr. Muggs Steps Out	Mono.	....	East Side Kids	Dec. 10,'43	63m	Dec. 25,'43	1686	1555	....
Mr. Skeffington	WB	....	Bette Davis-Claude Rains	Not Set	....	....	....	1654	....
Mr. Winkle Goes to War	Col.	....	E. G. Robinson-Robert Armstrong	Not Set	....	....	....	1817	....
Mrs. Parkington	MGM	....	Greer Garson-Walter Pidgeon	Not Set	....	....	....	1835	....
Mummy's Ghost, The	Univ.	....	John Carradine-Lon Chaney	Not Set	....	....	....	1763	....
Murder on the Waterfront	WB	302	John Loder-Ruth Ford	Sept. 18,'43	49m	July 31,'43	1579	....	....
My Best Gal	Rep.	312	Jane Withers-Jimmy Lydon	Mar. 28,'44	67m	Mar. 18,'44	1802	1696	....
My Reputation	WB	....	Barbara Stanwyck-George Brent	Not Set	....	....	....	1695	....
Mystery Broadcast	Rep.	304	Nils Asther-Ruth Terry	Nov. 23,'43	63m	Oct. 23,'43	1595	1586	....
●Mystery of the 13th Guest	Mono.	....	Dick Purcell-Helen Parrish	Nov. 5,'43	60m	Oct. 16,'43	1586	....	....
NABONGA	PRC	408	Buster Crabbe-Fifi Dorsey	Jan. 25,'44	73m	Mar. 4,'44	1783	1634	....
National Velvet (color)	MGM	..	Mickey Rooney-Jackie Jenkins	Not Set	...	....	....	1763	....
Navy Way, The	Para.	4316	Robert Lowery-Jean Parker	Block 4	75m	Feb. 26,'44	1774	1747	....
●Nearly Eighteen	Mono.	....	Gale Storm-Bill Henry	Nov. 12,'43	61m	Oct. 30,'43	1605	1545	....
Never a Dull Moment	Univ.	8030	Ritz Bros.-Frances Langford	Nov. 19,'43	60m	Nov. 6,'43	1615	1351	....
Nine Girls	Col.	5018	Ann Harding-Evelyn Keyes	Feb. 17,'44	75m	Mar. 18,'44	1802	1676	....
No Greater Love (Russian)	Artkino	....	Russian feature	Mar. 3,'44	71m	Mar. 4,'44	1782	....	....
None But the Lonely Heart	RKO	....	Cary Grant-Ethel Barrymore	Not Set	....	....	....	1826	....
None Shall Escape	Col.	5006	Marsha Hunt-Alexander Knox	Feb. 3,'44	85m	Jan. 15,'44	1713	1695	1766
Northern Pursuit	WB	307	Errol Flynn-Julie Bishop	Nov. 13,'43	94m	Oct. 23,'43	1593	1471	1719
North Star, The	RKO-Goldwyn	451	Walter Huston-Anne Baxter	Special	105m	Oct. 16,'43	1585	1305	1766
Norway Replies	Hoffberg	....	Documentary on Norway	Feb. 25,'44	61m	Mar. 4,'44	1782	....	....
No Time for Love	Para.	4309	Claudette Colbert-Fred MacMurray	Block 2	83m	Nov. 13,'43	1625	855	1818
OH, SUSANNA (Reissue)	Rep.	3303	Gene Autry	Apr. 15,'44	59m	....	....	....	....
Oklahoma Kid (Reissue)	WB	330	James Cagney-Humphrey Bogart	Sept. 11,'43	80m	Mar. 18,'39	1482	....	....
Oklahoma Raiders	Univ.	8084	Tex Ritter-Fuzzy Knight	Mar. 17,'44	....	....	....	1785	....
Old Acquaintance	WB	308	Bette Devis-Miriam Hopkins	Nov. 27,'43	110m	Nov. 6,'43	1613	1192	1719
O My Darling Clementine	Rep.	308	Frank Albertson-Lorna Grey	Dec. 31,'43	68m	Dec. 4,'43	1653	1636	....
Once Upon a Time (formerly Curly)	Col.	....	Cary Grant-Janet Blair	May 11,'44	....	....	....	1616	....
Our Hearts Were Young and Gay	Para.	....	Diana Lynn-Gail Russell	Not Set	....	....	....	1746	....
Outlaw Roundup	PRC	454	Dave O'Brien-Jim Newill	Feb. 10,'44	....	....	....	1715	....
Outlaw Trail, The	Mono.	....	Hoot Gibson-Bob Steele	Apr. 18,'44	55m	Apr. 1,'44	1826	1786	....
Outlaws of Sante Fe	Rep.	366	Don Barry-Wally Vernon	Apr. 4,'44	54m	Mar. 18,'44	1802	....	....
Overland Mail Robbery	Rep.	376	Bill Elliott-Anne Jeffreys	Nov. 20,'43	55m	Oct. 23,'43	1594	....	....
PARDON My Rhythm	Univ.	....	Gloria Jean-Patric Knowles	May 19,'44	....	....	....	1785	....
Paris After Dark	20th-Fox	409	George Sanders-Brenda Marshall	Oct. 15,'43	85m	Oct. 9,'43	1573	1545	....
Partners of the Trail	Mono.	....	Johnny Mack Brown-Raymond Hatton	Mar. 14,'44	54m	Mar. 4,'44	1782	1747	....
Passage to Marseille	WB	312	Humphrey Bogart-Michele Morgan	Mar. 11,'44	109m	Feb. 19,'44	1761	1616	....

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED		Advance Synopsis Page	Service Data Page
						M. P. Herald Issue	Product Digest Page		
Passport to Destiny (formerly Passport to Adventure)	RKO	417	Elsa Lanchester-Gordon Oliver	Block 4	64m	Jan. 29,'44	1734	1636	....
Patrick the Great	Univ.	....	Donald O'Connor-Peggy Ryan	Not Set	....	....	....	1675	....
Phantom Lady	Univ.	8014	Ella Raines-Franchot Tone	Jan. 28,'44	87m	Jan. 29,'44	1733	1675	....
Pinto Bandit	PRC	456	Dave O'Brien-Jim Newill	Apr. 27,'44	....	....	....	1826	....
Pin Up Girl (color)	20th-Fox	....	Betty Grable-Joe E. Brown	Not Set	....	....	....	1531	....
Pistol Packin' Mama	Rep.	310	Ruth Terry-Bob Livingston	Dec. 15,'43	64m	Dec. 11,'43	1666	1654	1818
Practically Yours	Para.	....	Claudette Colbert-Fred MacMurray	Not Set	....	....	....	1806	....
Prairie Thunder (Reissue)	WB	332	Dick Foran	Oct. 2,'43	55m	....	....	....	....
Pride of the Plains	Rep.	353	Robert Livingston-Smiley Burnette	Jan. 5,'44	56m	Dec. 4,'43	1653	....	....
Princess O'Rourke	WB	305	Olivia de Havilland-Robert Cummings	Oct. 23,'43	94m	Sept. 25,'43	1553	962	1655
Purple Heart, The	20th-Fox	422	Dana Andrews-Richard Conte	Mar.,'44	99m	Feb. 26,'44	1773	1654	....
RACKET Man, The	Col.	5036	Tom Neal-Jeanne Bates	Jan. 18,'44	65m	Jan. 8,'44	1706	1676	....
Raiders of the Border	Mono.	....	Johnny Mack Brown	Jan. 31,'44	53m	Jan. 15,'44	1714	....	....
Raiders of Sunset Pass	Rep.	352	Eddie Dew-Smiley Burnette	Dec. 20,'43	56m	Dec. 25,'43	1686	1457	....
Rainbow Island (color)	Para.	....	Dorothy Lamour-Eddie Bracken	Not Set	....	....	....	1654	....
Rains Came, The (Reissue)	20th-Fox	410	Myrna Loy-Tyrone Power	Nov. 26,'43	95m	Sept. 9,'39	1574	....	....
Rationing	MGM	418	Wallace Beery-Marjorie Main	Mar.,'44	93m	Jan. 29,'44	1734	1616	....
Return of the Ape Man	Mono.	....	Bela Lugosi-John Carradine	Not Set	....	....	....	1606	....
Return of the Rangers	PRC	451	Dave O'Brein-Jim Newill	Oct. 26,'43	60m	Oct. 16,'43	1585	1545	....
Return of the Vampire	Col.	5024	Bela Lugosi-Frieda Inescourt	Nov. 11,'43	69m	Feb. 5,'44	1742	1599	....
Rhapsody in Blue	WB	....	Joan Leslie-Robert Alda	Not Set	....	....	....	1530	....
Riders of the Deadline	UA	....	William Boyd	Dec. 3,'43	70m	Jan. 15,'44	1714	1696	....
Riding High (color)	Para.	4307	Dorothy Lamour-Dick Powell	Block 2	88m	Nov. 6,'43	1613	1431	1818
Riding West	Col.	....	Charles Starrett-Shirley Patterson	May 18,'44	....	....	....	1835	....
Road to Utopia	Para.	....	Bing Crosby-Bob Hope-D. Lamour	Not Set	....	....	....	1715	....
Roger Touhy, Gangster	20th-Fox	....	Preston Foster-Lois Andrews	Not Set	....	....	....	1362	....
Rookies in Burma	RKO	414	Alan Carney-Wally Brown	Block 3	62m	Dec. 11,'43	1666	1646	....
Rootin', Tootin' Rhythm (Reissue)	Rep.	3301	Gene Autry	Jan. 15,'44	61m	....	....	....	....
Rosie the Riveter	Rep.	313	Jane Frazee-Frank Albertson	Apr. 9,'44	75m	Mar. 25,'44	1814	1785	....
SAHARA	Col.	5003	Humphrey Bogart-Bruce Bennett	Oct. 14,'43	97m	Oct. 2,'43	1565	1305	1719
Saint Meets the Tiger, The	Rep.	301	Hugh Sinclair-Jean Gillis	July 29,'43	70m	Aug. 7,'43	1471	....	....
Sailor's Holiday	Col.	5038	Arthur Lake-Jane Lawrence	Feb. 24,'44	....	....	....	1696	....
Salute to the Marines (color)	MGM	401	Wallace Beery-Fay Bainter	Sept.,'43	101m	July 31,'43	1579	1057	1655
San Demetrio, London (British)	Ealing	....	Walter Fitzgerald-Ralph Michael	Not Set	105m	Jan. 29,'44	1734	....	....
San Francisco de Asis (Mex.)	Azteca	....	Jose Luis Jimenez	Not Set	125m	Apr. 1,'44	1826	....	....
Saratoga Trunk	WB	....	Gary Cooper-Ingrid Bergman	Not Set	....	....	....	1431	....
See Here, Private Hargrove	MGM	420	Robert Walker-Donna Reed	Mar.,'44	100m	Feb. 19,'44	1761	1616	1818
Sensations of 1945 (color)	UA-Stone	....	W. C. Fields-Eleanor Powell	Not Set	....	....	....	1746	....
Seven Days Ashore	RKO	....	Wally Brown-Gordon Oliver	Not Set	....	....	....	1817	....
Seventh Cross, The	MGM	....	Spencer Tracy-Signe Hasso	Not Set	....	....	....	1715	....
Seventh Victim, The	RKO	403	Tom Conway-Kim Hunter	Block 1	71m	Aug. 21,'43	1558	1471	....
Shake Hands with Murder	PRC	422	Iris Adrian-Frank Jenks	Apr. 22,'44	....	....	....	1835	....
Sherlock Holmes Faces Death	Univ.	8024	Basil Rathbone-Nigel Bruce	Sept. 17,'43	68m	Sept. 11,'43	1529	....	....
She's for Me	Univ.	8041	David Bruce-Grace McDonald	Dec. 10,'43	60m	Dec. 11,'43	1665	1635	....
Shine On, Harvest Moon	WB	313	Ann Sheridan-Dennis Morgan	Apr. 8,'44	112m	Mar. 11,'44	1794	1457	....
Shipbuilders, The (Br.)	Br. Nat'l-Anglo	....	Clive Brook-Morland Graham	Not Set	90m	Jan. 29,'44	1733	....	....
Show Business	RKO	....	Eddie Cantor-George Murphy	Block 5	....	....	....	1675	....
Shrine of Victory (British)	20th-Fox	426	Documentary on Greece	Apr.,'44	45m	Aug. 21,'43	1495	....	....
Silent Partner	Rep.	....	Beverly Loyd-William Henry	Not Set	....	....	....	1835	....
Silver City Raiders	Col.	5202	Russell Hayden-Bob Wills	Nov. 4,'43	55m	Nov. 27,'43	1646	....	....
Since You Went Away	UA	....	Colbert-Temple-Woolley-Cotten	Not Set	....	....	....	1635	....
Sing a Jingle	Univ.	8034	Allan Jones-June Vincent	Jan. 7,'44	62m	Jan. 1,'44	1694	1654	....
Slightly Terrific	Univ.	8036	Leon Errol -Anne Rooney	May 5,'44	....	....	....	1785	....
●Smart Guy	Mono.	....	Rick Vallin-Wanda McKay	Dec. 17,'43	63m	Jan. 1,'44	1695	1599	....
Snow White and the Seven Dwarfs (color)	RKO-Disney	....	Disney Cartoon Feature	Reissue	83m	Dec. 25'37	1782	....	....
So This Is Washington	RKO	404	Lum 'n' Abner-Mildred Coles	Block 1	64m	Aug. 21,'43	1558	1471	....
Son of Dracula	Univ.	8013	Louise Allbritton-Lon Chaney	Nov. 5,'43	80m	Nov. 13,'43	1626	1241	1818
Song of Bernadette, The	20th-Fox	....	Jennifer Jones-Charles Bickford	Not Set	157m	Dec. 25,'43	1685	1416	1818
Song of Russia	MGM	422	Robert Taylor-Susan Peters	Feb.,'44	107m	Jan. 1,'44	1693	1416	1818
Song of the Marimba	Clasa-Mohme	....	Mexican Feature	Aug. 20,'43	131m	Sept. 11,'43	1530	....	....
Song of the Open Road	UA	....	Edgar Bergen-"Charlie"-Bonita Granville	Mar. 24,'44	....	....	....	1695	....
Song of the Saddle (Reissue)	WB	331	Dick Foran	Oct. 2,'43	59m	Apr. 11,'36	1482	....	....
So's Your Uncle	Univ.	8042	Donald Woods-Elyse Knox	Dec. 3,'43	64m	Dec. 4,'43	1654	1635	....
Spider Woman	Univ.	8021	Basil Rathbone-Nigel Bruce	Jan. 21,'44	63m	Jan. 15,'44	1714	1675	....
Spotlight Scandals	Mono.	....	Billy Gilbert-Frank Fay	Sept. 24,'43	73m	July 24,'43	1579	1351	....
Standing Room Only	Para.	4314	Paulette Goddard-Fred MacMurray	Block 3	83m	Jan. 8,'44	1706	1616	....
Story of Dr. Wassell (color)	Para.	....	Gary Cooper-Laraine Day	Special	....	....	....	1530	....
Strange Death of Adolf Hitler	Univ.	8022	Ludwig Donath-Gale Sondergaard	Sept. 10,'43	72m	Sept. 4,'43	1522	....	....
Submarine Base	PRC	405	John Litel-Alan Baxter	July 20,'43	65m	July 10,'43	1414	1305	....
Sullivans, The	20th-Fox	421	Anne Baxter-Thomas Mitchell	Feb.,'44	111m	Feb. 5,'44	1741	1636	1818
Sultan's Daughter, The	Mono.	....	Ann Corio-Charles Butterworth	Jan. 24,'44	64m	Dec. 18,'43	1674	1555	....
Sundown Valley	Col.	5205	Charles Starrett-Jeanne Bates	Mar. 23,'44	57m	Apr. 8,'44	1834	1763	....
●Suspected Person (British)	PRC	315	Clifford Evans-Patricia Roc	Nov. 29,'43	78m	Jan. 1,'44	1694	....	....
Sweet and Lowdown	20th-Fox	....	Lynn Bari-Benny Goodman	Not Set	....	....	....	1786	....
Sweet Rosie O'Grady (color)	20th-Fox	408	Betty Grable-Robert Young	Oct. 1,'43	76m	Sept. 25,'43	1553	1305	1719
Sweethearts of the U. S. A.	Mono.	....	Una Merkel-Donald Novis	Mar. 7,'44	63m	Mar. 18,'44	1802	1586	....
Swing Fever	MGM	423	Kay Kyser-Marilyn Maxwell	Apr.,'44	81m	Nov. 13,'43	1626	1241	....
Swing Out the Blues	Col.	5020	Bob Haymes-Lynn Merrick	Jan. 20,'44	70m	Jan. 22,'44	1726	1636	....
Swing Shift Maisie	MGM	404	Ann Sothern-James Craig	Oct.,'43	86m	May 8,'43	1546	1191	1617
Swingtime Johnny	Univ.	8020	Andrews Sisters-Harriet Hilliard	Feb. 4,'44	60m	Jan. 1,'44	1695	1676	....
TAKE It Big	Para.	....	Jack Haley-Harriet Hilliard	Not Set	....	....	....	1786	....
Tampico	20th-Fox	425	Lynn Bari-Edward G. Robinson	Apr.,'44	75m	Apr. 1,'44	1825	1636	....

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Page	Advance Synopsis Page	Service Data Page
Tarzan's Desert Mystery	RKO	413	Johnny Weissmuller-Nancy Kelly	Block 3	70m	Dec. 11,'43	1666	1362	. .
Tender Comrade	RKO	416	Ginger Rogers-Robert Ryan	Block 4	101m	Jan. 1,'44	1693	1635	...
Texas Kid, The	Mono.	....	Johnny Mack Brown	Nov. 26,'43	57m	Nov. 27,'43	1645	1545	....
Texas Masquerade	UA	....	William Boyd	Not Set	59m	Jan. 29,'44	1733	....	....
Thank Your Lucky Stars	WB	303	Warner Stars Revue	Sept. 25,'43	127m	Aug. 21,'43	1559	1058	1719
That Nazty Nuisance	UA	....	Bobby Watson-Joe Devlin	Aug. 6,'43	42m	June 12,'43	1546	1019	....
There's Something About a Soldier	Col.	5017	Evelyn Keyes-Tom Neal	Nov. 30,'43	81m	Dec. 18,'43	1674	1545	....
They Met in the Dark (British)	Hellman-Gen'l	....	James Mason-Joyce Howard	Not Set	104m	Sept. 4,'43	1522	....	....
•This Is the Army (color)	WB	224	Joan Leslie-George Murphy-Stage Cast	Feb. 15,'44	115m	July 31,'43	1453	1276	1575
This Is the Life (formerly Angela)	Univ.	....	Susanna Foster-Donald O'Connor	Not Set	....	....	....	1416	....
Thousands Cheer (color)	MGM	413	Kathryn Grayson-Gene Kelly	Jan.,'44	126m	Sept. 18,'43	1541	1079	1766
Three Men in White	MGM	427	Lionel Barrymore-Van Johnson	June,'44	....	....	....	1786	....
Three Russian Girls	UA	....	Anna Sten-Kent Smith	Jan. 14,'44	80m	Jan. 1,'44	1694	1457	1818
Thundering Gun Slingers	PRC	463	Buster Crabbe-Al St. John	Mar. 25,'44	....	....	....	1786	....
Thundering Hoofs	UA	....	William Boyd	Not Set	....	....	....	1747	....
Tiger Fangs	PRC	406	Frank Buck-Duncan Renaldo	Sept. 10,'43	59m	Sept. 25,'43	1554	1531	....
Till We Meet Again	Para.	....	Ray Milland-Maureen O'Hara	Not Set	....	....	....	1676	....
Timber Queen	Para.	4313	Dick Arlen-Mary Beth Hughes	Block 3	66m	Jan. 8,'44	1706	1696	....
Time Flies (British)	Gains.	....	Tommy Handley-Evelyn Dall	Not Set	88m	Mar. 18,'44	1803	....	....
Top Man	Univ.	8009	Donald O'Connor-Peggy Ryan	Sept. 17,'43	82m	Sept. 18,'43	1541	1456	....
Tornado	Para.	4304	Chester Morris-Nancy Kelly	Block 1	80m	Aug. 14,'43	1579	1457	....
Trocadero	Rep.	314	Rosemary Lane-Johnny Downs	Apr. 24,'44	74m	Apr. 8,'44	1833	1806	....
True to Life	Para.	4303	Mary Martin-Franchot Tone	Block 1	93m	Aug. 14,'43	1578	1079	1719
•Tumbling Tumbleweed (Reissue)	Rep.	2308	Gene Autry-Lucille Browne	Dec. 1,'43	58m	....	....	....	....
Tunisian Victory	MGM-MOI	466	Documentary	Apr. 28,'44	80m	Mar. 11,'44	1794	....	....
Two-Man Submarine	Col.	5039	Tom Neal-Ann Savage	Mar. 16,'44	....	....	....	1746	....
Two Girls and a Sailor	MGM	428	Jimmy Durante-Van Johnson	June,'44	....	....	....	1696	....
UNCENSORED (British)	20th-Fox	418	Eric Portman-Phyllis Calvert	Jan. 21,'44	83m	Aug. 1,'42	1714	....	....
Uncertain Glory	WB	314	Errol Flynn-Paul Lukas	Apr. 22,'44	102m	Apr. 8,'44	1833	1636	....
Under Two Flags (Reissue)	20th-Fox	411	Ronald Colman-Claudette Colbert	Nov. 26,'43	99m	May 9,'36	1574	....	....
Uninvited, The	Para.	4315	Ray Milland-Ruth Hussey	Block 3	98m	Jan. 8,'44	1705	1416	1818
Unknown Guest	Mono.	....	Victor Jory-Pamela Blake	Oct. 22,'43	64m	Aug. 28,'43	1559	....	....
Unpublished Story (British)	Col.	....	Richard Greene-Miles Malleson	Not Set	91m	Apr. 11,'42	598	....	....
Up in Arms (color)	RKO-Goldwyn	452	Danny Kaye-Dinah Shore	Not Set	105m	Feb. 12,'44	1753	1457	....
Up in Mabel's Room	UA	....	Marjorie Reynolds-Dennis O'Keefe	Apr. 7,'44	76m	Mar. 25,'44	1813	1695	....
VICTORY Through Air Power (color)	UA-Disney	....	Disney Aviation Feature	Aug. 13,'43	65m	July 10,'43	1532	1375	1617
Vigilantes Ride, The	Col.	5204	Russell Hayden-Shirley Patterson	Feb. 3,'44	55m	Feb. 12,'44	1754	1081	....
Virgin of Guadalupe (Mex.)	Maya	....	Jose Luis Jimenez	May 14,'43	95m	May 22,'43	1325	....	....
Voice in the Wind	UA	....	Francis Lederer-Sigrid Gurie	Apr. 21,'44	85m	Mar. 4,'44	1782	....	....
Voodoo Man, The	Mono.	....	Bela Lugosi-John Carradine	Feb. 21,'44	62m	Feb. 26,'44	1774	1676	....
WATCH on the Rhine	WB	301	Bette Davis-Paul Lukas	Sept. 4,'43	113m	July 31,'43	1579	986	1719
Weekend Pass	Univ.	8029	Martha O'Driscoll-Noah Beery, Jr.	Feb. 18,'44	63m	Feb. 5,'44	1742	1676	....
Weird Woman	Univ.	8027	Lon Chaney-Anne Gwynne	Apr. 14,'44	64m	Apr. 8,'44	1834	1747	....
Westward Bound	Mono.	....	Ken Maynard-Hoot Gibson	Jan. 17,'44	59m	Jan. 15,'44	1714	1599	....
•What a Man	Mono.	....	Johnny Downs-Wanda McKay	Jan. 31,'44	73m	Dec. 11,'43	1666	....	....
What a Woman!	Col.	5005	Rosalind Russell-Brian Aherne	Dec. 28,'43	93m	Dec. 11,'43	1665	1635	1818
Where Are Your Children?	Mono.	....	Jackie Cooper-Patricia Morison	Jan. 17,'44	72m	Nov. 27,'43	1645	1606	1818
Whispering Footsteps	Rep.	309	John Hubbard-Rita Quigley	Dec. 30,'43	55m	Feb. 26,'44	1774	1636	....
Whistler, The	Col.	....	Richard Dix-Gloria Stuart	Mar. 30,'44	....	....	....	1785	....
Whistling in Brooklyn	MGM	412	Red Skelton-Ann Rutherford	Dec.,'43	87m	Oct. 2,'43	1565	1431	1766
White Cliffs of Dover, The	MGM	....	Irene Dunne-Roddy McDowall	Not Set	126m	Mar. 11,'44	1793	1586	....
Wilson (color)	20th-Fox	....	Alexander Knox-Charles Coburn	Not Set	....	....	....	1676	....
Wing and a Prayer	20th-Fox	....	Don Ameche-Dana Andrews	Not Set	....	....	....	1835	....
Wintertime	20th-Fox	405	Sonja Henie-Jack Oakie	Sept. 17,'43	82m	Sept. 11,'43	1529	1431	1655
Woman of the Town, The	UA	....	Albert Dekker-Claire Trevor	Dec. 31,'43	88m	Dec. 18,'43	1673	1531	1818
Women in Bondage	Mono.	....	Gail Patrick-Nancy Kelly	Jan. 10,'44	72m	Nov. 20,'43	1634	1554	1818
Women in War (Reissue)	Rep.	9002	Elsie Janis-Wendy Barrie	Jan. 25,'44	69m	May 25,'40	1726	....	....
Wyoming Hurricane	Col.	....	Russell Hayden-Bob Wills	Apr. 20,'44	....	....	....	1079	....
YANKS Ahoy	UA-Roach	....	Joe Sawyer-William Tracy	July 1,'43	58m	Mar. 13,'43	1532	1019	....
Yellow Canary (British)	Wilcox-RKO	....	Anna Neagle-Richard Greene	Block 5	98m	Nov. 20,'43	1634	....	....
Young Ideas	MGM	408	Mary Astor-Herbert Marshall	Nov.,'43	77m	July 31,'43	1578	1240	1818
You Can't Ration Love	Para.	4318	Betty Jane Rhodes-Johnnie Johnston	Block 4	79m	Mar. 4,'44	1781	1763	....
You're a Lucky Fellow, Mr. Smith	Univ.	8033	Allan Jones-Evelyn Ankers	Oct. 22,'43	64m	Oct. 9,'43	1573	1531	....

Feature Product, including Coming Attractions, listed Company by Company, in Order of Release on page 1816.

SERVICE PLUS

The new 1944-45 PRODUCT DIGEST Section which precedes this page presents each week all available information about product, conveniently arranged for current and future use.

The PRODUCT DIGEST Section includes the new streamlined Release Chart, a cumulative record for the whole 1943-44 season, plus data on 1942-43 production, and serves as a complete master index to reviews, synopses and data.

Other departments of the PRODUCT DIGEST are Showmen's Reviews, Advance Synopses of Features and Shorts, and service data, Legion of Decency Ratings, Audience Classifications and Round Table Exploitation References.

Each issue of the PRODUCT DIGEST is complete in itself and also a section of the living catalogue of the season's productions.

Use PRODUCT DIGEST

PRESERVE ALL COPIES FOR PROPER CONTINUITY

REGARDING A GREAT EXPLORER

You've heard of persons who are always getting in somebody's hair. Well—er—we're kind of that way too—except that we get in their eyes and ears. The smartest theatre brains of this country sign up a paper with us, that says practically: "We contract with you to go out and explore every eye and ear in this town; tell them what's on our screen, and do it effectively and completely." Sure enough, that's just what we do. P.S. We don't apologize for being in your own eyes right now as you read this ad. It's—er—a habit.

NATIONAL Screen SERVICE
PRIZE BABY OF THE INDUSTRY

MOTION PICTURE
HERALD

REVIEWS
(In Product Digest)
- Moon Over Las Vegas
- Ukraine in Flames
- Blazing Frontier
- Sailor's Holiday
- Arizona Whirlwind

IN THE COURTS

Distributors win trust decision in Philadelphia; lose in Boston ruling

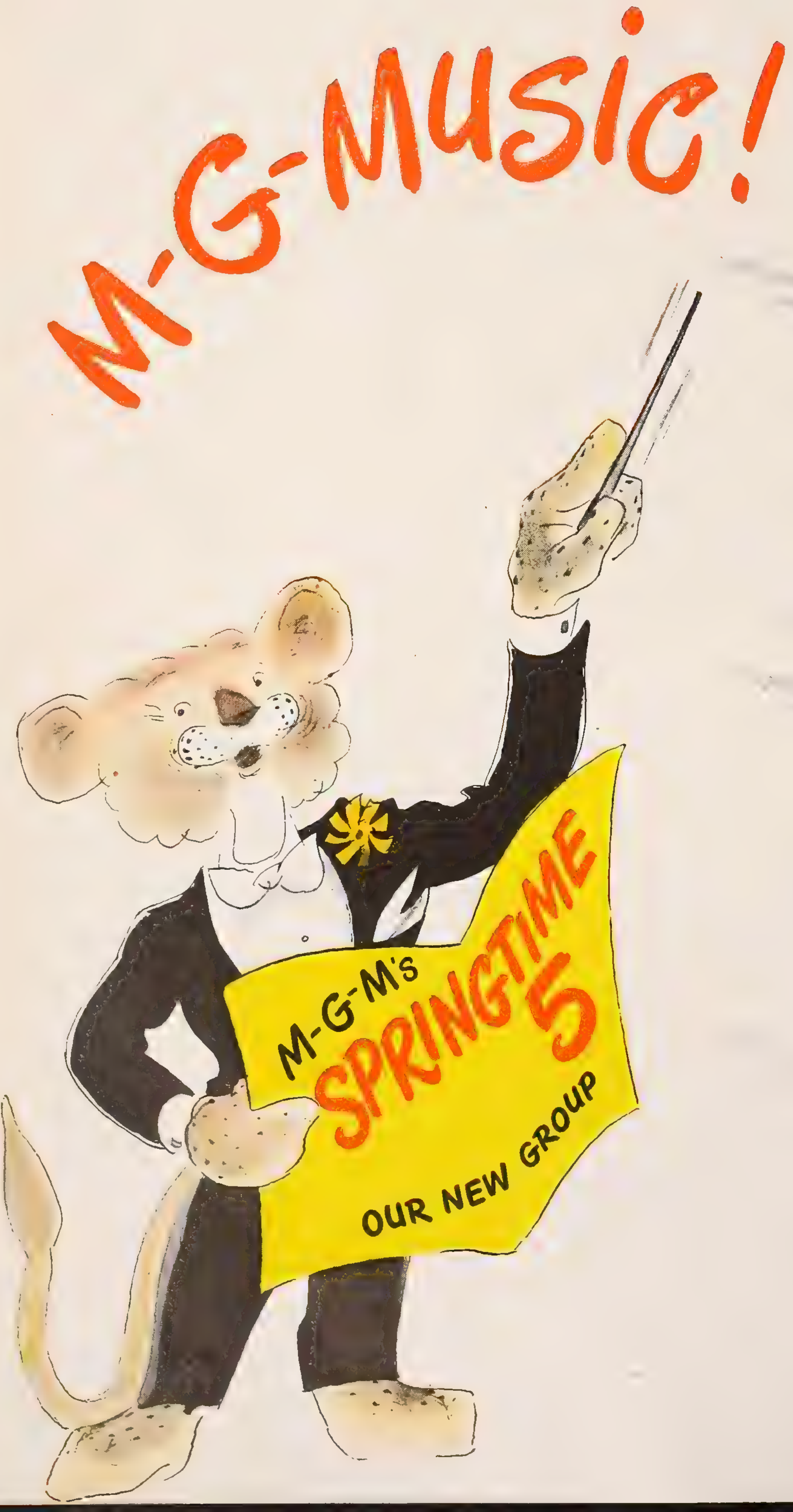
Schine attorney attacks Decree as "corrupt bargain"

Radio Advertising and "Teaser Opening" exploit New Summer Product

Newest Hershey Order Eases Manpower Problem

VOL. 155, NO. 3 APRIL 15, 1944

Entered as second-class matter, January 12, 1931, at the Post Office, at New York City, U. S. A., under the act of March 3, 1879. Published weekly by Quigley Publishing Co., Inc., at 1270 Sixth Avenue, Rockefeller Center, New York 20, N. Y. Subscription prices: $5.00 a year in the Americas, $10.00 a year Foreign. Single copy, 25 cents. *All contents copyright 1944 by Quigley Publishing Company.*

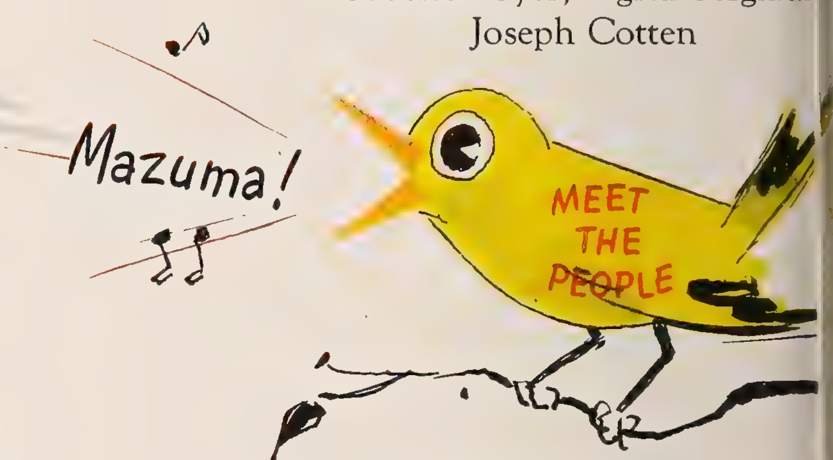

M-G-MUSIC!
M-G-M's
SPRINGTIME
5
OUR NEW GROUP

Dough!
ANDY HARDYS BLONDE TROUBLE

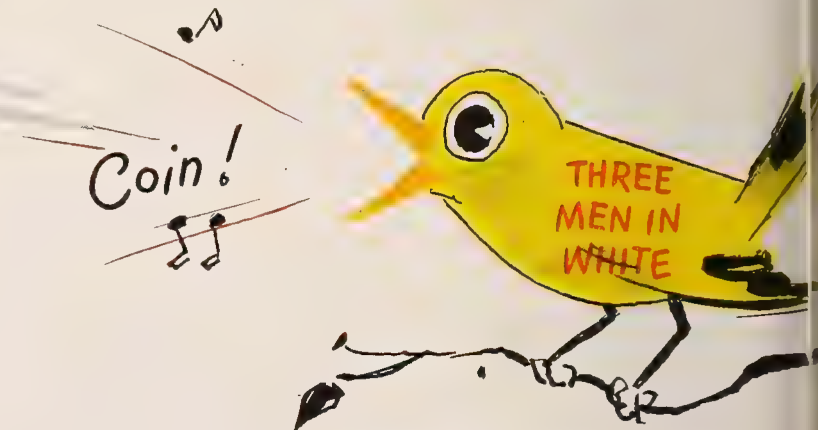
Lewis Stone, Mickey Rooney,
Herbert Marshall, Bonita Granvil

Cash!
GASLIGHT

Charles Boyer, Ingrid Bergma
Joseph Cotten


Mazuma!
MEET THE PEOPLE

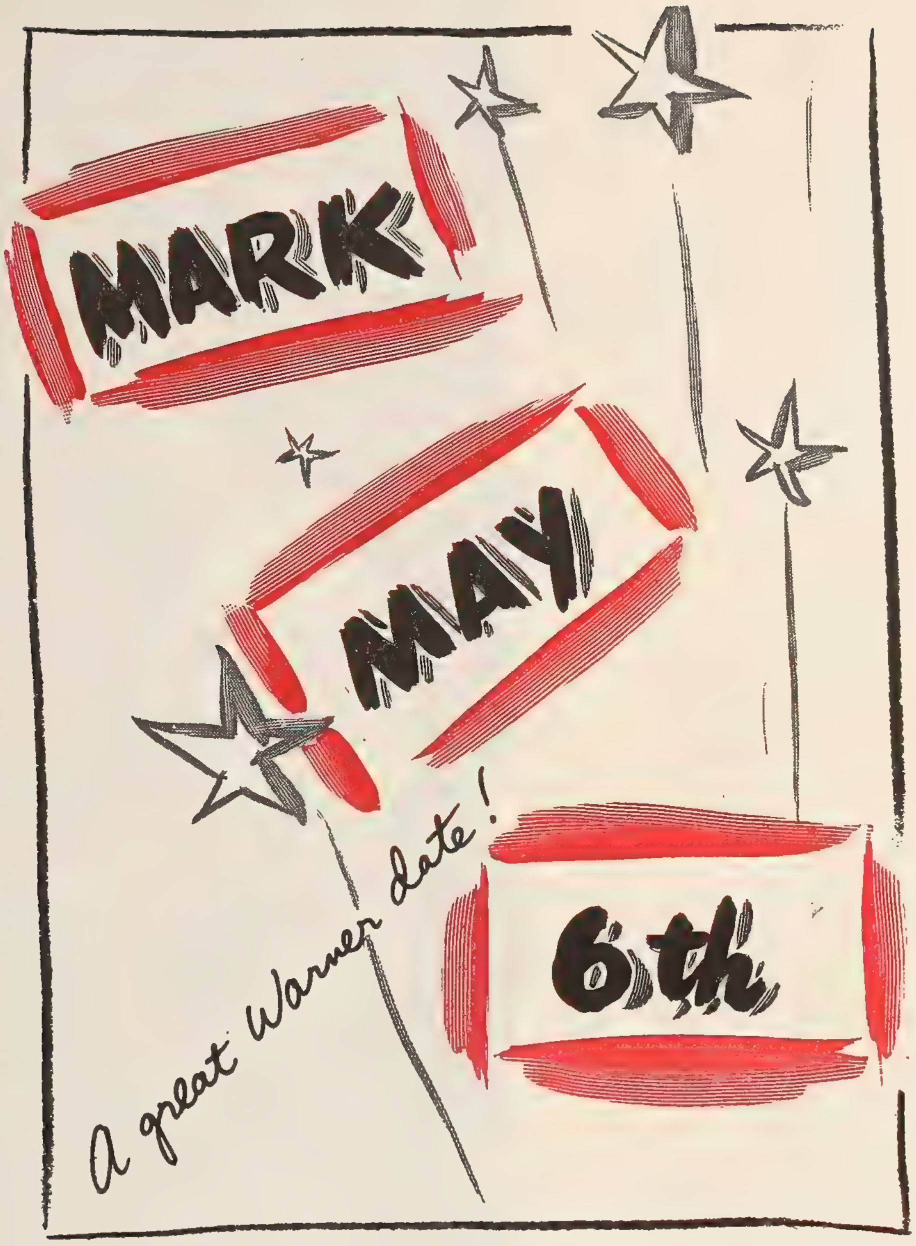
Lucille Ball, Dick Powell


Coin!
THREE MEN IN WHITE

Lionel Barrymore, Van John
Marilyn Maxwell

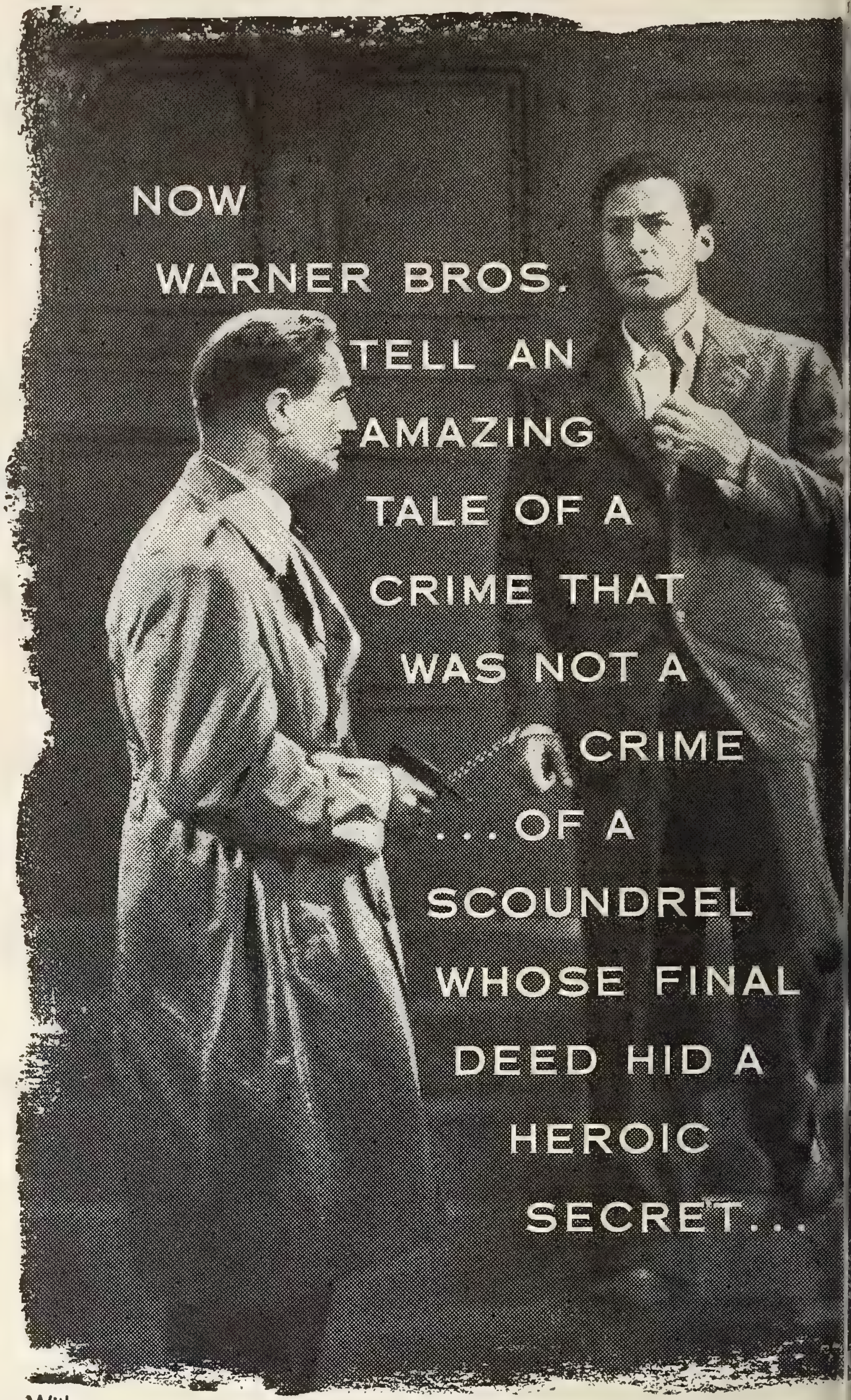
Shekels!
TWO GIRLS AND A SAILOR

Van Johnson, June Allyson, Gl
DeHaven, Jose Iturbi, Jimmy Dura
Harry James, Xavier Cugat, Gracie Al
Lena Horne and many more


MARK
MAY
6th
A great Warner date!

Something Tremendous is Coming!

Something Tremendous is going on Now!


NOW
WARNER BROS.
TELL AN
AMAZING
TALE OF A
CRIME THAT
WAS NOT A
CRIME
...OF A
SCOUNDREL
WHOSE FINAL
DEED HID A
HEROIC
SECRET...

With
JEAN SULLIVAN
LUCILE WATSON

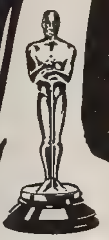
Directed by Raoul Walsh
Screen Play by Laszlo Vadnay and Max Brand
an Original Story by Joe May and Laszlo V

JACK L. WARNER, *Executive Producer*

rrol Flynn

AS 'THE MAN WITHOUT A NAME'

ul



Lukas

AGAIN THE KIND OF ROLE THAT
WON HIM THE ACADEMY AWARD
IN 'WATCH ON THE RHINE'

ncertain
Glory

Introducing
lovely Jean Sullivan as
Marianne, the girl who
knew him least...
loved him most.

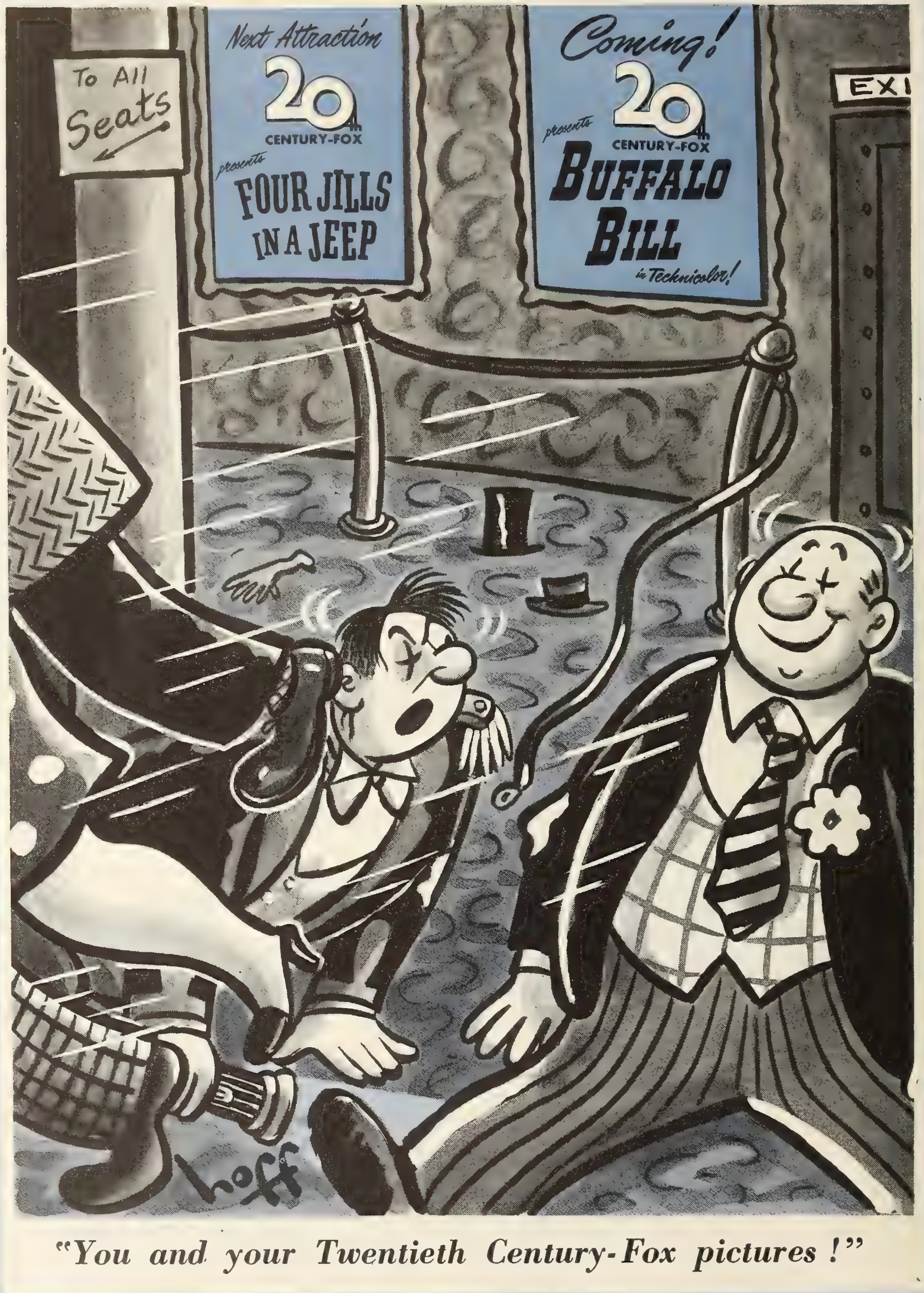
uced by Robert Buckner

From Warners
— but certainly!

'Uncertain Glory' is
already off to a
beautiful beginning.
It is having a New York
pre-release.

(THE N.Y. STRAND HAS
NOW EQUALLED THE
HIGHEST PREVIOUS
ERROL FLYNN FIGURE!)

And
It
is
a Smash - but certainly!!


To All Seats
Next Attraction
20th CENTURY-FOX presents
FOUR JILLS IN A JEEP
Coming!
20th CENTURY-FOX presents
BUFFALO BILL
in Technicolor!
EXI
hoff

"You and your Twentieth Century-Fox pictures!"

MOTION PICTURE HERALD

COLVIN BROWN, *Publisher*

MARTIN QUIGLEY
President and Editor-in-Chief

TERRY RAMSAYE, Editor

Vol. 155, No. 3

April 15, 1944

"WE CAN TAKE IT"

THE tide of documents which sweeps this desk this press day casts up a brace of related items. First, a letter from Henry Morgenthau, Jr., Secretary of the Treasury, addressed to the business publishers of America, saying:

> *"The success of the Fourth War Loan is an historic expression of the will and way of freedom. It could only happen here, and did happen because of the cooperation given so freely by so many Americans. The generous assistance . . . by the business publishers throughout these continuing campaigns has elicited my appreciation in the past. I . . . express again my gratitude for another job well done, and well done in the democratic way."*

Right under that, in the stack on the desk, was a proof of that War Activities Committee advertisement you will see on a subsequent page. It is, of course, from the hand and whimsy of Mr. Silas F. Seadler. There conveyed in merry cartoon fashion is a recital reminding one of the engagements listed on a regimental monument. This time it is the embattled picture industry, personified, and the engagements include: "Bond Drives — Scrap Drives — Red Cross — United Nations — March of Dimes — War Loans" — leading up, to be sure, to the announcement of "WAC Recruiting Week, April 11-17". "Sure, we can take it!" says "Si" in behalf of movieland as he proclaims again the nation's need.

That succinct advertisement with words and picture says what the industry has been thinking, and expresses what it feels now, a willingness to serve so long as this nation faces a world of dire emergency.

It is America's need that demands money, sweat and blood and tears, the lives of men — and with it, so long as the war shall last, the unfailing cooperation of the motion picture in all its departments. This medium of the people is called upon to serve all its causes. That is why "We can take it!"

△ △ △

OUT at Wilmington, this week, a new Liberty ship, the Martin Johnson, went down the ways of the California Shipbuilding Corporation. You'll be remembering Martin and Osa and their years of cinema wanderings in the far and dangerous places of the Seven Seas. The blood of the Vikings was in him and he forever wanted to go and see, and go and see. His pictures marked and made a period in this industry, super-documentaries before the word was known. It is fitting that his hip should take the water in the Pacific. There he sailed on his irst voyage to the Solomons, when they were peaceful islands of annibals and copra. So Osa sent greeting to the ship in his memory: "Good luck, Bwana Tumbo," which means "Big Boy" in wahili.

△ △ △

SOME REMEMBERING

A PIECE of publicity copy now in wide circulation for the promotion of the fiftieth anniversary of the motion picture — specifically of that New York opening, April 14, 894 — says: "[Thomas] Tally, journeying to the World's Fair in Chicago in 1892, 'to see what new devices Edison had invented', rdered his first kinetoscope". If that were correct, this then ould be the fifty-second anniversary. It is, however, just an ancient misunderstanding created by some retroactive memories. There was no kinetoscope at the World's Fair, because the machines were not built yet. Also, the Fair itself was late. It opened in 1893.

There were several reasons why the peep-show machines were so late. First, Mr. Edison was not much interested in them, and neither was his sales department. Further, the man who had the job of making them, James Egan, was even less interested. He spent a lot of time at a tavern down the street. Edison fired him for it, but Jim went back to work anyway one day when the gate was unguarded.

Then Edison fired the gateman and let Jim stay on. He fiddled away all winter and finished the machines in the spring. Meanwhile, Edison let the gate guard come back to work, too. He was Mr. William Jamieson, now on the staff of the Film Library of the Museum of Modern Art. He was a general utility person way back then and happened to be off on an errand that hour when Jim Egan slipped back.

△ △ △

NEXT HUNDRED YEARS

ABOUT a hundred years of war-debt taxes, averaging three billion dollars a year for the century, is envisioned in a program that Mr. J. Cheever Cowdin unfolded in a Philadelphia speech the other night. Rarely is the motion picture heard from in forums and councils on the broader problems of American industry. This time it was before the Institute on Tax Policies of Temple University.

With the air and press laden with discussion of post-war planning, in all directions, it would appear that Mr. Cowdin's attention to a Federal fiscal policy pertains to the obvious foundation of the whole economic structure.

The keynote is a declaration for a maximum post-war tax load of thirty-one billion dollars a year, about half the present figure, for all purposes, Federal, state and local. That would mean considerable if not revolutionary thinking about government spending. There is that, too, in Mr. Cowdin's program. He recommends a balanced budget, elimination of all government competition with private business, and income tax relief, especially for the white collar class. They could take it.

△ △ △

COUNTRY NOTES — When the peepers come a-piping their mating chorus in the marshes at twilight, we know it is spring in Yankeeland. The fiddlehead ferns and the skunk cabbage are pushing up to the sun, scented of the scandal of life beginning anew. ¶ On 'tother side of the valley we have a little sensation. The state police have called and taken away a pair of newlyweds because they had been busy the winter through furnishing their bungalow with the contents of a neighbor's cottage, closed for the winter. Antiques and objets d'art—pilfered feathers for love nest. ¶ Their tragedy reminds me that, when the woodchucks rob my garden, and crows raid my corn I shoot them both, but with twinges of conscience. They have the right of need. ¶ Also, there's the case over at the crossroads. The Girl, whose husband has been in the South Pacific some fourteen months, finding herself big with young, was worrying. But last weekend a message from the War Department arrived, saying: "We regret to inform you . . . " So now one of her problems is solved. But her heart is broken anyway. ¶ It's the peepers in the Spring, and the katydids in the Fall, and always they sing the same song of urge. It is Nature's inexorable way. That is why the movies just have to be about Boy and Girl. It is so in our valley, and all the rest of the world, too.

—*Terry Ramsaye*

THIS WEEK IN THE NEWS

DISTRIBUTORS win important anti-trust action in Philadelphia Page 13
SCHINE circuit demands right to retain houses ordered dropped Page 13
OCR offers to help nation's exhibitors with wartime problems Page 14
NEW exploitation devices used to aid high budget product Page 19
DRAFT order eases drain on industry's ma power resources Page 2
SMPE will discuss place of industry in war spring meeting Page 2
BRITISH studios turn to empire history source material Page 2
PRODUCT total of Argentine studios i creased during 1943 Page 4

SERVICE DEPARTMENTS

Hollywood Scene Page 37
In the Newsreels Page 31
Managers' Round Table Page 49
Picture Grosses Page 4
Shorts on Broadway Page 4
What the Picture Did for Me Page 4

IN PRODUCT DIGEST SECTION

Showmen's Reviews Page 1845
Short Subjects Page 1846
Service Data Page 1847
Release Chart by Companies Page 184
Advance Synopses Page 184
The Release Chart Page 185

Hazen Resigns

JOSEPH H. HAZEN resigned on Wednesday as a vice-president and director of Warner Brothers Pictures Corporation. His action was to become effective Saturday, April 15.

Mr. Hazen, who has been a Warner counsel for 20 years, is a member of the law firm of Friedman, Darford and Hazen of New York City. He has been a leader in trade practice and Consent Decree negotiations between the industry and the Department of Justice. On several occasions he has represented the major companies at meetings with Tom C. Clark, Assistant Attorney General. Mr. Hazen is also a member of the "committee of six" lawyers formed to study and reorganize industry activities. He is a member of the War Activities Committee.

Mr. Hazen made no announcement with respect to his future plans.

New Teacher

EASTMAN KODAK on Wednesday bowed out as a producer and distributor of school room films. The board of directors donated to the University of Chicago the Kodak library of 300 silent teaching films. On subjects in such fields as geography, science, history, English, art, religion, and health the pictures will be distributed by Encyclopedia Britannica Films, Inc., the University's subsidiary. Britannica Films recently purchased the ERPI series of sound teaching films.

Adolph Stuber, Eastman vice-president, expressed gratification at this culmination of 15 years of Eastman pioneering in the teaching field. Eastman is reported to have spent over $2,500,000 in the venture. "It can now safely be said that the place of motion pictures in the field of education is firmly established," he declared.

Robert M. Hutchins, president of Chicago University, accepted, with the comment that "Britannica Films is now in such a commanding position in this field as to have a clear responsibility for the continued development and expansion of this educational facility."

William Benton, chairman of the Britannica directors, added: "The university now is in an ideal position to take leadership in the new area of visual education." He described the library of film as products of an investment of several million dollars.

Back

WILLIAM FOX last week returned to New York from the west coast and in a newly rented office in the Lefcourt Building on Fifth Avenue, sat on a straight-back chair while construction was going on around him and announced he was back in the industry with distribution and production plans. At week's end and into this week he was reported confined to his Long Island home in Woodmere with a severe cold.

A by-line story by Sherwin Kane in the *Motion Picture Daily* said, "The start has been made . . . In the near future he plans to start on a tour of key cities to acquire real estate as sites for new exchanges. . . . He proposes to begin functioning as soon as materials for the new studio and for exchanges in every key city are available." The article quotes Mr. Fox: "'My new company will be run independently. . . . I am sure the exhibitors will welcome me back. . . . I hope to develop the greatest of all motion picture companies.'"

In Hollywood, *Daily Variety* reported: "Future plans of William Fox do not include his return to the fields of theatrical production and distribution. . . . (His plans) are aimed exclusively at the 16mm field in the post-war period. . . . Fox's long-range plans are said to cover a pitch for dominance of the 16mm equipment field, especially cameras and projectors, in addition to tieups for production of educational and training films to blanket the anticipated surge in those fields. His production would be of non-theatrical nature. . . ."

Nipped

POLICE of Jackson, Mich., nipped a budding fascist movement when they rounded up five members of a secret society of boys ranging in ages from 13 to 17. They had a long term plan whereby after 15 or 20 years of expansion they would seize the Government. Meanwhile they indulged in rituals and sabotage. One 14-year-old member recently moved to Chicago, had reported to his youthful colleagues that he was doing his bit by punching holes in theatre seats. His pals, the while, were carrying on by daily wiping their feet on the United States flag and stabbing the Bible with a knife.

$2 for a Moustache

Film actors of bomb-scarred, war-working, invasion-rushing England have won a victory. If they act in artificial rain scenes, they will receive $2 more daily. They also will receive this increase if they have to ride their own bicycle, grow a beard, remove a moustache, reports Charles Shaw, CBS correspondent.

Waiting Instructions

TALKS in London between J. Arthur Ran Twentieth Century-Fox's Spyros Skoura and MGM's Sam Eckman, over the division control in the Gaumont British circuit cam to a standstill Tuesday night.

Sidney Wright, MGM attorney, withheld a proval of any tentative agreement on t ground that he could not exceed authority co ferred by J. Robert Rubin, general couns and vice-president, who is now ill in Ne York. Mr. Rank is reported insistent that retain control, but ready to welcome the c operation of the American companies in o eration of the circuit.

Twentieth-Fox and MGM own 49 per ce of the stock in Metropolis and Bradford, pa ent of the GB circuit. Mr. Rank holds per cent. Agreement on a plan for joint f ture operations has been reported near sever times recently, but no pact yet has been signe

Coming, Soon

FRENCHMEN who listen secretly to the short-wave radios had a chance recently hear about the American motion picture indu try's service in the war.

Harold Smith, former Paris manager f the Motion Picture Producers and Distrib tors of America, and now associate manag of the MPPDA international division, h transcribed a speech in French to his form friends and business associates in Paris. is being broadcast over short-wave statio under the auspices of the OWI.

Industry collections for war relief, Bo sales, 16mm films for soldiers, USO tours a other war activities were mentioned by M Smith. He also described two "coming a tractions" which have stories and backgroun of great interest to France. They were "M dame Curie" and "Song of Bernadette."

Out of MPTOA

JOSEPH BERNHARD, vice-president of Warners and general manager of the Warner circuit, resigned Tuesday as a director and trustee of the Motion Picture Theatre Owners of America. In a wire to Ed Kuykendall, MPTOA president, Mr. Bernhard said he took the action "in view of the passage by your organization, at a meeting unattended by ne, of certain resolutions to which I am opposed." His action does not affect the MPTOA membership of the 400-odd Warner heatres.

The resolutions which aroused Mr. Bernhard, it was reported, were the recommendaions which the MPTOA sent to Tom C. Clark, assistant U. S. Attorney General, March 25. He was said not to agree at all with the board's stand that the Department of Justice should drop the decree and return to court in lieu of adopting the MPTOA's program for settling trade practices.

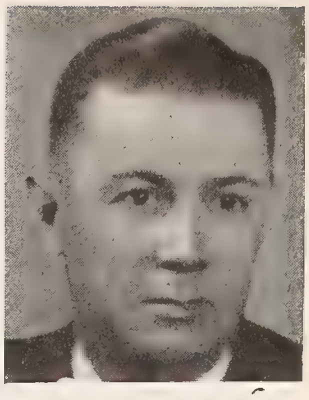
A bulletin from Mr. Kuykendall Tuesday apparently anticipated some such action as Mr. Bernhard's. It reemphasized the MPTOA'S ispleasure with the decree but asserted that the organization did not favor court action over a oluntary plan of industry trade practice regulation. It further pointed out that the affilited theatres had refrained from much MPTOA discussion because of their direct ontact with the Government through parent companies.

Allied States Association acquired a new member this week. The directors unanimously approved the application of Independent Exibitors, Inc., of New England, Abram Myers, general counsel for Allied, announced. The Independent Exhibitors group was formed sevral years ago from a group which split away from national Allied, in dissent from the UMPI trade practice plan.

FIFTH WAR LOAN DRIVE CHIEFS

JOHN J. FRIEDL

R. J. O'DONNELL


R. M. KENNEDY

PLANS for the industry's participation in the Fifth War Loan, June 12 to July 8, aimed at keeping pace or bettering past performances, took form Wednesday with the appointment of Robert J. O'Donnell as national chairman, in association with John J. Friedl and Richard M. Kennedy. All three have been WAC exhibitor chairmen in their areas.

Mr. O'Donnell, general manager of the Interstate Circuit and Texas Consolidated Theatres, and national chief barker of all Variety Clubs, has been an active worker in past War Loans and Red Cross drives. During the scrap drive in June, 1943, he toured the country as industry chairman, organizing exhibitor drives to aid the WPB.

Mr. Friedl is president and general manager of the Minnesota Amusement Company, a long-time exhibitor in cities through the middle west, and was in charge of the industry's Red Cross efforts in Minneapolis.

Mr. Kennedy is associated with the Wilby-Kincey circuit with theatres in Alabama and Tennessee and interests in 82 theatres in 33 North and South Carolina towns and cities. Mr. Kennedy has also been active in various war drives. He was Alabama state exhibitor chairman for the Fourth War Loan drive.

Plans for the forthcoming drive were to be completed this week at conferences in New York between the three newly appointed drive chieftains, Theodore Gamble, head of the War Finance Division of the Treasury, and WAC officials.

Prophetic Titles

MARINES somewhere in the Southwest Pacific ead the list of coming screen attractions on the haplain's bulletin board: "Here We Go Again," You Can't Escape Forever" and "Slightly Danerous." Before the pictures could be shown they ound sure enough the titles knew whereof they poke. The Marines were off for Cape Gloucester, New Britain.

Ushered

THE NAZI pilot of a Focke-Wulf came within the range of U. S. gunner Sergeant William L. Miller, aboard a Maurauder. The Sergeant sed to be chief usher at the Roxy theatre in New York. He did not ask the Nazi to wait in line, just ushered him into his line of fire nd shot him down. It happened in the Naples war theatre.

Sergeant Miller is one of several one-time Roxy theatre employees who have been eleated from the ranks. Jack Tuerk is also a ergeant now; James Lennon, who was a P.A. perator, is now with the Signal Corps as an nti-aircraft radar operator; Vernon Hammer, nce junior executive on the service staff; is now a corporal in the Marines; Jack A. Partington, Jr. after two years' overseas service, has been assigned to the Signal Corps at Sea Girt, N. J.; John McHugh is now a lieutenant in the Air Corps; Walter Corwey, who was assistant treasurer of the Roxy, is now a corporal in the finance division on duty in New Mexico.

In all, 124 one-time Roxy employees are now in the various branches of the armed services.

Invasion

IN TRAINING for the Allied invasion of Europe is a combat camera unit, several members of which are scattered through every branch of the Ninth Air Force, preparing for the day when they will shoot the enemy with a camera, recording the invasion for motion picture houses and the U. S. Army. Description of the unit—one of four which will take part in the invasion—was given in a dispatch from Great Britain by Frederick Graham to the *New York Times*. Major William H. Clothier, one of the three cameramen who shot the U. S. Army Air Corps short subject, "The Memphis Belle," is in command of the unit.

The cameras, the writer explains, are placed in all the best spots in the combat planes, from which pictures can be taken, and are operated electrically by remote control. The unit, it seems, was organized but a few weeks ago, "and its cameramen have made about sixty missions over enemy territory filming" the action.

Comes Mr. Coe

CHARLES FRANCIS COE, of the Motion Picture Producers and Distributors of America, Inc., who the while has been rusticating at Hobe Sound, Florida, returns north next week to start a new series of public speaking dates.

Wednesday, April 19, he is to address the Baltimore Advertising Club on the subject, "The Screen Turns Half a Century and Looks Ahead." He will follow this in New York April 20 with a speech to the National Congress of the Daughters of the American Revolution on "The Challenge of Patriotism."

Other speaking dates have been scheduled for Mr. Coe before the Minneapolis Executive Civic and Commerce Association, April 25; the Chamber of Commerce, Kansas City, Mo., April 26; the Salesmen's Club, Dallas, May 4; the Chamber of Commerce, Oklahoma City, May 5; the Kiwanis Club, Denver, May 10, and the St. Louis Chamber of Commerce, May 16.

Double-Check

ORVAL BOSWELL, a checker, was called upon by Bob Lightfoot, field supervisor for Warner Brothers in St. Louis, to check "Destination Tokyo," playing in a town in Illinois. Came the reply: "Sorry to turn the assignment down. My destination is Tokyo, all right, but it's in the armed forces, not the theatre—I'm drafted."

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THIS WEEK the Camera reports:

RECEPTION AND GREETING at Memphis. The occasion was the world premiere, last week, of "Memphis Belle," Air Force short distributed by Paramount. On the city hall steps, above, are, first row, the mayor, Walter Chandler; other rows, Lt. Col. William Wyler, who supervised production; Brig. Gen. W. A. Danielson, Col. Stanley Ray, and Major and Mrs. William Clancy.

A. W. SCHWALBERG, who resigned supervisio of exchange operations at Warners last week, after 18 years with the company, and who will join International Pictures as Eastern representative

BURT BALABAN, son of Paramount's president, Barney Balaban, poses, left, on a South Sea island, holding a captured Jap flag. His companion is Irving Schlossenberg, Marine combat correspondent. Private First Class Balaban is a combat photographer. His articles and pictures have appeared in many newspapers. After joining the Marines in late 1942, he studied photography at the 20th-Fox and Paramount Hollywood studios. He almost landed on Truk, during bombing of the great Jap base—he nearly fell from the plane from which he was photographing.

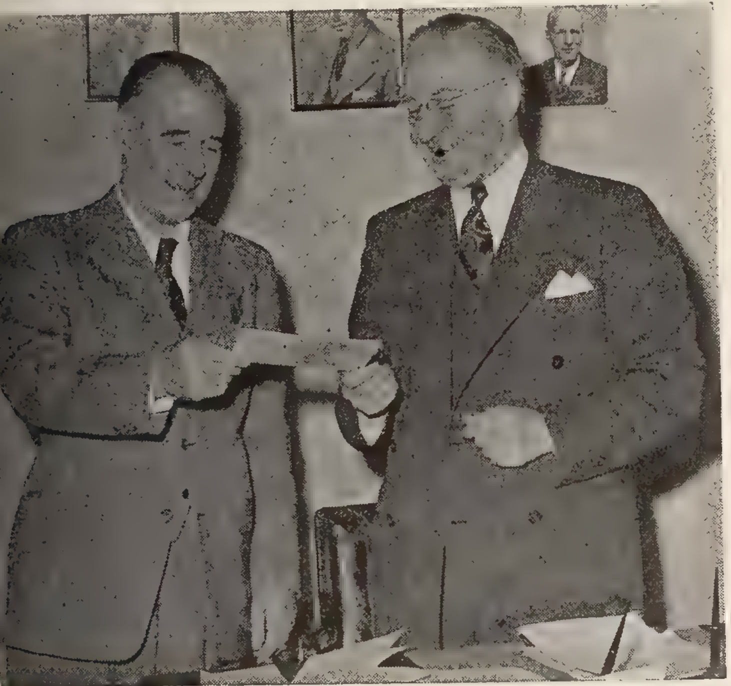
By Staff Photographe

I. F. DOLID, right, who succeeds Mr. Schwalberg, above right. Mr. Dolid has had long experience with Warners in a number of supervisory posts in various branches of operation. Mr. Schwalberg plans to assume his new post with International Pictures next month. Mr. Dolid has been head of the Warner contract department at the home office.

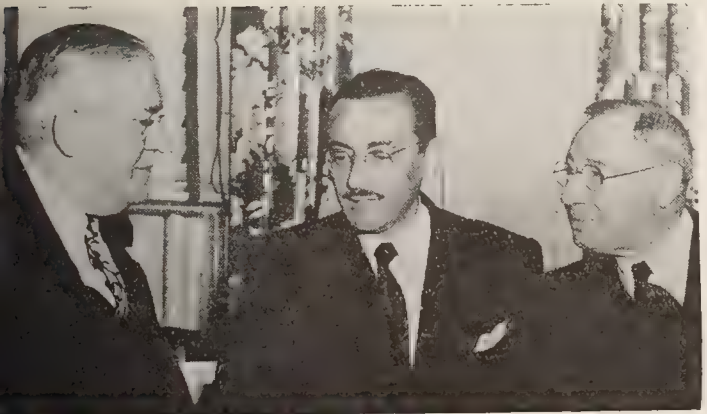
By Staff Photograph

CONVERSATION at cocktails. Frank E. Mullen, NBC vice-president, emphasizes a point to James L. Fly, chairman of the Federal Communications Commission, at a television "film world premiere" and cocktail party-dinner Monday night, in New York. At the demonstration television was used for film exploitation for the first time. See page 19.

COCKTAILS in London, marking the start of roduction of Gabriel Pascal's "Caesar and Cleopatra." bove, Peter Burnup, Quigley Publications' London ditor, and Mr. Pascal.



A CHECK for $3,176, raised in Los Angeles from the howing of MGM's "America Speaks" series, is presented to Robert Poole, left, of the WAC, by C. T. ynch, MGM. The money goes to the Red Cross.



ARY BARROSO, Brazilian composer of "Brazil," is een above at a Hollywood dinner honoring him. He s flanked by Joseph I. Breen, president of the Motion Picture Society for the Americas, and director of the Production Code Administration, and Robert North, producer of Republic's "Brazil."

PARTY. Mr. and Mrs. Carl Neisse, veteran showmen of Indianapolis, were honored on their 25th wedding anniversary by showmen of that city. Above, in the foreground, are Joseph Neger and Mr. and Mrs. H. E. Dotter, of 20th-Fox; Mr. and Mrs. Niesse and their daughter, Rita; and Marc Wolf, general manager of the Y. & W. Theatres.

UNIVERSAL'S "Follow the Boys" trade screening, at the Circle Theatre, New Orleans, brought many exhibitors, and others. In the posed grouping, above, are, standing: J. Dicharry, Lincoln Theatres; E. O'Neill, Universal salesman; Milton Guidry, Guidry circuit; Joel Bluestone, Universal office manager; Harry Graham, district manager; Maurice Joseph, Lazarus circuit; C. McMillan, salesman. Seated are Mrs. F. Letcher, Tower Theatre; Mrs. Leah Lazarus, Lazarus circuit; Miss Alvina Smith, Lakeview Theatre; Mrs. Ruth Weingrun, Laurel Theatre; and Mrs. A. Barre, Barre circuit.

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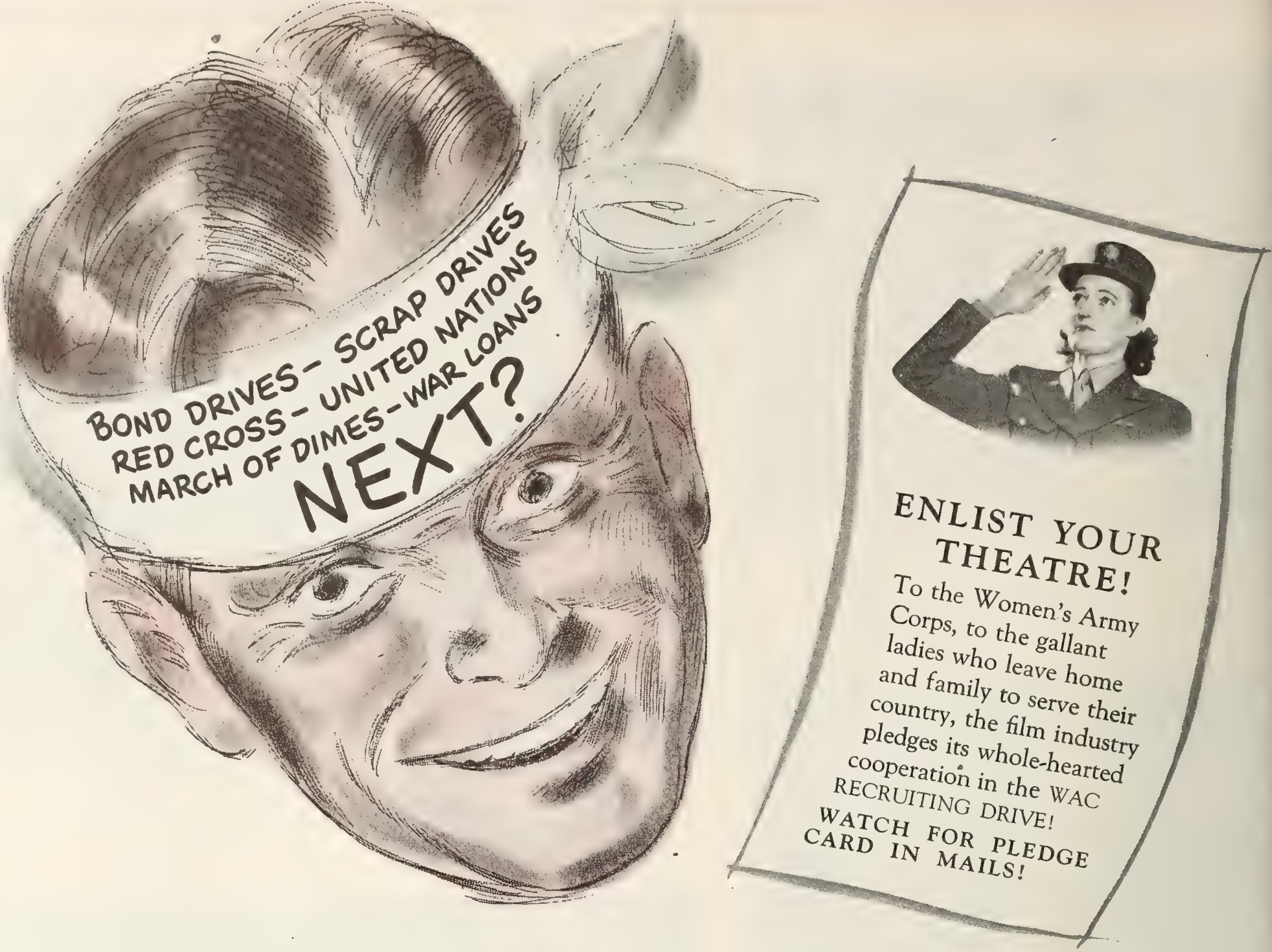

BOND DRIVES - SCRAP DRIVES
RED CROSS - UNITED NATIONS
MARCH OF DIMES - WAR LOANS
NEXT?

ENLIST YOUR THEATRE!

To the Women's Army Corps, to the gallant ladies who leave home and family to serve their country, the film industry pledges its whole-hearted cooperation in the WAC RECRUITING DRIVE!

WATCH FOR PLEDGE CARD IN MAILS!

SURE, WE CAN TAKE IT!

Our country needs our help—
It is vital to the war effort
America must recruit immediately
Hundreds of thousands of Wacs!
Our industry with its vast audience contacts
Is called upon to spear-head the drive.
Invasion is in the air—crucial times are upon us!
The call is urgent—we can, we will
Help our country in its critical moment
By running the exciting trailer (a TOP Star is in it!)
By using the posters and press book
By cooperating patriotically with the Army!

WAC RECRUITING WEEK

IN MOTION PICTURE THEATRES—MAY 11th-17th

DISTRIBUTORS WIN ANTI-TRUST ACTION IN PHILADELPHIA

Court Dismisses Goldman's Suit, Finding No Proof of Conspiracy by Majors

Major distributors won an important anti-trust victory at Philadelphia Saturday when Judge Wiliam H. Kirkpatrick in the Federal District Court dismissed the $1,350,000 suit of William Goldman, independent circuit operator, against the Warner circuit and eight major distributors.

Exhibitors this week scored a preliminary trust victory at Boston. There a master's report in U. S. District Court awarded anti-trust damages totaling $261,361 to the Arcadia theatre, Portsmouth, N. H. Eight distributors and the Maine and New Hampshire Theatres Company were defendants.

In Buffalo anti-trust prosecution by the Government was under vigorous attack by the Schine circuit. The circuit attacked the Consent Decree as a corrupt bargain in favor of the affiliated circuits and demanded the right to retain theatres which it had been ordered to divorce.

Mr. Goldman, in the action brought December 8, 1942, charged that distributors and producers had conspired with Warners to deny him first run pictures for his Erlanger theatre, a competitor of the Warner circuit's first run heatres in Philadelphia.

Judge Kirkpatrick in his memorandum of deision found that while Warners was the leadng Philadelphia exhibitor and effectively dominated the first run market, there was no evience of conspiracy against Mr. Goldman withn the meaning of the Sherman Act. He ruled urther that while the circuit might in effect njoy a local monopoly as the preferred cusomer of distributors, there was no evidence hat this constituted a monopoly in interstate ommerce.

The victorious defendants were Warner Brothers Pictures, Inc., and its affiliates, Vitaraph, Stanley Company of America and Warer Brothers Circuit Management Corporaon; Loew's, Inc.; Paramount, RKO, Twentith Century-Fox, Columbia, Universal Cororation, Universal Film Exchanges and Unitd Artists.

Agrees Distributors Denied First Run Product

Judge Kirkpatrick agreed with Mr. Goldan's contention that distributors had refused license first run, grade A product to the rlanger. As a result he found that the plainff could not operate the theatre successfully nd has incurred financial loss.

But there was no affirmative showing that his refusal to license product was the result illegal conspiracy or monopoly in restraint commerce, the court held.

Judge Kirkpatrick also rejected Mr. Goldan's claim that block booking, clearance and her trade practices had been used to dissipate roduct and prevent the Erlanger from obtaing film.

"Clearance provisions and block booking, er se, as trade practices have not been held ilgal by any court," although they may be used instruments of restraint of trade, Judge irkpatrick wrote. He found them immaterial sues in the Goldman action "since the very relief which this plaintiff seeks of necessity involved his being allowed to participate in the system which those practices have created."

"It does not appear that there was any great need for another first run theatre in Philadelphia or that the Warner theatres do not adequately serve the needs of the public," Judge Kirkpatrick said. He found that Warners had not asked exorbitant prices, excluded pictures or otherwise acted against the public interest.

"There is no evidence of a purpose to injure this plaintiff or drive him out of the motion picture business in Philadelphia. As a matter of fact, he is and has been for a number of years operating, with marked success, a string of second run theatres in downtown Philadelphia and outlying sections. Of course, the intent is patent—necessarily inferable from the contracts themselves—to exclude the plaintiff and all others except Warner from the first run business," the Judge wrote.

But he added that there was no evidence that this partial control of the Philadelphia market had been used illegally as an instrument of trade restraint.

Schine Demands Right To Retain 10 Houses

The Schine Circuit does not want more time in which to try to sell 10 theatres remaining in the group which it was ordered to sell in the 1942 order granting a two-year moratorium in its trust prosecution by the Department of Justice. Rather, the circuit wants modification of the agreement to permit retention of the theatres.

This demand was made in Federal District Court at Buffalo Monday by Clarence N. Goodman, Edmund M. McCarthy and Robert Friedman, Schine counsel.

Mr. Goodman appeared before Judge Knight a few weeks before the two-year "truce" expires to argue against extension of the divorcement order or the appointment of a trustee, as requested by Robert L. Wright, Department of Justice attorney. Wednesday the court adjourned the case to April 24, asking counsel to file briefs.

Consent Decree Attacked As "Corrupt Bargain"

The Consent Decree was attacked by Schine as a "corrupt bargain" between the Government and the five theatre operating producers. The New York circuit charged that under the decree the affiliated circuits had been permitted to expand while Schine was forced to sell theatres and ask court permission for acquisitions.

In his attack on the decree, Mr. Goodman said it "permits the Big Five to acquire theatres anywhere in the world without going into court to ask permission," while Schine "must come in and show that the acquisitions that we make are not contrary to the public interest."

A bid by Schine to acquire the Liberty theatre in Cumberland, Md., also is before the court. Mr. Wright submitted a letter of objection from Edward Magruder, operator of the competing Garden theatre.

Exhibitor Has No Objection To Schine Operation

Grace M. Fisher, operator of the Maryland and Embassy theatres in Cumberland, testified that while she had bid $140,000 for the Liberty in the belief that Warners were buying she had withdrawn the offer after finding that Schine was the prospective purchaser. She said she had no objection to their operation.

Another first day witness was Leon B. Scott, operating the Margie Grand theatre, Harlan, Ky., in a 50 per cent partnership with Schine. He testified he was about to enter the Navy and asked that Schine be permitted to continue in charge of the house, asserting that any change of ownership now would jeopardize support for his family.

The 10 theatres at issue are: the Strand, Cumberland; Memorial, Mt. Vernon, O.; Opera House and Ada Meade, Lexington, Ky.; Viv, Corbin, Ky.; State and Appalachian, Appalachia, Va.; Margie Grand, Harlan, Ky.; Liberty, Pikevile, Ky., and Plaza, Malone, N. Y.

Radio Commentators To Support War Subject

At a luncheon in New York Tuesday, radio commentators and news analysts pledged their support to the four-reel Technicolor film, "The Memphis Belle," the U. S. 8th Air Force combat report picture, which opened Friday in 500 key theatres throughout the nation.

The film, released by Paramount, describes the 25th bombing mission of the famed Flying Fortress, and had previous openings in 14 Broadway houses Thursday. The commentators and analysts viewed the picture at the Paramount home office projection room. It is released on a non-profit basis for the Office of War Information through the War Activities Committee.

The world premiere of the picture was held Wednesday of last week in Memphis, with members of the ship's crew making the trip from Washington to be present.

Plan Insurance for Associates' Members

Morris Sanders, president of Motion Picture Associates in New York, presented a plan to members at a meeting last week at the Hotel Astor, whereby each member will be insured for $1,000 through Bankers Life Insurance Co. It is now before the board of directors for further study.

Also discussed were plans for the dinner-dance to be held May 19 at the Hotel Astor, observing the 25th year of the organization. Albert Reinlieb, who was the first president of the association, will be honored at the dinner.

Lackey Joins Rothacker

William T. Lackey, producer recently with Monogram, this week joined the Office of Censorship in Hollywood, which is headed by Watterson R. Rothacker.

OCR Offers Aid To Exhibitors On Problems

Exhibitors who may encounter manpower or equipment difficulties or problems of construction of new facilities, have been invited by George W. McMurphey, chief of the amusement section of the Office of Civilian Requirements to consult OCR representatives who are now stationed at all of the 13 regional offices of the War Production Board. These representatives, he said in many cases would be able to give effective assistance in solving problems.

In addition, the services of the Washington staff will be made available to aid in solving other problems common to many areas. The regional representative's duties will include consultation with any operator of a recreational establishment to help solve local problems that interfere with the availability of this type of service. Following is a list of the OCR representatives and the regions to which they have been assigned:

Region I—Edward V. Hickey, 17 Court St., Boston, for Connecticut, Maine, Massachusetts, New Hampshire, Rhode Island and Vermont.

Region II—L. H. Luce, Empire State Bldg., New York, for Northern New Jersey and New York.

Region III—Virgil J. Rader, 1617 Pennsylvania Blvd., Philadelphia, for Delaware, Maryland, Southern New Jersey, Pennsylvania (except Pittsburgh) and West Virginia.

Region IV—Sam I. Dubose, 116 Candler Bldg., Atlanta, for Alabama, Florida, Georgia, North Carolina, South Carolina, Tennessee and Mississippi.

Region V—Carl H. Becker, 1300 Union Commerce Bldg., Cleveland, for Kentucky, Ohio (except Toledo area), Pittsburgh area of Pennsylvania and West Virginia.

Region VI—Howard E. Richardson, 226 West Jackson Blvd., Chicago, for Illinois, Indiana, Iowa and Wisconsin.

Region VII—N. S. Riley, Mutual Interstate Bldg., Kansas City, Mo., for Arkansas, Kansas, Missouri and Nebraska.

Region VIII—Frank Mason, Room 1221, Mercantile Bank Bldg., Dallas, for Louisiana, Oklahoma and Texas.

Region IX—M. S. Coursen, Continental Oil Bldg., Denver, for Colorado, New Mexico, Utah and Wyoming.

Region X—Russel Longstreetch, 1355 Market Street, San Francisco, for Arizona, California, Idaho and Nevada.

Region XI—Carleton Havens, 7310 Woodward Ave., Detroit, for Michigan and the Toledo area in Ohio.

Region XII—W. G. Duryee, 334 Midland Bank Bldg., Minneapolis, for Minnesota, Montana, North Dakota and South Dakota.

Region XIII—Allan L. Willard, White-Henry-Stuart Bldg., Seattle, for Oregon and Washington.

Complete Griffith Inquiry

Albert Boggess, special assistant U. S. Attorney General, completed pre-trial depositions for the Griffith case in New York this week. No date has been set for the trial in Oklahoma City. He took testimony from Richard Morgan, Paramount; Stephen McGrath, United Artists; Seymour Feig, RKO. Attorneys for Paramount, United Artists, MGM, RKO, Columbia, Warners and 20th Century-Fox identified contracts between their companies and Griffith Amusement Company.

Deny Cameo Dismissal

In New York, Federal Judge John Bright last week denied a motion by the eight major film companies for dismissal of the triple damage action brought by the Camrel Company, Inc., owner of the Cameo theatre in Jersey City. The suit charges violation of the Sherman and Clayton Acts by creating a monopoly to restrain trade in the distribution of features in the Jersey City area.

Butterfield To Operate Willow Run Theatre

W. S. Butterfield Theatres, Inc., of Detroit, announce the opening of a new theatre seating 1,200, as yet unnamed, at Willow Run. The theatre is a Government project, built to furnish amusement for the thousands of workers now employed at the bomber plant who live at Willow Run. The theatre will become a part of the Butterfield Group and is expected to open within 60 days.

The Office of Civilian Requirements recently said that Willow Run needed recreational facilities. It is understood the Government will aid in building the house.

George W. McMurphey, head of the amusement section of the OCR, left Washington Monday for a two-week trip along the West Coast, during which he will visit congested centers from Seattle to San Diego, conferring with Governmental agency officials.

Connors Pledges Adjustments on Percentage Films

An exhibitor who loses money on a 35 or 40 per cent picture, and can prove it and discloses his overhead, will receive an adjustment from Twentieth Century-Fox, Tom Connors, vice-president in charge of sales, promised last week, in one of a series of meetings in the field with exhibitors on trade practices.

The meeting was in New York with Lewen Pizor, president of the United Motion Picture Theatre Owners of Eastern Pennsylvania, Southern New Jersey and Delaware, and a committee.

Complete local autonomy has been given local managers in making adjustments, Mr. Connors is understood to have said. He also told the committee that allocations for Philadelphia were no higher than elsewhere. He asked exhibitors to insist that salesmen put promises into writing.

Mr. Connors held a similar meeting with members of the Eastern Pennsylvania Allied, in Philadelphia, last week. Tuesday Mr. Connors met with exhibitors at a luncheon in the Statler Hotel, Cleveland. Meetings are scheduled for Cincinnati, Detroit, and other cities.

Goldwyn Reissue Deals Are Still Pending

Reissue of some 30 Samuel Goldwyn productions still is under discussion, James A. Mulvey, vice-president of Samuel Goldwyn, Inc., said on his return to New York Monday from Hollywood. Conclusion of one of several pending deals will be sought by Mr. Mulvey during his eastern trip.

Bids from "five or six" persons, including at least one important distributor, are under consideration, it is reported. Several companies specializing in reissues had been in recent discussion with the Goldwyn Company and a reissue contract had been very close to signature several times recently, Mr. Mulvey said.

Reissue of the Goldwyn pictures directly through the sales organization headed by Mr. Mulvey and William Heineman also is reported under serious consideration. Terms for the reissue of the pictures by an outside company are reported to include a substantial percentage participation for Mr. Goldwyn.

Paramount Executives to Judge Prize Contest

Barney Balaban, president of Paramount; Y. Frank Freeman, vice-president in charge of studio operations, and Leonard Goldenson, vice-president in charge of theatre operations, have accepted invitations from G. Ralph Branton, general manager of Tri-States Theatres, with headquarters in Des Moines, to act as captains in a manager's showmanship contest on "Lady in the Dark." A total of $500 will be awarded winning district and house managers in the circuit-wide competition.

Master's Report Gives Exhibitor $261,361 Damage

Philip A. Hendrick, master, in a report to th U. S. District Court at Boston on the Morse an Rothenberg trust action against eight distributor and the Maine and New Hampshire Theatre Company this week recommended damages totalin $261,361 on seven counts. His findings were disclosed by George S. Ryan, counsel for the plaintiff.

Distributor defendants are Loew's, RKO, Warner Brothers, Twentieth Century-Fox, Paramoun Universal, United Artists and Columbia.

The master's report in this case becomes prim facie evidence for a jury trial of the trust issue The action is on the Federal District Court calendar in Boston but no trial date has been set.

Mr. Hendricks held that John J. Ford, genera manager for the Maine and New Hampshire circuit, beginning in 1931 induced the distributor to refuse second run license to Morse and Rothenberg's Arcadia theatre, Portsmouth, N. H. Contracts limited the right of the Arcadia to sho films and in effect tended to exclude all competitors to Mr. Ford's Colonial and Olympia theatres, thereby causing damage, Mr. Hendrick ruled.

His report devided the damages as follows:

Aetna Amusement Enterprises, Inc., v. Main and New Hampshire Theatres Company, allege monopoly, $51,670;

Aetna v. Maine and New Hampshire and seve major distributors (not including Columbia) alleged conspiracy, $51,670;

Commonwealth Amusement Enterprises, Inc., Colonial Theatres Co., Inc., and eight major distributors, alleged conspiracy, $21,714 (except Warner);

Nashua Theatres, Inc., v. Colonial Theatres C and eight major distributors, alleged conspirac $56,193 (except Warner);

Fidel Amusement Enterprises, Inc., v. Paramou and other major distributors, alleged conspirac $44,792 (except MGM, Warner, United Artists)

Elite Amusement Enterprises, Inc., v. Paramou and other major distributors, alleged conspirac $30,769 (except MGM and United Artists);

Standard Amusement Enterprises, Inc., v. Paramount and other major distributors, alleged conspiracy, $4,526 (except MGM, 20th-Fox, Columbia).

Pickwick Trial Nears Close at New Haven

The Pickwick anti-trust action in Federal District Court at New Haven entered its fifth tri week Monday with two more plaintiff deposition from John J. O'Connor, now vice-president Universal and former RKO theatres executive, an from William F. Whitman of the Bronx Leasin Company.

In addition Saul Rogers, Pickwick attorne called Harold Newcomb, RKO accountant. Test mony showed that RKO lost almost $91,000 the period during which it operated the theatr Edward Peskay, complainant, had charged tha RKO had been able to operate at a profit.

Mr. Rogers said that he expected to complet this week his presentation of evidence which th plaintiff claims will prove a conspiracy betwee distributors, RKO, Skouras and Century circuit to impose excessive clearance on the Greenwic theatre.

Nearly Four Million People Have Seen "Bernadette"

At last weekend 3,976,164 people in 67 representative cities had paid increased admissions t view the Twentieth Century-Fox picture, "Th Song of Bernadette," Tom Connors, the company vice-president in charge of world-wide distributio announced Monday. He said that more than tw million of the admissions were recorded in th past two months, and that the film already ha established records in 48 key cities.

924–44

Twenty Friendly Years

M
G
M
ARS GRATIA ARTIS

The Gay Anniversary Week starts June 22nd

Celebration

With fanfare on the air
And capers in all the papers—
With special events
And fitting ceremonies—
With advertising campaigns
And wide magazine tie-ups—
Leo of M-G-M starts the ball rolling
On June 22nd
To celebrate with all the industry
Twenty Friendly Years of M-G-M!

BEGINNING JUNE 22nd

ARS GRATIA ARTIS

TWENTY YEARS OF LEADERSHIP

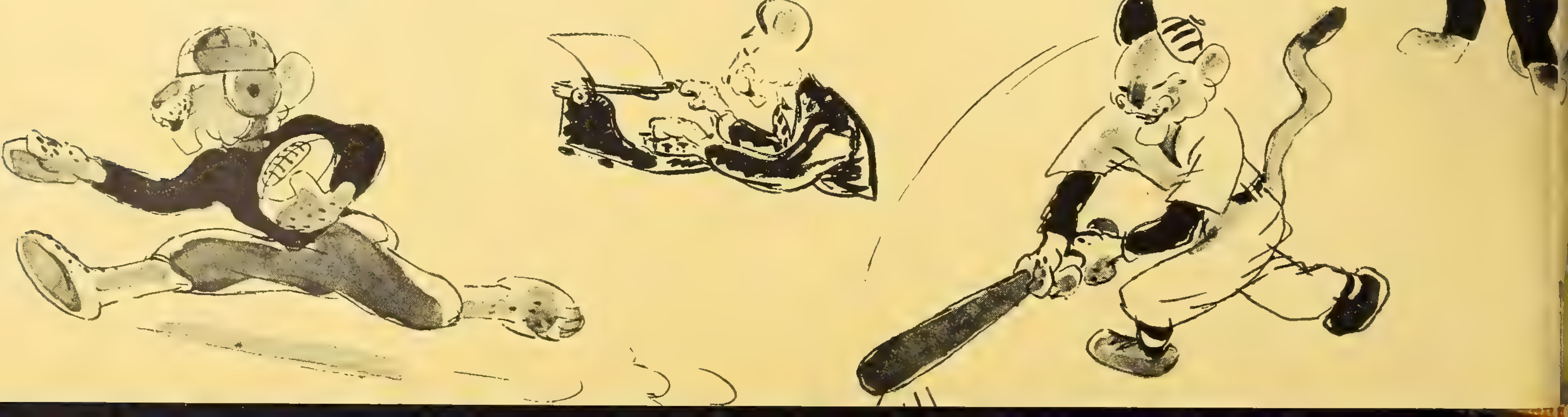
M·G·M

1924 - 1944

M-G-M 1924–1944

TWENTY YEARS OF LEADERSHIP WITH GOOD WILL TOWARDS ALL AND THE BRIGHTEST YEARS AHEAD

Celebration Starts June 22nd



NEW EXPLOITATION DEVICES AID HIGH BUDGET PRODUCT

Spot Radio Campaigns and Wide Commercial Tie-ins Mark New Trend

War-time economy and the continuing trend toward fewer pictures and more emphasis on the better ones have brought new exploitation methods into use and more attention to long-tried devices. Higher exploitation appropriations for chosen product are being spent on radio advertising, new and ingenious devices, and on cooperative advertising of all forms.

As a result of advertising restrictions caused by the newsprint shortage, distributors are leaning more heavily than ever on radio for spot announcements and for general advertising. Campaigns keyed to specific runs now are general. The companies also are increasing their use of commercial tieups under which the manufacturers of other product, from soap to dresses, appropriate lineage relating to current picture releases.

Pictures now in release, or about to be, from nearly all major distributors exemplify these trends.

Warner Brothers has introduced what might be termed teaser openings. The company's "The Adventures of Mark Twain," during the week of May 6, will have more than 200 advance price premieres throughout the nation. The picture will run for one week and then be pulled to let word-of-mouth advertising and publicity carry exploitation to a climax to be timed with the general release of the film.

Meanwhile, Warners will call attention of the public to the picture with an extensive radio promotion program. Five 15-minute programs written by Arch Oboler will be heard over the networks of CBS, NBC and Mutual, some 200 stations carrying the series to an estimated listening audience of 90,000,000. There are also to be spot announcements and other radio features plus advertisements appearing on the radio pages of newspapers throughout the country. Exhibitors are being supplied with a radio-coverage map.

Series Will Continue On Weekly Basis

The first of the 15-minute air shows will be heard Monday, the series continuing on a semiweekly basis, with the last of the series heard just prior to the film's teaser-openings. Spot announcements and station-breaks mentioning not only the picture but the local theatre and the playdates as well, will follow the Oboler series. There will be 30 such features in all.

Jesse L. Lasky, who produced "The Adventures of Mark Twain," is meeting with civic leaders in key cities while en route from the coast to appear at the Broadway premiere of the picture at the Hollywood theatre May 3. Mr. Lasky's first stop was in Denver Monday.

Republic Pictures is letting go with both barrels in exploitation blasts to clear the way for two major and current releases. Vera Hruba Ralston is making personal appearances in the interest of "The Lady and the Monster," the film in which she co-stars with Richard Arlen and Erich Von Stroheim. Miss Ralston is one-time Czechloslovakian figure-skating champion and Republic is taking advantage of that fact, promoting interest in the picture with advertising in Czech and Slovak periodicals, and the circularization of Czech and Slovak organizations, advising the groups as to playdates.

USE TELEVISION TO PREVIEW SHORT

Television was used for film exploitation for the first time Monday night when MGM held the world premiere of its short subject, "Patroling the Ether," over three eastern and one Los Angeles television stations. It was the first air preview in advance of theatre showings.

James Lawrence Fly, chairman of the Federal Communications Commission, introduced the film on the FCC's Radio Intelligence Division from the studios of the NBC station, WNBT, New York. The speech and film were relayed over General Electric's WRGB in Schenectady and to Philco's WPTZ in Philadelphia. NBC and MGM entertained the press, FCC officials and radio executives afterwards. In Los Angeles the film was shown simultaneously over the Don Lee television station, W6XAO.

NO FREE LOADING FOR JUMPING FROGS

The jumping frogs that will compete in New York on April 29 and in return engagements in California May 21, the contests tying in with Warner Brothers' "The Adventures of Mark Twain," are to profit by Mark Twain's expose that frogs are sometimes fed buckshot to weigh them down. The governors of California and New York, Earl Warren and Thomas E. Dewey, have exchanged letters agreeing that Mark Twain was right, that buckshot should be barred from jumping frogs' diet.

The while "The Lady and the Monster" is being introduced to theatre-goers, Republic continues with the extensive exploitation of "The Fighting Seabees." Featuring its post premiere campaign are tieups with war plants, in particular Allis-Chalmers. The manufacturing company and its distributors are advertising in newspapers and window displays the tractors with bulldozer attachment shown in action in "The Fighting Seabees." This division of the campaign extends to Canada. In the Philadelphia area more than 420 war plants cooperated.

"Cover Girl" Campaign One Of Most Extensive

Columbia, for its current Technicolor release, "Cover Girl," has evolved one of the most extensive arrays of commercial tieups ever arranged by a distributor. The campaign opened with a display of pulchritude and fashions in New York and Boston. The first, in New York, was sponsored by Saks Fifth Avenue department store, the fashion show being held at the Waldorf Astoria hotel. In Boston, R. H. White's presented—and advertised extensively in Hub City newspapers—the "Cover Girl" Fashion Show.

At both shows various feminine attire were given "Cover Girl" labels. There was the Cover Girl Suitlet, Cover Girl Casual Suit, Cover Girl Scarf Dress, etc. The Boston show was given on the stage of Loew's State theatre, and White's advertised that the "Cover Girl" picture would start at 7:25 P. M., and the "Cover Girl" Fashion Show at 9 P.M. The models were recruited in Boston, and for the show at the Waldorf Astoria in New York, and the picture got credit with the ad stating that the fashion show was being held "In Conjunction with Columbia's superb Technicolor production of 'Cover Girl' starring Rita Hayworth and Gene Kelly." One of White's ads covered all but one column of the newspaper's page.

There followed tieups with more than 35 leading department stores throughout the nation, each store using six to nine windows in displays relating directly to the film. Besides the 35 independent stores, W. T. Grant with its chain of 282 stores from coast to coast, cooperated with Columbia in a campaign.

In the east, Harry Conover, who heads a New York model agency, his fashion consultant and five models, appeared at openings of the film and at "Cover Girl" fashion shows. Mr. Conover acted as technical advisor during the shooting of the picture.

In connection with Universal's "Ladies Courageous" day-and-date openings in 70 cities in the middle west, the company has promoted a search for courageous ladies, one to be chosen in each community where the picture is opening.

Metro Using Radio Widely For "Private Hargrove"

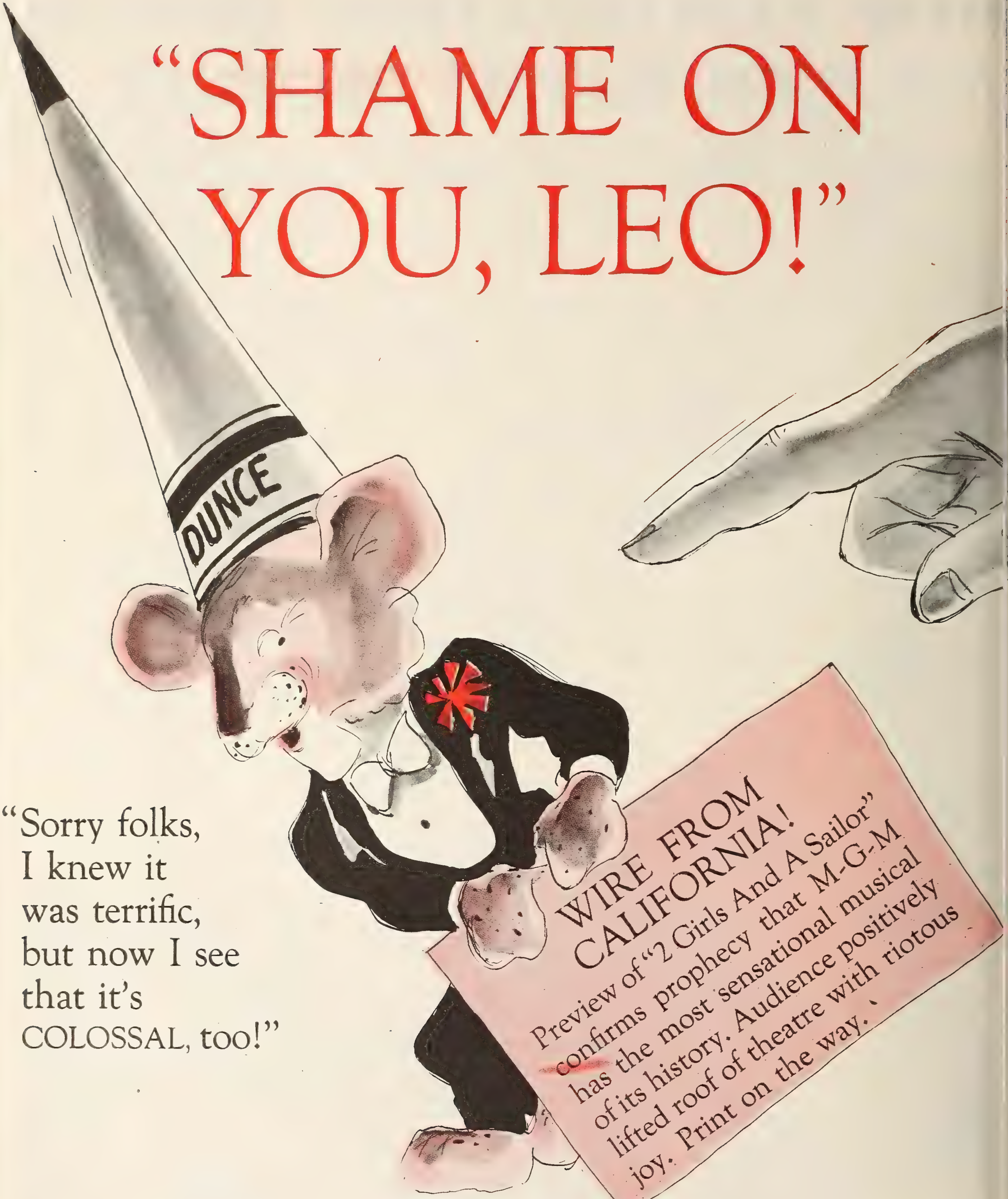
The pre-opening campaign is centered around a radio campaign over WLW, Cincinnati station. It started April 3 and will carry on through April 23. The openings are scheduled for April 20, 21 and 22. The air

Climax of the campaign will come when each city names its Lady Courageous. Universal has printed ballots, the selection to be made by a plebiscite.

Metro-Goldwyn-Mayer, in the promotion of "See Here, Private Hargrove," has been using radio extensively in connection with openings. The prototypes for the film's characters, including the author, now Sergeant Marion Hargrove, and his close friend, the original Private Mulvehill, now Lieutenant Thomas Mulvehill, intelligence officer, were heard on a number of broadcasts.

On April 27, in a tieup with the War Department, sixty-five 16-mm. prints of "Going My Way" will be shown simultaneously in as many battlefront heatres, Paramount's global premiere and exploitation of the Bing Crosby picture. For "The Story of Dr. Wassell," which will have its world premiere in Little Rock, Ark., April 26, Paramount has made tieups with the Navy Mothers' Clubs, members of which saw the film recently while in their national convention in Dallas.

"SHAME ON YOU, LEO!"



"Sorry folks,
I knew it
was terrific,
but now I see
that it's
COLOSSAL, too!"

WIRE FROM CALIFORNIA!

Preview of "2 Girls And A Sailor" confirms prophecy that M-G-M has the most sensational musical of its history. Audience positively lifted roof of theatre with riotous joy. Print on the way.

"TWO GIRLS AND A SAILOR" with Van Johnson, June Allyson, Gloria DeHaven, Jose Iturbi, Jimmy Durante, Gracie Allen, Lena Horne, Harry James and His Music Makers with Helen Forrest, Xavier Cugat and His Orchestra with Lina Romay, Tom Drake, Henry Stephenson, Henry O'Neill, Ben Blue, Carlos Ramirez, Frank Sully, Albert Coates, Donald Meek, Amparo Novarro, Virginia O'Brien, Wilde Twins • Original Screen Play by Richard Connell and Gladys Lehman • A Metro-Goldwyn-Mayer Picture • Directed by RICHARD THORPE • Produced by JOE PASTERNAK

A FRANK STATEMENT REGARDING CHANGE OF TRADE-SHOW PLANS FOR

"TWO GIRLS AND A SAILOR"

Last week we advertised it for trade-show screenings in Projection Rooms in all Exchange centers on April 24th.

THEN CAME THE PRINT FROM THE COAST!

It's the Greatest Musical of years!

IT'S TOO BIG FOR A PROJECTION ROOM!

(So We've Cancelled the Projection Room Screenings)

IT WILL BE TRADE-SHOWN IN THEATRES!

SAME DATE, APRIL 24th, BUT AT NIGHT!

WATCH FOR FURTHER DETAILS IN LETTER FROM YOUR M-G-M EXCHANGE!

DRAFT ORDER EASES DRAIN ON INDUSTRY MANPOWER

WAC Filing Local Petitions to Designate Film Work as "Locally Needed"

Drainage of manpower away from the industry and into war plants and the armed forces was eased temporarily last weekend by orders from Major General Lewis B. Hershey directing all draft boards to take first all men under 26 years of age.

This order softened the impact of earlier directions to reexamine all occupational deferments granted to men under 38. It also granted respites, varying in accordance with state and local board quotas, to industry workers who had been ordered to report for induction this week.

Monday the list of activities in which indispensable men under the age of 26 might receive deferments was made public by General Hershey. Motion pictures was not among the industries. The occupations in which an estimated 40,000 younger men might receive some deferment were limited to direct production of certain military, aircraft and shipping items, fuels, ammunition, radar, sea and freight transportation, international radio and cable communications and a few specified scientific students, and technicians.

The decision to take all men under 26 before calling older, married men was expected in most cases to grant the latter from 60 to 90 days before they were ordered to report for induction.

Meanwhile, the Army disclosed that it had reached its goal of 7,700,000 men and the Navy was near its 3,600,000 quota. However, continuing replacements needs of upwards of 125,000 men a month were expected to exhaust the under-26 group within a few months.

Many circuits, exchanges and other film employers have reported that men are being withdrawn by the draft at a rate which may equal in the first quarter of 1944 the entire number of 1943 draftees.

Local WAC Units Filing Petitions for Industry

To seek assistance in replacing these workers with women and others available, local War Activities Committees are continuing to file petitions to designate industry activities as locally needed. This rating, if granted by regional manpower commissions, places film companies in Class B or Class C and secures hiring assistance and preference from the United States Employment Service.

Philadelphia was the first city to obtain this rating, three weeks ago.

This week Philadelphia theatre men received new assistance in hiring replacement workers by a cooperative agreement reached with the U. S. Employment Service, placing theatres in the "C" classification in the Manpower Budget Plan. Under its terms theatres wishing to hire non-operating personnel (ushers, cleaners, cashiers, etc.) will refer applicants to the U.S.E.S. for clearance on forms C-3 OD 151 (198) a.

Applicants referred to theatres to the USES for clearance will be exposed to orders from "A" and "B" employers and an attempt made to refer them to essential or locally needed employment. Applicants who cannot be referred to an essentially or locally needed employer will be referred back to the theatre which sent them in for clearance with Forms USES-508 and 508-1. Theatres will refer to the USES with Form OD-(168) workers for whom they have no openings or whom they do not wish to hire.

DIRECTIVES SOLVE RAW STOCK HELP CRISIS

The latest manpower directives issued over the weekend by Selective Service were a temporary solution to what a week before had appeared a critical shortage of technicians in factories producing raw stock. There had been reports that manufacturers soon would be forced to curtail all 16mm production and limit 35mm output to less than capacity because of the drafting of highly skilled technicians in the above-26 age group.

This week Eastman Kodak and duPont, principal film suppliers, reported they had in no case been forced to shut down production. Nor, spokesmen asserted, had there been any failure to deliver to the industry or services the amounts of film due them under WPB allocations.

The War Manpower Commission of the Pittsburgh labor area has designated the activity of distribution in that region as "locally needed," it was announced last week by Ned E. Depinet, chairman of the distributors' division of the War Activities Committee.

The classification was approved April 6 by Frank L. McNamee, regional manpower director for Pennsylvania, New Jersey and Delaware. It follows by a little more than three weeks the initial directive covering the exchanges in Philadelphia.

Leon J. Bamberger, assistant to Mr. Depinet, conducted negotiations for the Pittsburgh classification, with Herbert Greenblatt representing the WAC as distribution chairman in Pittsburgh. They presented the application to Pat T. Fagan, WMC area director, following a meeting of all the exchange heads, several weeks ago.

14 Exchanges Employ Total Of 397 with 63% Women

These 14 Pittsburgh exchanges employ 397 workers, of whom 63.22 per cent are women.

Under the Budget Manpower Plan, the new system of labor priorities advocated by the WMC in Washington and already in effect in Pennsylvania, distribution was placed in the group of industries permitted to hire only males or females 18 years of age or under, honorably discharged veterans of World War II, or part time workers.

It is expected that with the designation of "locally needed," the exchanges will be grouped with the essential industries which have been allocated a "hiring quota" of mature workers, based on their labor turnover plus military withdrawals.

Approval by Mr. Fagan and his board in Pittsburgh came after an investigation into the operation of the exchanges in that city. Placards have been posted in all the exchanges to acquaint employees with their status under the employment stabilization plan as workers in a business which is "locally needed." Explanatory booklets will also be distributed to the exchange employees.

Mr. Depinet and Mr. Bamberger are preparing similar applications for Buffalo, Cleveland, Detroit, Los Angeles, Portland, San Francisco, Washington, Albany, Atlanta, Boston, Chicago, Dallas, Indianapolis, Milwaukee, New Haven, New Orleans, Oklahoma City, Omaha, Salt Lake City and Charlotte.

They will be filed with the WMC area directors in these cities by the WAC distribution chairmen after meetings to acquaint all exchanges with the procedure.

See Ticket Ruling Aid to Checking

The Treasury will enforce its recent ruling that "serially numbered tickets must be issued consecutively in the order of the serial numbers of that particular series, and also consecutively in the order of the letters of the alphabet, if any."

The warning was issued in New York by Treasury officials, asked to interpret the intent of the ruling, which in effect forbids the practice of switching ticket rolls in the theatre box office.

Industry observers believe the enforcement of the ruling will enable distributors to check theatres more easily. The ruling specifically states that a cashier must sell tickets from one roll of a price designation until the roll is exhausted, and then must follow from a roll with the next numbers. It is also directed that when numerals from one to 500,000 are exhausted, the next one-to-500,000 series be preceded or followed by letters.

Allied Board Meeting Set For Philadelphia May 17

The Allied States Association board of directors will hold its annual spring meeting in Philadelphia on May 17 and 18, at a hotel to be named as soon as arrangements are completed, it is announced. This will be the first meeting to be presided over by Martin G. Smith, Allied's new president. The main item of business will be a consideration of the Consent Decree and plans for future action on it. Directors have been invited to submit questions of general interest.

Grimm's Son Cited Again

Two oak leaf clusters have been added to the Air Medal awarded Technical Sergeant Ben E. Grimm, son of Ben Grimm, advertising manager of RKO, according to word received from England. The original citation noted the bomber crewman's "exceptionally meritorious achievement . . . courage, coolness and skill."

Monogram Six-Months Net Increases to $178,612

Monogram Pictures Corporation last week reported for the six months period ending December 24, 1943, gross earnings, after provision for employees' bonus but before provision for Federal taxes, of $178,612.32. This compares with $92,050.02 for the same period a year ago.

Miriam Quirk to Wed Army Man

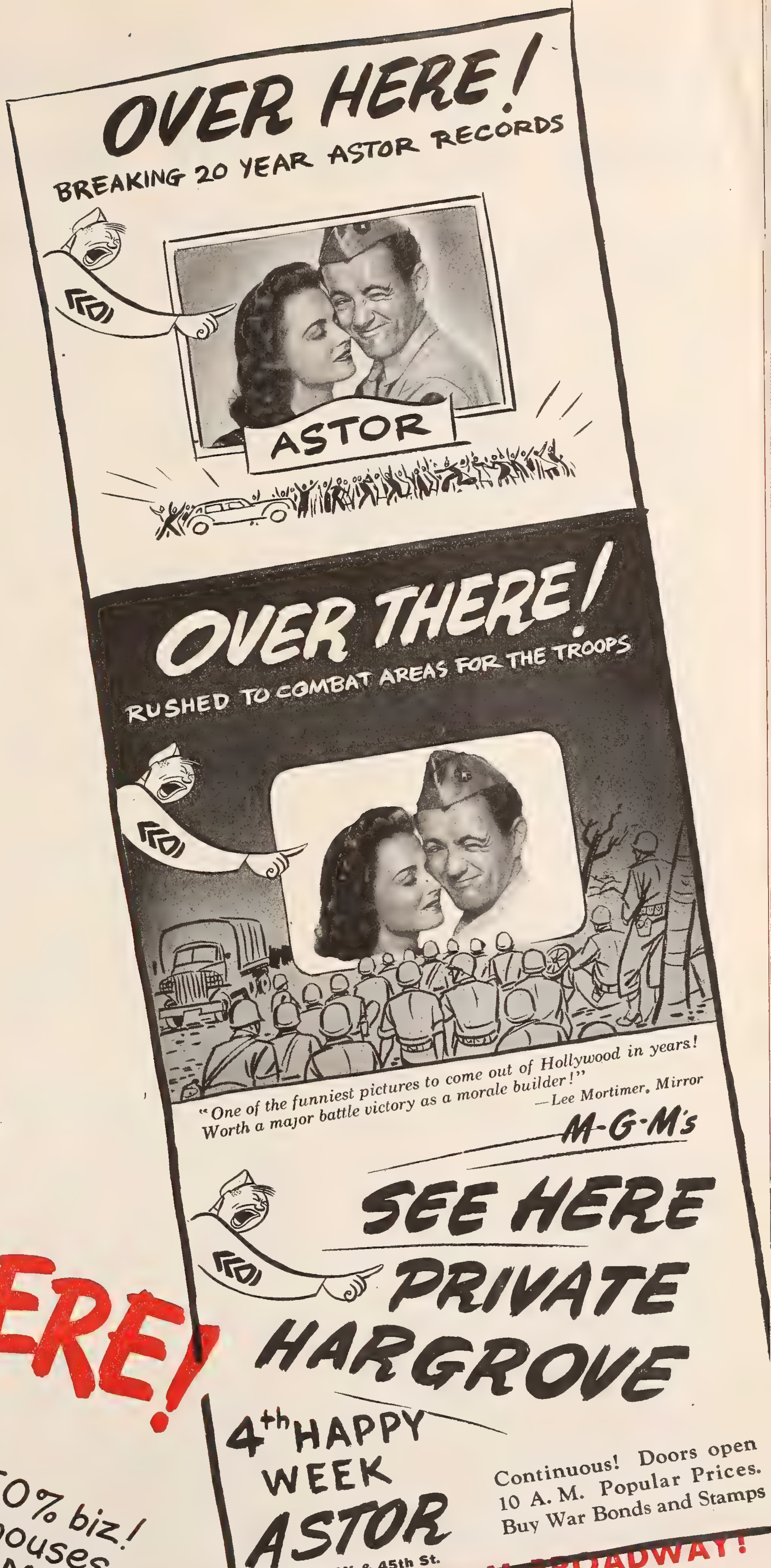
Miriam Quirk of the Universal home office advertising and publicity department was given a dinner last Thursday evening to celebrate her forthcoming marriage to Lieut. Charles N. Lockwood, Jr., of the Army Air Forces.

HIT!

VERYWHERE!

alt Lake City tops the
iggest of YEARS with 250% biz!
os Angeles terrific in 4 houses
ay and date! Another GEM from

M-G-M.



OVER HERE!

BREAKING 20 YEAR ASTOR RECORDS

OVER THERE!

RUSHED TO COMBAT AREAS FOR THE TROOPS

"One of the funniest pictures to come out of Hollywood in years! Worth a major battle victory as a morale builder!"
—Lee Mortimer, Mirror

M-G-M's

SEE HERE PRIVATE HARGROVE

4th HAPPY WEEK

ASTOR
BROADWAY & 45th St.

Continuous! Doors open 10 A. M. Popular Prices. Buy War Bonds and Stamps

GLAD AD FROM BROADWAY!

"The industry's proudest offering 'The Memphis Belle' technicolor saga of our air heroes. Book it now!"

SMPE Will Discuss Film Place in War

Semi-Annual Meeting Will Hear Technical Talks by Military Men

When members of the Society of Motion Picture Engineers gather for their 55th semi-annual technical conference at the Hotel Pennsylvania in New York April 17, 18 and 19 they will be mainly concerned with the relation of the screen to war needs. The second day of the three-day conference has been designated "Army-Navy Day," with officers addressing the members and taking part in discussions of training films and the U. S. Navy Photographic Science Laboratory.

According to W. H. Offenhauser, Jr., chairman of the Papers Committee, the sessions will be featured by the presentation of 38 papers by military men, film engineers, and representatives of industries allied with the industry.

Heading the opening day's program will be a symposium on television conducted by two radio network spokesmen. Wyllis Cooper of the National Broadcasting Company will talk on "Television from the Viewpoint of a Motion Picture Producer," and W. C. Miner of the Columbia Broadcasting Company will discuss "Television from the Viewpoint of a Broadcaster."

High-Speed Photography to Feature Gun Camera

Other symposium subjects scheduled to be discussed are high-speed photography, 16mm film developments and 16mm standardization.

Following registration opening day, with Herbert Griffin, president of the Society, presiding, Capt. E. M. Watson of the Army Air Forces, Wright Field, will introduce a symposium on high-speed photography in an address titled "Gun Cameras." R. K. Waggershauser of Eastman Kodak has been tentatively scheduled to take part in the symposium with a discussion of "The Eastman High-Speed Camera."

W. C. Kunzmann, convention vice-president, has announced that because of wartime conditions affecting hotel accommodations and food rationing, there will not be the usual social functions in connection with the convention.

The tentative program for the meeting follows:

Monday, April 17

9:00 A.M. Hotel, 18th Floor: Registration.

10:00 A.M. Salle Moderne: Opening of Conference by Herbert Griffin, president.

Reports by SMPE Officers and Committee Chairmen.

Symposium on High-Speed Photography:

"Gun Cameras," by Capt. E. M. Watson, Army Air Forces, Wright Field, Dayton, Ohio.

"The Eastman High-Speed Camera," by R. K. Waggershauser, Eastman Kodak Co., Rochester, N. Y.

"Photoflash Lamps as Illuminant for High-Speed Motion Picture Photography," by H. M. Lester, New York.

"The Ultra-High-Speed Photography," by J. H. Washburn, Lockheed Aircraft Co., Los Angeles, Calif.

Symposium on Television:

"Television from the Viewpoint of a Motion Picture Producer," by Wyllis Cooper, Program Dept., National Broadcasting Co., New York.

"Television from the Viewpoint of a Broadcaster," by W. C. Miner, Television Program Dept., Columbia Broadcasting System.

2:00 P.M. Salle Moderne: Afternoon Session.

"The MGM Re-Recording Console," by W. C. Miller, Sound Dept., Metro-Goldwyn-Mayer Studios.

"Re-Recording Equalizers," by Harry Kimball, Sound Dept., Metro-Goldwyn-Mayer Studios.

"The Phono-Cue Starter," by W. H. Turner and Clem Portman, Sound Dept., RKO Radio Pictures, Hollywood.

"Some Turbulation Characteristics of the New 20th Century-Fox Developing Machine," by M. S. Leshing and T. M. Ingman, 20th Century-Fox, Hollywood.

"Some Problems of Drive-In Theatres," by L. H. Walters, National Theatre Supply Co., Cleveland, Ohio.

Tuesday, April 18—Army-Navy Day

9:00 A.M. Hotel, 18th Floor: Registration.

10:00 A.M. Salle Moderne: Morning Session.

Symposium on Training Films by Training Film Branch, Bureau of Aeronautics, U. S. Navy:

"Training Film Formula," by Lt. Orville Goldner, Head, Training Film Branch, Bureau of Aeronautics, U. S. Navy.

"The Screen's the Limit," by R. B. T. Schmuck, Lt., USNR, Photographic Division, Training Film Branch, Bureau of Aeronautics, U. S. Navy.

"The Training Film—An Instrument for the Control of Human Behavior," by H. B. Roberts, Lt., USNR, Training Film Branch, Bureau of Aeronautics, U. S. Navy.

"Treatment of Navy Slide Films for Psychologic Impact," J. D. Dresser, Lt., USNR, Training Film Branch, Bureau of Aeronautics, U. S. Navy.

"Getting the Most for the Navy Training Film Dollar," by L. R. Goldfarb, Ensign, USNR, Bureau of Aeronautics, U. S. Navy.

"It Is To Laugh," by J. E. Bauernschmidt, Lt. (j.g.), Training Film Branch, Bureau of Aeronautics, U. S. Navy.

"The Camera Versus the Microphone in Training Film Production," by H. R. Jensen, Lt., USNR, Bureau of Aeronautics, U. S. Navy.

2:00 P.M. Salle Moderne: Afternoon Session.

Symposium on U. S. Navy Photographic Science Laboratory:

"The Photographic Science Laboratory of the Bureau of Aeronautics," by an Officer to be designated.

"The Western Electric Recording Equipment—U. S. Naval Photographic Science Laboratory," by R. O. Strock and E. A. Dickinson, Electrical Research Products Division, Western Electric Co., New York.

"Maurer 16mm Equipment at the Photographic Science Laboratory," by Sylvan Harris and J. A. Maurer, J. A. Maurer, Inc., New York.

"The PH-346A Recording Equipment," by W. C. Miller, Sound Dept., Metro-Goldwyn-Mayer Studios.

"An Army Air Forces Portable Recording Unit," by Lt. F. T. Dyke, Hdq., 1st Motion Picture Unit, Army Air Forces, Culver City, Cal.

Wednesday, April 19

9:00 A.M. Hotel, 18th Floor: Registration.

10:00 A.M. Salle Moderne Morning Session.

Symposium on 16mm Standardization:

Remarks of D. E. Hyndman, engineering vice-president.

"Current War Standardization Activities in Motion Picture Equipment," by Capt. L. T. Goldsmith, Signal Corps Photographic Center, Long Island City, N. Y.

"The Role of the American Standards Association in Motion Picture Standardization," by J. W. McNair, American Standards Association, New York.

"Some Notes on the Performance of Radio Parts Used for War Purposes," by S. L. Chertok, American Standards Association, New York.

Status Reports by Chairmen of ASA Z-52 Subcommittees:

Subcommittee B on 16mm Sound, by J. A Maurer.

Subcommittee C on 16mm Laboratory Practice by M. R. Boyer.

Subcommittee D on 16mm Projection, by A. C Zimmerman.

Symposium on 16mm:

"ABC of Photographic Sound Recording," by E. W. Kellogg, RCA Victor Division, Radi Corporation of America, Indianapolis.

"Distortion in 16-mm Variable-Area Recordings," by Robert Mackie, RCA Victor Div, Radio Corporation of America, Hollywood.

"Re-Recording 35mm Entertainment Films fo 16-mm Armed Forces Release," by P. E. Brigandi, RKO Radio, and W. M. Dalgleish RCA Victor Div., Radio Corp. of America Hollywood.

"Dubbing Variable-Density 35-mm Sound Track to 16mm," by S. P. Solow, Consolidated Film Industries, Hollywood.

"A Film for Measuring Projector Steadiness," by Bell & Howell Co.

"The Effect of Filament Location on Projection Screen Uniformity," by Bell & Howell Co.

"A Method for Measuring the Steadiness of Motion Picture Cameras," by Bell & Howell Co

2:00 P.M. Salle Moderne: Afternoon Session.

"The Physical Properties and Dimensional Behavior of Motion Picture Film," by Dr. J. M Calhoun, Eastman Kodak Co., Rochester.

"Some Relationships Between the Physical Properties and the Behavior of Motion Picture Film," by R. H. Talbot, Eastman Kodak

"Some Aspects of the Storage and Preservation of 16-mm Teaching Films," by W. H. Offenhauser, Jr., New York.

"Some Notes on the Distribution of 16-mm Educational Films," by L. Larsen, Educational Film Library Association, New York.

"Some Notes on the Circulation of 16-mm Educational Films," by H. Sams, New York.

February Stock Trading Light

Trading of officers and directors of film corporations in the securities of their companies was light in February, according to the monthly summary of the Securities and Exchange Commission in Philadelphia.

An amended report on Radio Keith Orpheum showed that in January the Atlas Corporation, Jersey City, N. J., took over 344,998 shares of common and 3,227 shares of preferred stock held through the Rotary Electric Steel Company and, after the purchase of 940 shares of preferred, held 1,329,021 shares of common and 57,338 shares of preferred at the close of the month. A residue of 232 shares of common and three shares of preferred held by the steel company after the transfers was disposed of by distribution.

Another delayed report showed that the Setay Company, Inc., New York, disposed of its interest of 154,173 shares of common and 31,250 shares of part preferred stock in Consolidated Film Industries by exchange. The other party to the exchange, although not so shown in the summary, was Associated Motion Picture Industries, Fort Lee N. J., which at the close of February held 154,173 shares of common stock and, after sales of 1,000 shares in January and 200 shares in February 30,050 shares of part preferred.

Acquisition in February by Loew's, Inc., of seven shares of Loew's Boston Theatres common stock brought its holdings to 120,637 shares.

Other reports showed the purchase of 100 shares of Trans Lux Corporation common stock by Robert W. Atkins, New York, and the division between Joseph A. McConville and Abraham Montague officers, of 202 shares of Columbia Pictures common stock formerly held jointly.

The commission reported that George M. Gillies, Jr., New York, held no securities of the company when he became a director in General Precision Equipment and that Donald Stralem, New York held 600 shares of Columbia Pictures common stock when he became a director February 9.

Time Subject on Ireland

"The Irish Question" is the title of the latest March of Time release, which is to be released April 21.

aramount 1943 rofit Estimated t $16,077,000

ramount Pictures, Inc., has estimated earn-
for the year ending January 1, 1944, at $16,-
00 after interest and all charges including
ves provided for contingencies and estimated
ision for all Federal normal and excess profits
.

is amount includes $1,552,000 representing
mount's direct and indirect net interest as
ckholder in the combined undistributed earn-
for the year of partially owned non-consoli-
subsidiaries. Earnings for the year ended
ary 2, 1943, were $14,631,650 including $1,506,-
share of undistributed earnings of partially
d non-consolidated subsidiaries.

e $16,077,000 is equal to $4.28 per share on
3,752,136 shares of common stock outstand-
on that date, which compares with **$4.74 per**
for the year ended January 2, 1943, on the
,717 common shares then outstanding, after
ding $728,706 for dividends on the then out-
ing first preferred shares.

rnings for the quarter ended January 1, 1944,
estimated on the same basis at $4,422,000.
e earnings do not include $354,000 represent-
he amount of dividends received by the com-
and its consolidated subsidiaries from non-
lidated subsidiaries in excess of Paramount's
t and indirect net interest as a stockholder in
ombined earnings of such subsidiaries for the
er, such excess representing a partial distri-
n of share of earnings of previous quarters.
rnings for the corresponding quarter ended
ary 2, 1943, were $5,353,000, not including
000 representing the amount of dividends re-
d by the company and its consolidated sub-
ries from non-consolidated subsidiaries in ex-
of Paramount's direct and indirect net interest
e combined earnings of such subsidiaries.

rner District Managers l Meet April 20–21

n Kalmenson, general sales manager for War-
Brothers, has called a two-day meeting of the
any's district managers for April 20 and 21
e home office in New York.

eld executives coming in for the sessions in-
: Norman Ayers, eastern district; Robert
tzer, mid-Atlantic; Charles Rich, central;
y Seed, midwest; Hall Walsh, Prairie;
h L. McCoy, southern; Henry Herbel, west
; and Wolfe Cohen, Canada.

ome office executives who will participate in
neetings presided over by Mr. Kalmenson, are
ur Sachson, assistant general sales manager;
Haines, southern and western division sales
ger; Jules Lapidus, eastern division sales
ger; Mort Blumenstock, in charge of adver-
g and publicity in the east; Norman H. Moray,
t subject sales manager; Ed Hinchy, head of
laydate department; I. F. Dolid and others.

iversal Reelects Blumberg, wdin and Other Officers

niversal Pictures reelected Nate J. Blumberg
dent and J. Cheever Cowdin chairman of the
d at the annual board of directors meeting
at the home office last week.

so reelected were all other officers of the com-
. They are: Charles D. Prutzman, vice-presi-
and general counsel; William A. Scully, Jos-
H. Seidelman and Clifford Work, vice-presi-
s; John J. O'Connor, vice-president and assist-
to the president; Samuel Machnovitch, treas-
and assistant secretary; Adolph Schimel and
ard Muhl, assistant secretaries; Margaret M.
van, assistant secretary-treasurer, and Eugene
Walsh and Harold S. Brewster, assistant
surers.

the same time the directors approved a new
-year contract for Mr. O'Conner, which will
llel the seven-year agreements approved for
r company officers in 1931. It is understood to
de participation in earnings.

Wallis Silent on Many Reports of Plans

Silence this week followed the exchange of statements between Hal B. Wallis and Warner Brothers and the company's abrogation last week of the executive producer's contract. Mr. Wallis was expected in New York Friday.

Mr. Wallis is expected to determine in New York whether the contract, which has a year to run, can be settled by further negotiation, or must be ruled upon by a court judgment.

A New York banking group was reported to have offered him up to $10,000,000 backing for his own producing company. J. Arthur Rank, British film magnate, was said to have approached Mr. Wallis through Arthur W. Kelly of Eagle-Lion. Also David O. Selznick and Daniel T. O'Shea were said to have made a bid for his producing services for Vanguard Films.

Mr. Wallis was silent, except to admit in regard to the banking report, there was "something to it."

Selznick's Plans Called No Threat To UA Affiliation

Expansion of the David O. Selznick operations and the appointment of Neil Agnew as vice-president in charge of distribution for Vanguard Films have no implication of a rift between Mr. Selznick and United Artists.

Daniel T. O'Shea, president of Vanguard, in a Hollywood statement Monday pointed out that Vanguard owns 25 per cent of United Artists, "has a long term releasing deal with that company, and we have no plans contemplating any change in this status."

Mr. Agnew, Mr. Shea said, would meet in Hollywood to discuss sales plans with Edward C. Raftery, president, and Gradwell Sears, vice-president in charge of distribution for United Artists, and with Carl Leserman, general sales manager. Close cooperation between Mr. Agnew and the Sears-Leserman sales organization was forecast by Mr. Shea, with Vanguard seeking to augment still further the United Artists program and utilizing the assets of both organizations for the benefit of the whole UA program.

The first sales assignment for Mr. Agnew will be the David O. Selznick production of "Since You Went Away." He left for Hollywood Friday.

Dolid Succeeds Schwalberg As Warner Exchange Head

Alfred W. Schwalberg, supervisor of Warner Brothers exchange operations, is leaving April 30 to join International Pictures as the eastern representative of William Goetz and Leo Spitz.

I. F. Dolid, head of the Warner contract department, was appointed Mr. Schwalberg's successor this week by Ben Kalmenson, general sales manager.

Mr. Schwalberg joined Warners as a traveling auditor in 1926 and after two years was named head of the contract department. He was named exchange supervisor in 1932. In 1932 he was elected a vice-president of Vitagraph, Inc., Warner distribution subsidiary.

Lou Pollock Takes Over Lazarus Post at UA

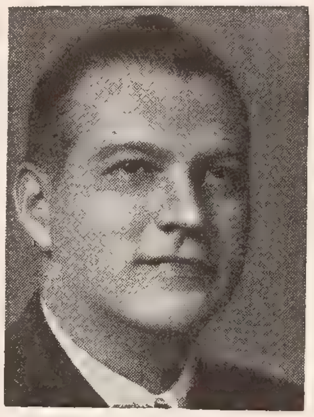
Lou Pollock temporarily has taken over the direction of United Artists advertising and publicity department in New York. Paul Lazarus, Jr., head of advertising and exploitation, was inducted into the Army Saturday. A permanent successor to Mr. Lazarus will be named later.

Mr. Pollock joined United Artists as Mr. Lazarus's assistant several months ago. He formerly headed Universal's eastern press and advertising departments.

A permanent appointment of a successor to Mr. Lazarus awaits the return from California of Edward Raftery, president, and Gradwell Sears, vice-president in charge of distribution.

Reagan Succeeds Agnew, to Head Paramount Sales

Paramount's board of directors Monday confirmed the appointment of Charles M. Reagan as general sales manager. They also elected him a vice-president.



Charles M. Reagan

Mr. Reagan, former assistant general sales manager, succeeds Neil Agnew, who resigned last week to join David O. Selznick in Vanguard Films, Inc.

A five-year contract was given Mr. Reagan by the Paramount directors. It is one of the first long term contracts offered to a Paramount distribution executive since the company was reorganized in 1935.

Mr. Reagan came to his post at the top of the Paramount sales organization through the ranks. The 48-year-old executive joined the company at Cincinnati in 1920 as a salesman. He had been in the hotel field briefly following his graduation from Notre Dame University.

In 1922 Mr. Reagan was promoted to Indianapolis branch manager and three years later moved up to supervise Indianapolis, Louisville and Cincinnati. In 1932 he went to Chicago as midwest district manager in charge of the Chicago, Milwaukee, Detroit and Indianapolis exchanges. Two years later be became western division manager and in 1941 moved to the home office as assistant to Mr. Agnew.

Barney Balaban, Paramount president, in announcing Mr. Reagan's appointment, said, "The executives of this organization are proud to announce the promotion of Mr. Reagan and we are proud of the company that can produce men of his calibre. I have known and admired him ever since he became affiliated with the organization."

The Paramount directors Monday elected Leonard Goldenson, vice-president in charge of theatre operations, to the board vacancy left by Mr. Agnew's resignation. He has been with the company since 1933 when as an attorney he handled reorganization of New England theatre holdings. When Y. Frank Freeman assumed direction of the Paramount studio in 1941, Mr. Goldenson succeeded him as head of theatres and was elected a vice-president in 1942.

Paramount Announces Five Pictures in Next Block

Paramount's next block of pictures for 1943-44 was announced Monday by Charles M. Reagan, general manager of distribution, as follows:

"And the Angels Sing," starring Dorothy Lamour, Fred MacMurray and Betty Hutton; "Double Indemnity," starring Fred MacMurray, Barbara Stanwyck, and Edward G. Robinson; "The Hitler Gang"; "Henry Aldrich Plays Cupid," with Jimmy Lydon, Diana Lynn and Charles Smith; "Gambler's Choice," starring Chester Morris and Nancy Kelly; a Pine-Thomas production.

Mr. Reagan also announced nationwide trade showings of the block as follows: "And the Angels Sing," "Henry Aldrich Plays Cupid," Thursday, April 20; "Double Indemnity," Friday, April 21; "The Hitler Gang," "Gambler's Choice," Monday, April 24.

An exception is Albany, where "The Hitler Gang" and "Gambler's Choice" will be screened Tuesday, April 25.

Columbia Declares Dividend

The Columbia Pictures board of directors has declared a quarterly dividend of 68¾ cents per share on the $2.75 convertible preferred stock of the company, payable May 15 to stockholders of record May 1, 1944.

British Studios Turn To Empire Sources

Plans Under Way to Make Film Based on Career of Marshal Jan Smuts

London Bureau

Symptomatic of the new urge in picture making this side; evidence, maybe, of an anxiety to corral overseas markets in anticipation of the peace, is the preoccupation exhibited by several native producers to put Britain's overseas Dominions and their valiant, unknown, history on the screen.

Commented a representative gathering of provincial exhibitors recently, the customers know old Oklahoma, old Arizona, old San Francisco, little old anywhere else in the States. They've never even heard of the plains and the hills whence come the great fighters of Britain's Empire.

British Awakening Screen Potentiality

It is the fact that drama and great adventure are to be found in the records of those colonizers; stories of vast endeavor which surpass the tales of America's earliest pioneers. Maybe it's just another piece of British indolence in understatement; maybe it does take a global war to shake us into an attitude of pride. Britain is waking up to the potentialities of her motion picture glory.

American observers over here—20th Century-Fox's Francis L. Harley, Metro's Sam Eckman, Jr., to quote only two—are surprised that no one yet has set about the task of recreating that glory, recapturing the bygone magic.

Michael Balcon, stormy evangel of British production, has sprung a march on his rivals. He has nominated Harry Watt—Britain's wartime maker of documented films of valorous ardor—his envoy to explore the filmic possibilities of Australia at War. The Australian Government specifically invited Mr. Balcon to undertake the enterprise. It is a safe bet that Mr. Balcon's film, when it does come to be made, will be the first of the many.

Project Afoot to Film Life of Jan Smuts

Official advices here disclose considerable and bitter perturbation in Australia that Hollywood in its various and many recapitulations of the Pacific campaigns seems to have ignored Australia's contributions towards the annihilation of the Sons of Heaven.

A new project is now afoot; namely, the filming of a Life of Field Marshal Smuts; Jan Christian Smuts, sometime bitter, gallant enemy of Britain, now her Empire's most loyal, most valued adherent, has become a figurehead of legend in this country.

It is not proposed to treat this life of Smuts in the manner of Hollywood's Pasteur, Edison, Mme. Curie. The suggestion is that the whole majestic history of South Africa's settlement—those early Dutchmen trekking across the veldt, Britain's inglorious war against them, the turbulence of gold and diamond prospecting, the welding of a hundred breeds of folk into a nation—should be unveiled across the tapestry of Smut's long, amazing life.

The "Life" is a gigantic project, the making of which obviously will tax British technical resources to the utmost. Suggestions are heard that its exteriors will require to be shot either in South Africa itself or—next best thought—Arizona.

That it will be made is very certain. Persons in high places here have expressed their private surprise that no one yet has essayed the enterprise. In the current insurgent mood of British production a hint from such quarters is more than sufficient.

Marshal Smuts and his near-apostolic zeal for a new world-order find an echo in the fervent mind of J. Arthur Rank. Which is, perhaps, the major justification for the current surmise that in the end it will be one of Mr. Rank's associates who will undertake the great task.

Michael Balcon Is Busy At Ealing Studios

A local flurry of excitement is observable at Ealing. Michael Balcon is at work on the final shots of "They Came to a City," adaptation of J. B. Priestly's play, "The Return of the Vikings," ambitious bilingual study of Norway at war, proceeds apace. Tommy Trinder, famed vaudeville comic and proven draw in domestic pictures, starts work on "Champagne Charlie," legendary figure of London's Victorian music halls. Trinder plays George Leybourne, the original Charlie; Betty Warren and Stanley Holloway appear respectively as Bessie Bellwood and the Great Vance, both well remembered figures of the vaudeville stage.

Balcon plans a reconstruction of the gaslight and glamour of the ninetiies. Cavalcanti, sometime moving spirit of the G.P.O. documentary producing unit, directs.

Derrick de Marney, actor-producer, has received congratulatory bouquets from the Polish Government exiled in London. On their arrival here the Poles set up an active propaganda department, concentrating particularly on motion pictures. De Marney was commissioned to produce a series of shorts. So pleased were the Government with the job that they had sound tracks made for the films in six different languages: Swedish, Turkish, French, Spanish, Portuguese, Dutch. Two of the pictures, "This Is Poland" and "Unfinished Journey" (tribute to the late General Sikorski) have even been done in Chinese, with prints already on their way to General Chiang Kai Chek's headquarters.

Warners Plan Elaborate Film for Pat Kirkwood

Warners are the latest American organization to plan big scale production on this side. Max Milder believes that Pat Kirkwood, lately risen to the top of London's musical comedy tree, rates an equally high spot in films. He plans a film, "Flight from Sin," designed to exhibit Miss Kirkwood's talents. The film, Mr. Milder says, is not a musical, although songs have been written into it for the leading lady. Production will start at the Warner plant at Tedington immediately that studio is surrendered by its present occupant, Two Cities. The film, Mr. Milder further says, definitely will be made with an eye to the American market.

▽

Lawrence Edmund Taylor, war reporter turned Hollywood scenarist, over here doping out scripts for U. S. Air Force training films, has completed the scenario of "The Border," which Austrian-born I. Goldsmith proposes to produce. "The Border" is an original variation on a psychological theme, in the manner of **Sean O'Casey's "Informer,"** set against the Eire-Ulster border. Says Mr. Goldsmith, "The war doesn't figure in my picture anywhere. I plan to show the Irish folk as they really are."

Studio space has not yet been fixed, but Mr. Goldsmith is negotiating with the Dublin Abbey Theatre to figure in his opus. Newly returned to this country from Hollywood, Mr. Goldsmith is well remembered here for his productions, "The Stars Look Down" and "Hatter's Castle."

Momentarily deserting the screen, Anna Neagle has contracted to appear in a stage play, dramatization of Jane Austen's "Emma," which Robert Donat is presenting. The play is scheduled to open in Manchester May 1, and after a short provincial tour, come to London's West End in the summer. Miss Neagle's husband and screen mentor, Herbert Wilcox, had hoped to produce her in a film here for Twentieth Century-Fox. Negotiations on this, however, never reached the finalizing stage. Meanwhile, Mr. Wilcox is making a short propaganda film for the Ministry of Information.

New Assignments for Gainsborough Men

Seized with the urge to experiment, Maurice Ostrer gives unfamiliar assignments to his Gainsborough personnel on the Shepherd's Bush lot. In his new production, "Madonna of the Seven Moons," R. J. Minney, hitherto known only as scenarist, is nominated producer; film editor, R. E. Dearing becomes associate producer; Arthur Crabtree, Gainsborough's ace lighting expert, gets the directorial chair.

The story, adapted from a best selling nove by Margery Lawrence, concerns a young Italian girl who develops schizophrenia, split personality. Phyllis Calvert, Stewart Granger Patricia Roc have leading roles.

▽

The Michael Powell-Emeric Pressburger team, embarrassed by lack of studio space, temporarily desert the motion picture. They are currently producing a stage play, Ernest Hemingway's Spanish civil war effort "Fifth Column."

Says Powell: In any event we shall learn something from the unfamiliar medium.

▽

To the vast relief of the British exhibitor George Formby, six-year leader in Motion Picture Herald's British money-making star roll, starts production again. Formby lately has regarded his sole war time job as camp entertainer. His advisers—in particular his wife, who is his principal business counsellor—have prevailed on him to come back to the screen. Writing of the new story—still untitled—is proceeding. Shooting starts soon a Islington with Marcel Varnel directing.

Overtime British Studio Problem

Labor problems continue to preoccupy British film leaders. The situation is especially seriou since on no occasion in the last six months have there been more than eight major films on the studio floors at once, a rate which neither meet the demands of the Quota Act, nor the basic requirements of British exhibition.

It is also the fact that British producers are behind the Americans in preparation of the post liberation film invasion of Europe. The process o dubbing, subtitling and the other essentials of foreign exhibition lag behind schedule. A considerable proportion of this work must of necessity be done at night or during weekends, when the studios are otherwise unoccupied. This of course lead to a serious overtime problem.

The recent strike at the Pathe Welwyn plan was settled speedily when George Elvin, genera secretary of the Association of Cinema Technicians conferred with studio executives. Then a simila situation developed at the larger Denham studio with overtime again the issue in dispute. With overtime an apparent necessity to fill any par of the demand for production, the union had ordered that no overtime shall be worked pending a general settlement.

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THE PURPLE HEART

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JANE EYRE

✓

LIFEBOAT

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THE SULLIVANS

✓

THE LODGER

and now

BUFFALO
BIL
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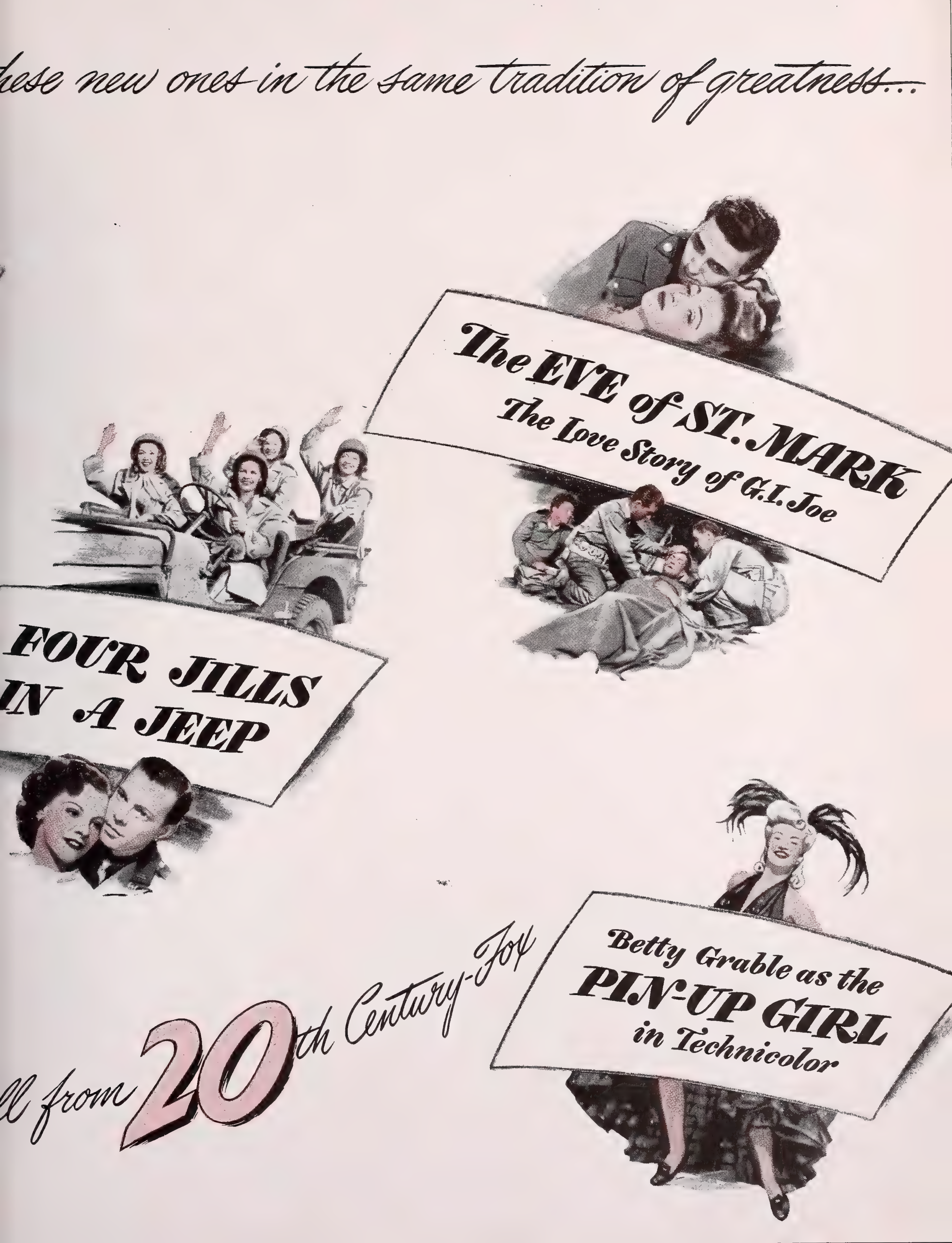

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The Love Story of G.I. Joe

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IN A JEEP

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PIN-UP GIRL
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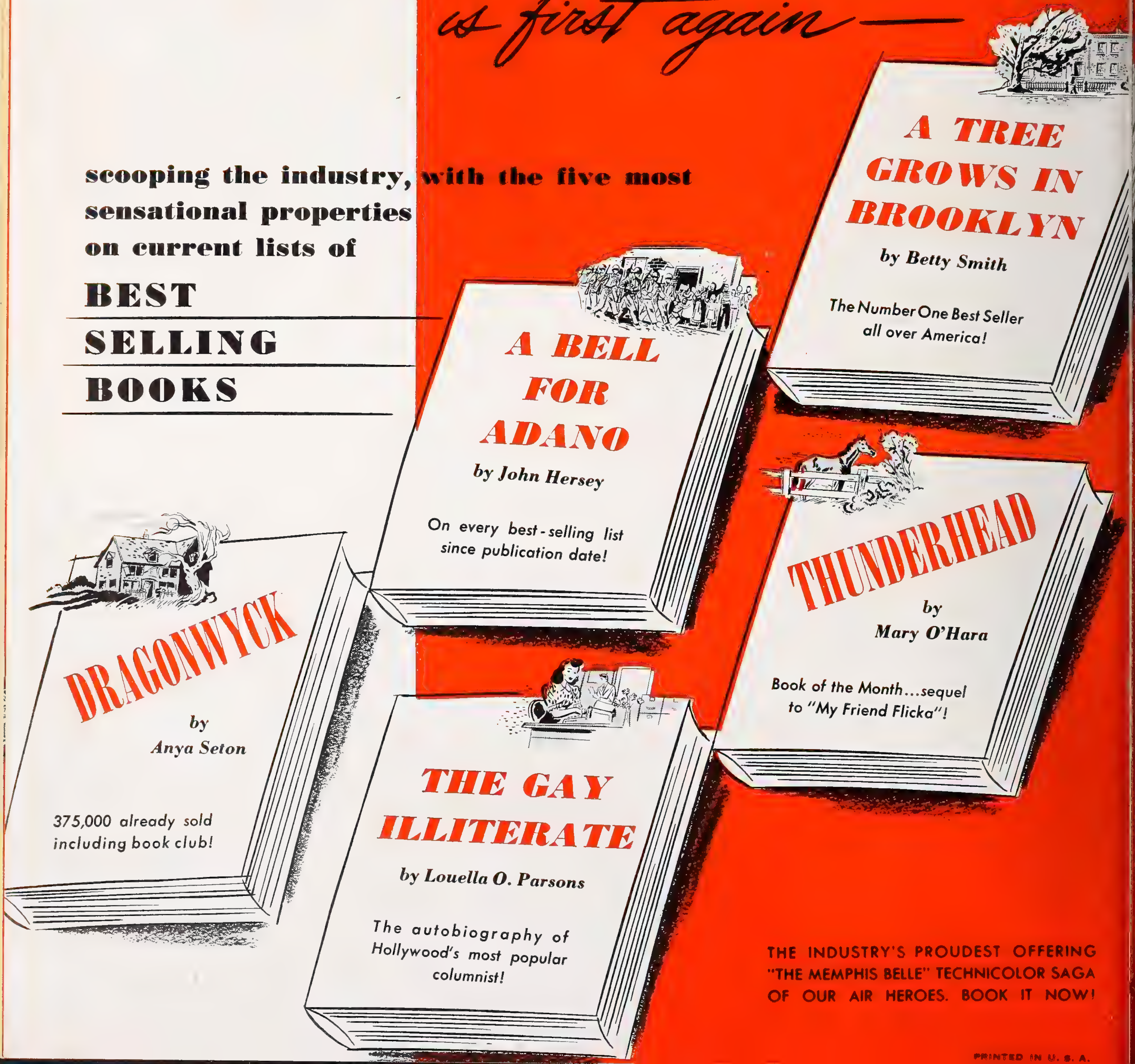

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Studio Unions and Producers Near New Agreement

Seniority rights, grievance machinery, and certain minor points remained this week to be discussed in New York by representatives of producers and the International Alliance of Theatrical Stage Employees' 11 studio unions. The discussions, which have been under way several weeks, are on new contracts to replace those which expired January 1.

In St. Louis, the wage dispute between theatre owners and the St. Louis Theatrical Brotherhood, Local 6, was taken under consideration Tuesday by the War Labor Board local panel. The union asks a 15 per cent increase, two weeks' vacation with pay and other conditions.

In Chicago, eight delegates were elected over the weekend to represent the projection Local 110 at the IATSE St. Louis convention May 25. They are Eugene Atkinson, business agent; James Gorman, president; Frank Galluzzo, vice-president; Clarence Jalas, assistant business agent; Charles McNeil and Sam Klugman, executive board; Larry Strong and Joseph Rossberger, membership.

The Independent Motion Picture Operators Union, New York, has advised the American Legion that its membership rolls are open to recently discharged veterans who are competent projectionists.

The threatened walkout of Seattle exchange employees was postponed last weekend, for 30 days. They had planned to resign in a group to force a 10 per cent wage increase, which the distributors are willing to grant, but which has been held up by the War Labor Board.

The Screen Actors Guild has appointed a committee to confer with similar committees of other studio unions on procedure for the handling of all applications of returning servicemen who seek to join the SAG.

Cleveland Honors Boasberg, Kranze

More than 250 exhibitors, branch managers and salesmen turning out to pay tribute to Charles Boasberg and Bernard G. Kranze, RKO Radio sales executives, at a testimonial dinner tendered them jointly at the Hollenden Hotel, Cleveland, Monday evening, under the auspices of the Cleveland Variety Club.

The affair, held to mark their recent promotions, Mr. Boasberg from eastern central district manager to metropolitan district manager, and Mr. Kranze from Cleveland branch manager to succeed Mr. Boasberg, was presided over by Lester Zucker of Columbia. Arrangements were handled by Meyer Fine and Moe Horowitz. Following the dinner, Mr. Boasberg left for New York to assume his new post and to hold the final meeting of the Ned Depinet drive, of which he is the 1944 captain.

Attending the dinner were Robert Mochrie, RKO Radio general sales manager; Nat Levy, eastern division sales manager; Harold Mirisch, chief buyer and booker of the RKO circuit; Al Kolitz and the sales staff of the Cleveland branch; Stanley Jacques and the sales staff of the Cincinnati branch; M. E. Cohen and the Detroit sales staff; and M. Lefko and the Indianapolis sales staff.

Among other guests who attended were Tom Baker, Indianapolis; Marc Wolff, Indianapolis; Manny Marcus, Cincinnati; Maury White, Cincinnati; Harry Davis of Publix; George Fetick, Cincinnati; Jack Goldhar and Moe Duddleson, Cincinnati; Harris Duddleson, Detroit; A. G. Constant, Steubenville; George Delis, Steubenville; George Otte, Wheeling, W. Va.; Martin Smith, Toledo; Ollie Brooks, Detroit; James Sharkey, Detroit; Jay Golden, Rochester, and Elmer Lux, Robert Murphy and Max Yellen of the RKO Buffalo branch.

IN NEWSREELS

MOVIETONE NEWS—Vol. 26, No. 63—All-out attack on Cassino. . . . Eisenhower shows Churchill display of U. S. paratroops. . . . U. S. Ninth Air Force crews in England greet Easter. . . . British Navy patrol sinks six Nazi subs in 20-day mission. . . . Sports. . . . Newsettes.

MOVIETONE NEWS—Vol. 26, No. 64—Fiftieth anniversary of motion pictures. . . . Gen Marshall prays to win at Arlington rites. . . . U. S. Navy blasts Jap sea power in the Pacific. . . . Women in uniform greet spring. . . . Secretary Morgenthau hails War Bond role of films.

NEWS OF THE DAY—No. 261—Saturation bombing of Cassino. . . . Churchill hails Americans at preview of paratroop invasion. . . . U. S. airmen overseas celebrate Easter. . . . Political spotlight on Dewey as Willkie bows out of race. . . . British clamp down on Nazi spies in Eire.

NEWS OF THE DAY—No. 262—Screen celebrates 50th anniversary. . . . Fashions of the gay 90's. . . . Ye olde time sports page. . . . Britain salutes the Yanks. . . . War loan souvenir. . . . Coast mystery fire. . . . Jap warship bombed.

PARAMOUNT NEWS—No. 64—G. O. P. race—Willkie bows out. . . . Hats that bloom in the spring. . . . Australian jitterbugs jitter. . . . Airborne invasion. . . . Mass maneuvers over England. . . . Gen. Eisenhower and Prime Minister Churchill witness rehearsal.

PARAMOUNT NEWS—No. 65—London cheers U. S. troops. . . . Easter in war-time. . . . Motion pictures' 50th anniversary.

RKO PATHE NEWS—Vol. 15, No. 66—Bombing of Cassino. . . . Curb Eire travel to stop spies. . . . Air Force holds Easter service. . . . Churchill, Eisenhower see invasion rehearsal.

RKO PATHE NEWS—Vol. 15, No. 67—Navy hits Jap cruiser at Rabaul. . . . Capital's cherry blossoms in bloom. . . . U. S. soldiers in London parade. . . . Frisco blaze burns war supplies. . . . Screen presents War Bond report. . . . Films mark 50th anniversary. . . . Navy football practice.

UNIVERSAL NEWS—Vol. 17, No. 283—Yank paratroopers dazzle Churchill. . . . 2,500 tons of bombs on Cassino. . . . Sentries at Eire's borders. . . . San Francisco fire. . . . Alligators skin along. . . . Navy Yard fashion show. . . . Clown on skis. . . . Jittery jitterbugs.

UNIVERSAL NEWS—Vol. 17, No. 284—Movies celebrate Golden Anniversary. . . . Easter in America. . . . Jap cruiser bombed. . . . $500,000 fire. . . . Movies in War Bond drive. . . . Middies' spring practice. . . . Devil diver wins. . . . Bathing scanties.

ALL AMERICAN NEWS—Vol. 2, No. 77—Launch ship named for Baltimore editor. . . . Washington, D. C. opens new USO club. . . . Bookmobile serves the Yanks. . . . . Birmingham barons get spring workout. . . . Fashion show sells Bonds in Chicago. . . . China builds an airport. . . . Butter Beans and Suzie hand out a laugh.

Ross Federal Promotes District Managers

Harry A. Ross, president of Ross Federal Service, announces the promotion of O. M. Young to manager of the Midwestern district with headquarters in Chicago; the advancement of C. R. Corradini as manager of the Northeastern district, with offices in Boston, and the transfer of Jules Weill to head the Metropolitan district in New York. Each has served as branch manager for some years.

The promotions complete a new national district manager setup with J. A. Kraker as Mideastern manager, with offices in Philadelphia; W. O. Anderson, Southern manager, with headquarters in Atlanta, and Ruel G. Williams, supervisor of the West with offices in Los Angeles.

Announcement also was made of the transfer of E. A. MacKenna to Indianapolis to replace O. M. Young. Replacing Mr. MacKenna in New Orleans is Milton Kress, formerly of Atlanta.

Edward J. Fitzpatrick has been appointed branch manager of the Washington office by Mr. Ross. Mr. Fitzpatrick, long in the picture business, was former city editor and general manager of the *Sun* newspapers in Baltimore. He has been general supervisor of the Washington area for Ross Federal, with headquarters in Baltimore. Here he was directly responsible for the supervision of the Baltimore operation of more than 40 representatives.

Grainger of Republic Visiting Coast for Sales Meeting

J. R. Grainger, president of Republic Pictures Corporation, arrived on the coast this Friday, where he will remain one week, during which he will conduct a sales meeting at the company's North Hollywood Studio. En route to the coast, Mr. Grainger made stopovers in Minneapolis, Seattle and San Francisco.

U.S. Films Playing In 300 Houses in Italy, Says Riskin

Robert Riskin

"American motion pictures are playing in 300 commercial theatres in Sicily and Italy at this moment, and any moneys accruing are being deposited in a special account for American companies, to be divided among them later," said Robert Riskin, director of the overseas motion picture division of the Office of War Information, who returned this week after four and a half months in North Africa and Italy. "Of course," he continued, "money as such, as is talked in the film market, is entirely out of place. There are no American dollars in Italy and everything is virtually in the bartering stage.

"It is planned to have the companies take over as we go," said Mr. Riskin, explaining the OWI's Italian operations. "At present, North Africa is the only place where the companies have taken over, but when we secure Rome, which we hope will be in the near future, there will be ample opportunity to obtain some real data about the possible future of the industry.

"In Rome there will be more and better people in the audiences and a very great many more theatres in which American pictures will be shown. I am going to ask for more features immediately —particularly those which will be dubbed with Italian and French. At the present time we have 40 American features and 12 British. These already have met with much success."

Italian People Prefer Dubbed Pictures

Asked about the Italian reception of American pictures, Mr. Riskin said that they preferred dubbed pictures but that so far the only dubbed pictures they had were shorts the OWI made and the newsreels. In these a certain amount of propaganda was used, he said, but on the whole the audiences were particularly pleased with musicals. He was certain that they would not tolerate features purporting to disclose the workings of the "underground," or how they lived under the Nazis or Fascists.

"The 40 American films being played in Sicily and Italy are being distributed on a priority basis, the principle being first entertainment and diversion and then to present the American scene in a favorable light," he said. "The Italian people have been fed propaganda for 20-odd years and can smell it—recognize it a mile off, and immediately would turn thumbs down on it. However, they will accept a reasonable amount of certain types of propaganda if it is not delivered with the stroke of a sledgehammer.

"The Psychological Warfare Branch of the Army is the actual distributor of the films. The Military first takes over by conquest, then the Army requisitions the theatres for its own immediate use. When it is through with them, they are turned over to the OWI.

"The OWI has seven mobile film units which operate right back of the front lines in the towns and villages which have been secured. Here they play, admission free, to the population, which is still in a state of chaos. The pictures shown are purely those of entertainment and diversion, and are calculated as a morale leveler. Pictures shown here as well as in the rear echelon areas are far more effective for psychological work than either the radio or newspapers. As for propaganda, we must first present the American soldier in his true light and try to destroy the picture of the 'barbarian' which both the Nazi and Fascist propagandists have set up for him."

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See following pages
for the date of Trade Screenings by

Paramount

PARAMOUNT'S
Cecil B. DeMille's "THE STOR
and PARAMOUNT'S F

"THE STORY OF DR. WASSELL"

CITY	PLACE OF SCREENING	DAY and DATE	TIME
ALBANY	DELAWARE THEATRE, 290 Delaware Avenue	FRIDAY APRIL 21	2 P.M.
ATLANTA	RHODES THEATRE, 62 So. Rhodes Center, N.W.	FRIDAY APRIL 21	11 A.M.
BOSTON	ESQUIRE THEATRE, 264 Huntington Avenue	FRIDAY APRIL 21	2:30 P.M.
BUFFALO	SHEA'S NIAGARA THEATRE, 426 Niagara Street	FRIDAY APRIL 21	2 P.M.
CHARLOTTE	DILWORTH THEATRE, 1609 South Boulevard	FRIDAY APRIL 21	11:30 A.M.
CHICAGO	ESQUIRE THEATRE, 58 East Oak Street	THURSDAY APRIL 20	10:30 A.M.
CINCINNATI	FOREST THEATRE, 671 Forest Avenue	FRIDAY APRIL 21	2:30 P.M.
CLEVELAND	COLONY THEATRE, Shaker Square	FRIDAY APRIL 21	2 P.M.
DALLAS	MELROSE THEATRE, 3419 Oaklawn Avenue	FRIDAY APRIL 21	2 P.M.
DENVER	BROADWAY THEATRE, 1756 Broadway	FRIDAY APRIL 21	10 A.M.
DES MOINES	INGERSOLL THEATRE, 3711 Ingersoll	FRIDAY APRIL 21	2 P.M.
DETROIT	FISHER THEATRE, 7331 Second Boulevard	FRIDAY APRIL 21	10 A.M.
INDIANAPOLIS	HAMILTON THEATRE, 2116 East Tenth Street	FRIDAY APRIL 21	1:30 P.M.
KANSAS CITY	VOGUE THEATRE, 3444 Broadway	FRIDAY APRIL 21	2 P.M.
LOS ANGELES	AMBASSADOR THEATRE, Ambassador Hotel	FRIDAY APRIL 21	1:30 P.M.
MEMPHIS	LINDEN CIRCLE THEATRE, Linden Circle	FRIDAY APRIL 21	2:30 P.M.
MILWAUKEE	COLONIAL THEATRE, 1516 West Vliet Street	FRIDAY APRIL 21	2:30 P.M.
MINNEAPOLIS	GRANADA THEATRE, 3022 Hennepin Avenue	FRIDAY APRIL 21	2:30 P.M.
NEW HAVEN	WHITNEY THEATRE, 1220 Whitney Avenue	FRIDAY APRIL 21	11 A.M.
NEW ORLEANS	CIRCLE THEATRE, 1709 North Galvez Street	FRIDAY APRIL 21	11 A.M.
NEW YORK CITY	NORMANDIE THEATRE, 51 East 53rd Street	FRIDAY APRIL 21	10:30 A.M.
OKLAHOMA CITY	TOWER THEATRE, 425 Northwest 23rd Street	FRIDAY APRIL 21	11:30 A.M.
OMAHA	DUNDEE THEATRE, 4952 Dodge Street	FRIDAY APRIL 21	2 P.M.
PHILADELPHIA	SHUBERT THEATRE, 250 South Broad Street	FRIDAY APRIL 21	8:30 P.M.
PITTSBURGH	SHADYSIDE THEATRE, 5518 Walnut Street	FRIDAY APRIL 21	2 P.M.
PORTLAND	ORIENTAL THEATRE, 822 Southeast Grand Avenue	FRIDAY APRIL 21	2 P.M.
ST. LOUIS	WEST END THEATRE, 4819 Delmar Boulevard	FRIDAY APRIL 21	11 A.M.
SALT LAKE CITY	STUDIO THEATRE, 161 South Main Street	FRIDAY APRIL 21	10 A.M.
SAN FRANCISCO	METRO THEATRE, 2055 Union Street	FRIDAY APRIL 21	2 P.M.
SEATTLE	EGYPTIAN THEATRE, 4543 University Way	FRIDAY APRIL 21	2:30 P.M.
WASHINGTON	PARAMOUNT Proj. Room, 306 H Street, N.W.	FRIDAY APRIL 21	2:30 P.M.

Cecil B. DeMille's **"THE STORY OF DR. WASSELL"**
In Technicolor–starring Gary Cooper
with Laraine Day, Signe Hasso, Dennis O'Keefe, Carol Thurston
and Carl Esmond, Stanley Ridges, Renny McEvoy, Oliver Thorndike

ADE SHOWINGS
F DR. WASSELL" In Technicolor
H BLOCK for 1943-44

FIFTH BLOCK PICTURES

CITY	PLACE OF SCREENING	"AND THE ANGELS SING"	"HENRY ALDRICH PLAYS CUPID"	"DOUBLE INDEMNITY"	"THE HITLER GANG"	"GAMBLER'S CHOICE"
ALBANY	FOX Proj. Room, 1052 Broadway	THURS. APRIL 20 2:30 P.M.	THURS. APRIL 20 10:30 A.M.	FRI. APRIL 21 10 A.M.	TUES. APRIL 25 10:30 A.M.	TUES. APRIL 25 2:30 P.M.
ATLANTA	PARAMOUNT EX., 154 Walton St., N.W.	THURS. APRIL 20 2 P.M.	THURS. APRIL 20 11:30 A.M	FRI. APRIL 21 3 P.M.	MON. APRIL 24 2 P.M.	MON. APRIL 24 11 A.M.
BOSTON	PARAMOUNT EX., 58 Berkeley Street	THURS. APRIL 20 11 A.M.	THURS. APRIL 20 2:30 P.M.	FRI. APRIL 21 11 A.M.	MON. APRIL 24 11 A.M.	MON. APRIL 24 2:30 P.M.
BUFFALO	PARMOUNT EX., 464 Franklin Street	THURS. APRIL 20 8 P.M.	THURS. APRIL 20 2 P.M.	FRI. APRIL 21 8 P.M.	MON. APRIL 24 8 P.M.	MON. APRIL 24 2 P.M.
CHARLOTTE	PARAMOUNT EX., 305 S. Church Street	THURS. APRIL 20 10:30 A.M.	THURS. APRIL 20 1:30 P.M.	FRI. APRIL 21 1:30 P.M.	MON. APRIL 24 10:30 A.M.	MON. APRIL 24 1:30 P.M.
CHICAGO	PARAMOUNT EX., 1306 S. Michigan Avenue	THURS. APRIL 20 2:30 P.M.	THURS. APRIL 20 1:30 P.M.	FRI. APRIL 21 1:30 P.M.	MON. APRIL 24 2:30 P.M.	MON. APRIL 24 1:30 P.M.
CINCINNATI	PARAMOUNT EX., 1214 Central Parkway	THURS. APRIL 20 2:30 P.M.	THURS. APRIL 20 11 A.M.	FRI. APRIL 21 11 A.M.	MON. APRIL 24 2:30 P.M.	MON. APRIL 24 11 A.M.
CLEVELAND	PARAMOUNT EX., 1735 E. 23rd Street	THURS. APRIL 20 2 P.M.	THURS. APRIL 20 11 A.M.	FRI. APRIL 21 11 A.M.	MON. APRIL 24 2 P.M.	MON .APRIL 24 11 A.M.
DALLAS	PARAMOUNT EX., 412 S. Harwood Street	THURS. APRIL 20 2 P.M.	THURS. APRIL 20 10 A.M.	FRI. APRIL 21 10 A.M.	MON. APRIL 24 2 P.M.	MON. APRIL 24 10 A.M.
DENVER	PARAMOUNT EX., 2100 Stout Street	THURS. APRIL 20 2 P.M.	THURS. APRIL 20 3:30 P.M.	FRI. APRIL 21 2:30 P.M.	MON. APRIL 24 10 A.M.	MON. APRIL 24 11:30 A.M.
DES MOINES	PARAMOUNT EX. 1125 High Street	THURS. APRIL 20 12:45 P.M.	THURS. APRIL 20 2:20 P.M.	FRI. APRIL 21 10 A.M.	MON. APRIL 24 12:45 P.M.	MON. APRIL 24 2:30 P.M.
DETROIT	PARAMOUNT EX., 479 Ledyard Avenue	THURS. APRIL 20 2 P.M.	THURS. APRIL 20 3:30 P.M.	FRI. APRIL 21 2:30 P.M.	MON. APRIL 24 1:30 P.M.	MON. APRIL 24 3:30 P.M.
INDIANAPOLIS	PARAMOUNT EX., 116 W. Michigan Street	THURS. APRIL 20 1:30 P.M.	THURS. APRIL 20 3 P.M.	FRI. APRIL 21 10 A.M.	MON. APRIL 24 1:30 P.M.	MON. APRIL 24 3 P.M.
KANSAS CITY	PARAMOUNT EX., 1800 Wyandotte Street	THURS. APRIL 20 2 P.M.	THURS. APRIL 20 10:30 A.M.	FRI. APRIL 21 10:30 A.M.	MON. APRIL 24 2 P.M.	MON. APRIL 24 10:30 A.M.
LOS ANGELES	AMBASSADOR THEATRE, Ambassador Hotel	TUES. APRIL 25 3 P.M.	TUES. APRIL 25 1:30 P.M.	FRI. APRIL 21 11 A.M.	MON. APRIL 24 3 P.M.	MON. APRIL 24 1:30 P.M.
MEMPHIS	PARAMOUNT EX., 362 So. 2nd Street	THURS. APRIL 20 10:30 A.M.	THURS. APRIL 20 2 P.M.	FRI. APRIL 21 10:30 A.M.	MON. APRIL 24 10:30 A.M.	MON. APRIL 24 2 P.M.
MILWAUKEE	PARAMOUNT EX., 1121 No. 8th Street	THURS. APRIL 20 3 P.M.	THURS. APRIL 20 1:30 P.M.	FRI. APRIL 21 11 A.M.	MON. APRIL 24 1:30 P.M.	MON. APRIL 24 3 P.M.
MINNEAPOLIS	PARAMOUNT EX., 1201 Currie Avenue	THURS. APRIL 20 2:30 P.M.	THURS. APRIL 20 10:30 A.M.	FRI. APRIL 21 10:30 A.M.	MON. APRIL 24 2 30 P.M.	MON. APRIL 24 10:30 A.M.
NEW HAVEN	PARAMOUNT EX., 82 State Street	THURS. APRIL 20 3:15 P.M.	THURS. APRIL 20 2 P.M.	FRI. APRIL 21 3 P.M.	MON. APRIL 24 3:15 P.M.	MON. APRIL 24 2 P.M.
NEW ORLEANS	PARAMOUNT EX., 215 So. Liberty Street	THURS. APRIL 20 10 A.M.	THURS. APRIL 20 1 P.M.	FRI. APRIL 21 2 P.M.	MON. APRIL 24 10 A.M.	MON. APRIL 24 1 P.M.
NEW YORK CITY	NORMANDIE THEATRE, 51 E. 53rd Street	THURS. APRIL 20 11:20 A.M.	THURS. APRIL 20 10:15 A.M.		MON. APRIL 24 10:30 A.M.	
NEW YORK CITY	FOX Proj. Room, 345 W. 44th Street			FRI. APRIL 21 2:30 P.M.		MON. APRIL 24 2:30 P.M.
OKLAHOMA CITY	PARAMOUNT EX., 701 W. Grand Avenue	THURS. APRIL 20 2 P.M.	THURS. APRIL 20 10:30 A.M.	FRI. APRIL 21 2:30 P.M.	MON. APRIL 24 10:30 A.M.	MON. APRIL 24 2 P.M.
OMAHA	PARAMOUNT EX., 1704 Davenport Street	THURS. APRIL 20 2 P.M.	THURS. APRIL 20 11 A.M.	FRI. APRIL 21 11 A.M.	MON. APRIL 24 2 P.M.	MON. APRIL 24 3:45 P.M.
PHILADELPHIA	PARAMOUNT EX., 248 No. 12th Street	THURS. APRIL 20 2:30 P.M.	THURS. APRIL 20 11 A.M.	FRI. APRIL 21 2:30 P.M.	MON. APRIL 24 2:30 P.M.	MON. APRIL 24 11 A.M.
PITTSBURGH	PARAMOUNT EX., 1727 Boulevard of Allies	THURS. APRIL 20 2 P.M.	THURS. APRIL 20 10:30 A.M.	FRI. APRIL 21 10:30 A.M.	MON. APRIL 24 2 P.M.	MON. APRIL 24 10:30 A.M.
PORTLAND	PARAMOUNT EX., 909 N.W. 19th Avenue	THURS. APRIL 20 2 P.M.	THURS. APRIL 20 11 A.M.	FRI. APRIL 21 11 A.M.	MON. APRIL 24 2 P.M.	MON. APRIL 24 11 A.M.
ST. LOUIS	PARAMOUNT EX., 2949 Olive Street	THURS. APRIL 20 1:30 P.M.	THURS. APRIL 20 10:30 A.M.	FRI. APRIL 21 2:30 P.M.	MON. APRIL 24 1:30 P.M.	MON. APRIL 24 10:30 A.M.
SALT LAKE CITY	PARAMOUNT EX., 270 E. 1st South Street	THURS. APRIL 20 10:30 A.M.	THURS. APRIL 20 1 P.M.	FRI. APRIL 21 1 P.M.	MON. APRIL 24 10:30 A.M.	MON. APRIL 24 1 P.M.
SAN FRANCISCO	PARAMOUNT EX., 205 Golden Gate Avenue	THURS. APRIL 20 3 P.M.	THURS. APRIL 20 1:30 P.M.	FRI. APRIL 21 10:30 A.M.	MON. APRIL 24 3 P.M.	MON. APRIL 24 1:30 P.M.
SEATTLE	PARAMOUNT EX., 2330 First Avenue	THURS. APRIL 20 1:30 P.M.	THURS. APRIL 20 11:30 A.M.	FRI. APRIL 21 11:30 A.M.	MON. APRIL 24 1:30 P.M.	MON. APRIL 24 11:30 A.M.
WASHINGTON	PARAMOUNT EX., 306 H Street, N.W.	THURS. APRIL 20 10:30 A.M.	THURS. APRIL 20 2:30 P.M.	FRI. APRIL 21 10:30 A.M.	MON. APRIL 24 10:30 A.M.	MON. APRIL 24 2:30 P.M.

"AND THE ANGELS SING" *starring Dorothy Lamour, Fred MacMurray, Betty Hutton with Diana Lynn and Mimi Chandler*
"DOUBLE INDEMNITY" *starring Fred MacMurray, Barbara Stanwyck, Edward G. Robinson*
"THE HITLER GANG" *with an amazing cast of doubles of the gang that stole a Nation*
"HENRY ALDRICH PLAYS CUPID" *with Jimmy Lydon, Diana Lynn, Charles Smith*
"GAMBLER'S CHOICE" *starring Chester Morris, Nancy Kelly*

Skouras Reports on Fourth War Loan Campaign

REVIEW
OF THE
MOTION PICTURE
INDUSTRY'S
4th WAR LOAN
CAMPAIGN
1944

PRESENTATION of a "Review of the motion picture industry's Fourth War Loan campaign" was made last week at the Roxy theatre, New York, to Secretary of the Treasury Henry Morgenthau, Jr., by associates of Charles Skouras, national chairman, in the campaign. The review is in the form of a hand-made 700-pound book, with stand, leather covers, and gold-embossed lettering—comprising 100 pages, 40 by 60 inches, and measuring over-all 48 by 66 inches. Above, at the ceremonies, B. V. Sturdivant, Mr. Morgenthau, S. H. Fabian, Frank H. Ricketson, Robert Selig, Francis Harmon and Mr. Skouras.

"THERE is a wealth of material for future drives lying in the desks of exhibitors and state chairmen, who may have used it successfully in their local campaigns, but have never deemed it impressive enough to pass on."

This notation and many others are part of the Fourth War Loan Campaign Committee report, presented this week to the War Activities Committee by Charles Skouras, Fox West Coast circuit head, and national chairman of the recent campaign.

The report lists various committees of the campaign; national and state chairmen; the "Flying Bondsmen"; and then lists aspects of the drive, such as the Bond Premieres, Free Movie Days, Hollywood Star Participation, issuing agents, radio broadcasts, trade paper advertising, press books, trailers, accessories and the "Bond for Every Seat" contest.

With the listing of these aspects are recommendations for the conduct of future drives. The "Flying Bondsmen" who visited territories during the campaign suggest that "exhibitors who signed the War Activities pledge are part of each War Loan, and it is a needless waste of time to ask these exhibitors to sign additional pledges" at the beginning of each drive.

Of the campaign in Negro theatres, the committee said that "little or no attention was paid to the possibility of selling War Bonds in such houses." Of financing, it remarks that "in many states, the industry war bond chairman and his organization are operating on an insufficient budget."

Bond premieres are a "direct approach to selling Bonds and there is no indication a substitute can be found for their effectiveness," the report states, adding that Free Movie Days are not as effective. Of the latter idea, it says that there has been "considerable criticism"; but that, whether it is a bad practice is "a matter for the next drive chairman to decide."

Hollywood star participation "stimulates and creates publicity and interest that could not be secured in any other manner," the report says, adding, however, that stars were not always shown proper consideration by state chairmen, and that their time in some communities was wasted.

Other committee remarks are: that every theatre should either be an issuing or sub-issuing agent; that radio show stoppage for War Bond plugs was unsuccessful in many instances—"let us experiment no further with the theory until more practical results can be anticipated"; that trade paper support "helped considerably"; that a pressbook for the next campaign be planned well in advance; that trailer coverage was thorough, well planned, and encountered little opposition.

The report expresses appreciation for the "tremendous job" done in the previous War Loan drives which served as a "matrix for the Fourth War Loan."

Berne Succeeds Singer As Circuit President

At a meeting of the board of directors of the Mort H. Singer Theatres Corporation, held in New York last week, Joseph M. Berne of Cleveland was elected president and head of the Singer Circuit to fill the vacancy created by the death of Mr. Singer, March 29. The circuit operates a circuit of theatres in the midwest with offices in Chicago. Mr. Berne had been associated with the late Mort H. Singer since the formation of the Singer Circuit in 1933 and for more than 20 years has been active in the industry. No changes are contemplated in the operation of the circuit.

Describes Industry War Effort

A. Jack Shumow, branch manager of Warner Brothers, Chicago, and Henry Kahn, sales manager for Metro-Goldwyn-Mayer, Chicago area, outlined war-problems confronting the industry in the making of motion pictures last week at a meeting of the Princeton Lions Club at the Hotel Clark, Princeton, Ill. Both speakers emphasized the point that despite the war, the drafting of stars and technicians and the shortage of raw materials, the industry was doing a tremendous job supplying technical and educational films for the armed forces. The program was arranged by S. T. Traynor, general manager of the Bailey circuit, of Princeton.

GE Is Planning To Manufacture Television Parts

The General Electric Company announced plan for large scale operation as a post-war manufacturer of television broadcasting equipment last week at a press luncheon at the Waldorf-Astoria, New York.

J. D. McLean, engineer in the transmitter division of the electronics department at GE's Schenectady plant, told for the first time of the development of a hitherto secret disk-seal vacuum tube adaptable for high frequency relay stations. Mr. McLean forecast completely automatic relay stations for the transmission of network television programs.

GE also disclosed to the press, and in simultaneous announcements to the radio, film and merchandising and advertising fields, that it was ready to take orders now for post-war delivery of television transmitters. A War Bond lay-away plan would provide priority of delivery when commercial manufacture of electronic equipment resumes.

The Austin Company, construction engineers, exhibited a model television station developed in cooperation with the General Electric engineers, and in the light of experience at WRGB, the GE station in Schenectady.

Color television applications of the Brewster three color dye motion picture process are foreseen by a syndicate formed at New York to exploit the British Brewster color patents. Overseas color production rights have been purchased by Stanley Neal, Leon Leventhal, and W. E. MacKee.

U. S. rights to the Brewster process are controlled by a group headed by B. M. Beck, president of the Silvray Lighting Company. Universal and RKO are among film companies which are reported to have studied the Brewster process with an eye toward its possible application to three-phase color television.

The Neal syndicate is bringing two Brewster cameras to New York from London for further development of the dye process and camera mechanism. Associated Film-makers, Inc., also headed by Mr. Neal, will produce films by the Brewster process for the overseas market.

Name Honored 100 Best Next Week

Winners of the "Honored Hundred" contest for managers selling War Bonds during the Fourth War Loan will be announced next week, Robert Selig, assistant campaign director in charge of the competition, said in New York Monday.

The winners will be the 100 managers who sold the greatest number of "E" bonds. They will go to Washington in early May as Treasury Department guests, to serve as a special advisory committee for the Fifth War Loan. They also will receive other honors.

The official audit of the contest submissions is being conducted at the New York offices of Lybrand, Ross Brothers, and Montgomery, accountants. After the audit, the judges are to decide. The judges are Walter Fuller, president of the Curtis Publishing Company, and publisher of the *Saturday Evening Post*; Palmer Hoyt, publisher of the Portland *Oregonian*, and former head of the OWI's domestic division, and Dr. P. N. Odegard, professor of political science and government at Amherst College.

Republic Suit Trial May 5

The breach of contract action brought by Republic Productions, Inc., against Detective Comics, Inc., and Superman, Inc., comic magazines, for $50,000 damages was restored to the N. Y. Supreme Court jury reserved calendar for trial May 5. The suit is based on an alleged breach by defendants, when they licensed another film company to film "Superman," the comic strip, after granting Republic exclusive license to film it.

THE *HOLLYWOOD* SCENE

from HOLLYWOOD BUREAU

‘Green Mansions” Good-Neighbor Project

Announcement was made at the weekend of ne formation of James B. Cassidy Productions, nc., to produce “Green Mansions” as the first ndertaking in a schedule of activity for the lming of two pictures annually.

“Green Mansions” is the W. H. Hudson nov- l which, according to well informed sources, esidents of the South American countries have levated to the status of a classic.

James B. Cassidy, 31, is a former executive f the Bobbs-Merrill publishing company. He as been in Hollywood some while, preparing or formation of the corporation named above, nd figured in the news some months ago avo- ationally, so to speak, on account of having roken the world’s record in the abdominal- ft-from-sitting-position event at the Holly- ood Athletic Club.

The Cassidy plans for filming “Green Man- ions” include a $2,000,000 budget and the use f Technicolor. They likewise include the hooting of much of the picture in the South merican locale of the story, assertedly on in- itation of the South American countries in hich this would be done.

overnment To Cooperate n Producing Film

It is in the account of the project that the Jnited States Government, joining hands and nterests with the Governments of the South American republics, is to give producer Cas- idy just about everything there is to give in he way of cooperation, all parties sharing the pinion that this is the kind of picture that pro- notes mutual understanding and comradeship mong the nations in this hemisphere.

It is also in the account that the property, Green Mansions,” reposed for long in the KO Radio file of pictures-to-be-made and was orked on, particularly by Merion C. Cooper, bout $100,000 worth, by way of preparation or filming. It was, in part, negotiations for cquiring the property from this company that elayed producer Cassidy in getting his pro- ucing company to the starting line.

There is nothing in the news about the de- elopment to suggest a reason why RKO Radio hould have decided to relinquish a property of his type and manifest usefulness, but there is till in RKO Radio possession some hundreds f thousands of feet of film shot by Orson Velles in South America for purposes of good- eighborliness and under a guarantee-against- oss from the Coordinator of Inter-American Affairs. It could be that the overlords of RKO Radio felt it was not for them to undertake a econd venture of this variety before winding p that one.

Iope Will Be Guest Star n “Duffy’s Tavern” Film

First of the guest stars to be named for par- icipation in Paramount’s production of “Duf- y’s Tavern,” from Ed Gardner’s high-rating adio show of the same name, is Bob Hope, who’ll be getting around to executing that stint fter he’s finished “Sylvester the Great” for Samuel Goldwyn.

The designation of Hope as the first of the uest stars may be looked at in two ways, both f them correctly. This or any similar film which utilizes guest stars as essentials would ot be complete without Hope. And the nam- ng of Hope, first, makes it a much simpler matter to persuade the rest of the sought guests to participate.

The guest star idea, it will be remembered, came first to full flower in the MGM production of “Thousands Cheer.” Some subsequent attempts to follow in the same pattern, but using cross-studio selections of talent, ran aground on the Screen Actors Guild’s Rule 33, which prohibits stars from accepting substantially less than their normal amount of payment for appearing in a picture. Since this rule does not apply to players under contract to the studio making the picture, the Gardner film is not in danger so long as Paramount confines its choices to its own contract list.

▽

Ethel Barrymore recently finished working in RKO Radio’s “None But the Lonely Heart,” returning to pictures after a 12-year absence. Like the industry to which she returned, Miss Barrymore this year celebrated her fiftieth year in show business. In 1894 she appeared behind the footlights in a play produced by her uncle, John Drew, “The Rivals,” at the Empire theatre in New York. Thirty years ago Miss Barrymore made her first appearance before the cameras in “The Nightingale.”

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Hal Wallis’s production schedule at Warner Brothers has been reassigned to other producers by Jack Warner, vice-president in charge of production.

▽

When Arturo de Cordova signed with Paramount he still had another picture to make for Clasa Studios in Mexico. When he finishes his work opposite Dorothy Lamour in “A Medal for Benny,” scheduled to go before the cameras May 15, he will return to Mexico to fulfill his contract with Clasa.

Laemmle Mustered Out

Carl Laemmle, Jr., after 26 months in the U. S. Army Signal Corps, has been mustered out with a medical discharge. He formerly was an independent producer.

Production Holds Level

The starting of eight pictures, offset by the completion of nine, placed the shooting-level at 43 at the weekend. The standout among the new undertakings is an untitled Kay Kyser production launched by Columbia, with Leigh Jason directing for producer Sam Bischoff. Ann Miller, Victor Moore, Jeff Donnell, Georgia Carroll and Howard Freeman are in Kyser's supporting cast.

Columbia also started "U-Boat Prisoner", Wallace MacDonald producing and Lew Landers directing, with Bruce Bennett and Erik Rolfe heading the cast, and "Rough Ridin' Justice", a Charles Starret number, produced by Jack Fier and directed by Derwin Abrahams.

Monogram launched one of its more expensive projects, "The Girl Next Door", presenting Jean Parker, Edmund Lowe, Marjorie Rambeau and others, under the direction of William Beaudine, with Scott R. Dunlap producing.

Republic turned cameras on "Sing Neighbor, Sing", one of those Lulu Belle and Scotty enterprises, produced by Don H. Brown and directed by Frank McDonald.

PRC went to work on "Riders of Mystery Mountain", an Alexander-Stern production, directed by Elmer Clifton, with Dave O'Brien, James Newill, Guy Wilkerson and Mady Lawrence.

Universal sent two pictures to the stages. "The Devil's Brood" is a thriller, presenting Boris Karloff, Lon Chaney, Anne Gwynne and J. Carroll Naish, with Paul Malvern producing and Erle C. Kenton directing. "The Singing Sheriff" presents Bob Crosby, Edward Norris, Fuzzy Knight, Fay McKenzie and others, with Leslie Goodwins directing for Bernard Burton.

The status of production at the weekend:

COMPLETED

Columbia
America's Children

Monogram
Range Law

Paramount
Bring on the Girls

PRC
Minstrel Man

Republic
Red Gulch Renegades (formerly untitled Western)
Secrets of Scotland Yard
Girl Who Dared

Universal
Twilight on the Prairie

STARTED

Columbia
U-Boat Prisoner
Untitled Kay Kyser
Rough Ridin' Justice

Monogram
Girl Next Door

PRC
Riders of Mystery Mountain

Republic
Sing Neighbor, Sing

Universal
Singing Sheriff
Devil's Brood

SHOOTING

Columbia
Impatient Years
Louisiana Hayride

MGM
Lost in a Harem
Maisie Goes to Reno
Gold Town
Mrs. Parkington
Picture of Dorian Gray
Thirty Seconds Over Tokyo
Secrets in the Dark
Marriage Is a Private Affair
Meet Me in St. Louis
National Velvet

Monogram
Leave It to the Irish
Call of the Jungle

Paramount
Practically Yours

RKO Radio
That Hunter Girl
Falcon in Mexico
Mlle. Fifi
Cocktails for Two
None But the Lonely Heart
Heavenly Days
Manhattan Serenade
Belle of the Yukon (International)
Casanova Brown (International)

20th-Fox
Big Noise (Formerly Good Neighbors)
Take It or Leave It
Irish Eyes are Smiling
Wing and a Prayer
Keys of the Kingdom

UA
Story of G. I. Joe (Lester Cowan)
Abroad With Two Yanks (Edward Small)

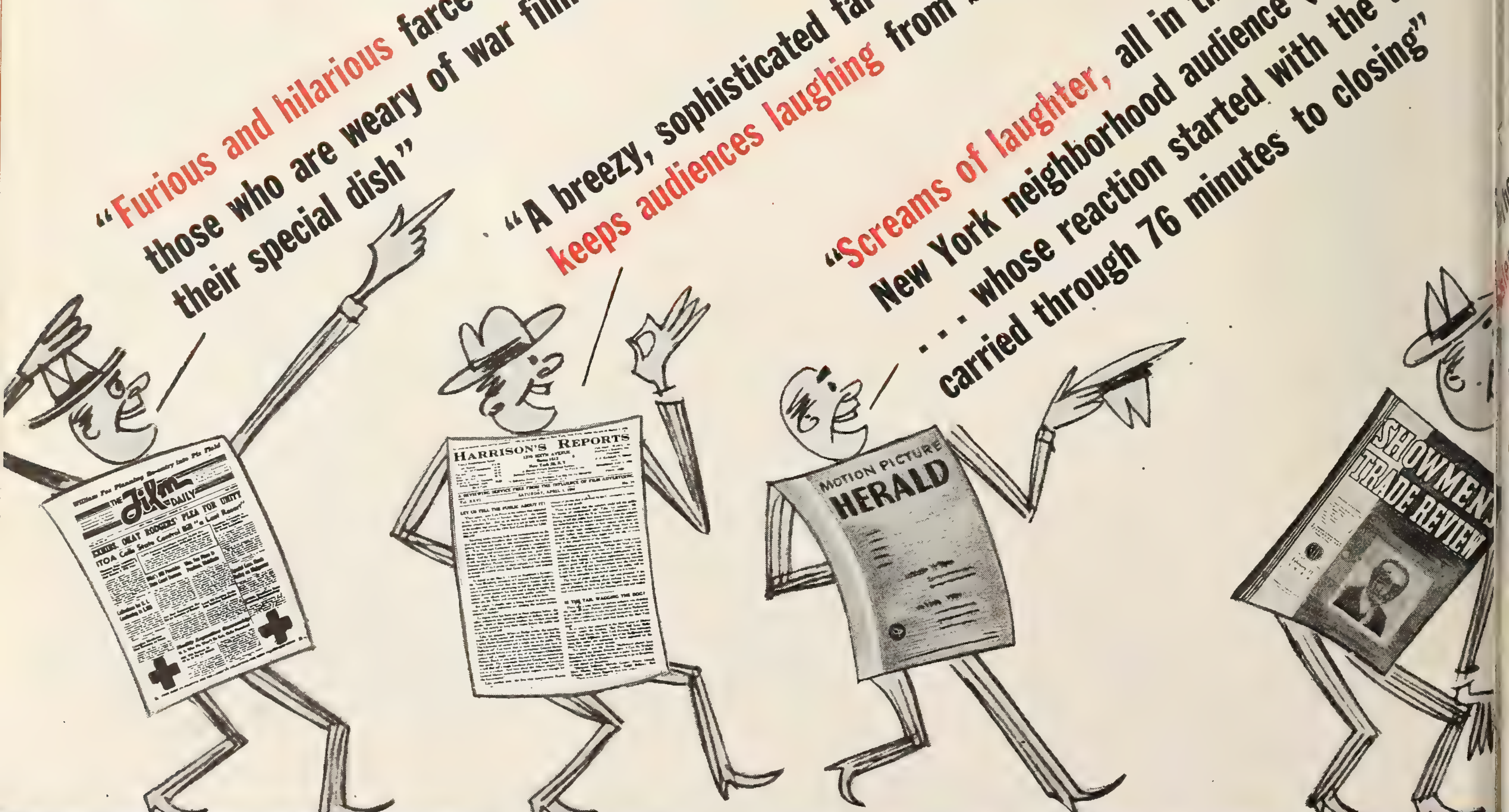
Warners
Very Thought of You
Conspirators
To Have and Have Not
Doughgirls

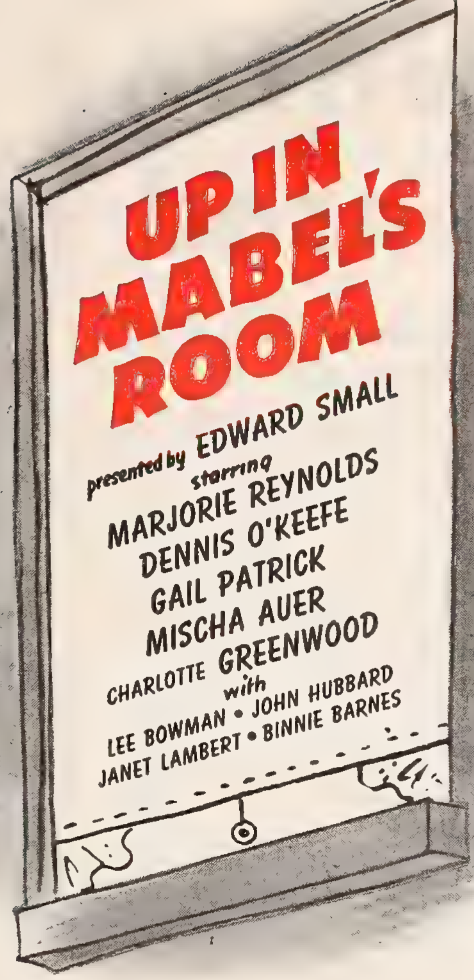
TRADE TALK→

"Furious and hilarious farce comedy rings the bell solidly . . . those who are weary of war films will find "Up in Mabel's Room" their special dish"

"A breezy, sophisticated farcecomedy, the kind that keeps audiences laughing from beginning to end"

"Screams of laughter, all in the right spots, from a New York neighborhood audience (SNEAK SHOWIN
. . . whose reaction started with the title and
carried through 76 minutes to closing"

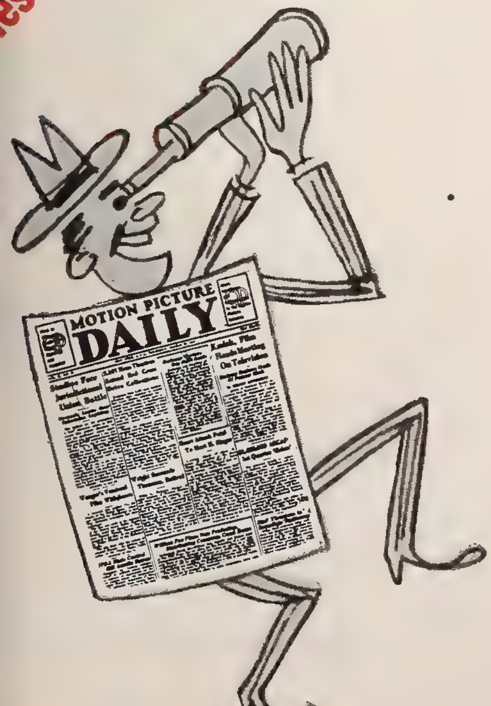

THE Film DAILY
HARRISON'S REPORTS
MOTION PICTURE HERALD
SHOWMEN'S TRADE REVIEW


UP IN MABEL'S ROOM
presented by EDWARD SMALL
starring
MARJORIE REYNOLDS
DENNIS O'KEEFE
GAIL PATRICK
MISCHA AUER
CHARLOTTE GREENWOOD
with
LEE BOWMAN • JOHN HUBBARD
JANET LAMBERT • BINNIE BARNES

e audience at sneak showing literally rolled in the
es . . . any audience will hysterically yell for more"

"Results were highly satisfactory in the frequently howling reception accorded "Up In Mabel's Room."

"Should score solidly"


MOTION PICTURE DAILY

BOXOFFICE
The Modern Theatre

Based on the Stage Success, "Up in Mabel's Room", by Ott
Harbach and Wilson Collison • Screen Adaptation by Tor
Reed • Directed by ALLAN DWAN • Released thru United Artist

Argentine Product Increased in 1943

Raw Stock Supply Is Chief Problem; Domestic Films Attain New Popularity

by NATALIO BRUSKI
in Buenos Aires

There is ample evidence that Argentine production made substantial strides during 1943. Despite the problems encountered, chiefly through a shortage of raw stock, Argentine product increased and improved.

The reduction in the total amount of product from Hollywood, occasioned by war economy, likewise the preoccupation of much of the Hollywood product with matters of war and United Nations aims, has presented the Argentine industry with an unusual opportunity. Technical improvement also accounted for a new popularity for Argentine product.

Themes of Universal Appeal Are Order of the Day

Themes of universal appeal are the order of the day for Argentine studios, offering the works of such authors as Balzac, Daudet and Ibsen. For example, likewise, there is planned the production of a film adaptation of "La Dama Duende" ("The Ghost Lady") notable Spanish classic. Argentine studios have available the services of many of the best known of Spanish players, who came to this country as a result of the Spanish revolution.

However, all Argentine studios are faced with the serious problem of raw stock. The majority of them have insufficient raw stock to make prints of their films. It is pointed out by observers here, however, that the expectation is that the Argentine studios will return to purely local subject matter after the war, realizing that they cannot hope to compete with Hollywood on themes of universal appeal.

All studios in the country currently are operating at capacity. Sono Films has sent technical men to Chile, planning there the erection of a studio, with the intention of cooperative production in the future.

Sono Films' parody of "Carmen" has been one of the most successful films of the year in this country, aided by the great popularity of Nini Marshall, star of the film. The success of the film has resulted in plans which probably will result in a cycle of Argentine films of the same character.

Producing Company Builds New Set

Distribuidora Panamericana, which owns the San Miguel Studios, last year built a new set, which has been added to the two the company now owns in Bella Vista.

The leading directors of the Argentine industry at the present time: are: Mario Sofficci, Lucas Demare, Ernesto Arancibia Rodriguez, Carlos Hugo Christensen and the French director, Pierre Chenal. The leading actresses include: Delia Garces, Mecha Ortiz, and Nini Marshall, while the best of the actors include: Enrique Muino, Francisco Patrone, Angel Magana and Pedro Lopez Lagar.

The outlook for the industry here for 1944 is exceedingly bright, with the supply of raw stock the chief problem with which the studios will have to contend. The Argentine government is supporting the industry, while the screen has attained a position of importance.

The production of newsreels has increased to a marked extent, since by a recent government decree, all theatres must show one Argentine newsreel at each performance. Two companies supply this material, Sucesos Argentinos and Noticiario Panamericano. It is expected, if the raw stock shortage can be overcome, there will be a substantial increase in the number of documentary films produced.

Mexico's 1944 Product Total May Reach 80

by LUIS BECERA CELIS
in Mexico City

Mexico has excellent prospects of more than holding her own this year as the leader of Spanish speaking lands in production. Four of the leading producers, Clasa Films, Films Mundiales, Filmex and Producciones Grovas, will this year turn out together about 50 pictures. If all goes well, in the way of ample raw stock and equipment, these producers may increase their combined 1944 production to 60.

While no definite data is available about the smaller producers, it is estimated that together they will make at least 20 pictures this year. That promises to put Mexico over the top in 1944 with a possible production total of 75 to 80 films.

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Arrangements for an interchange of Mexican and Russian pictures are seen as a result of the visit here of Andrey Boltiansky, representative of the Soviet film industry. He is visiting the studios and conferring with producers, distributors and government officials.

▽

Exhibitors and stage theatre operators of Nuevo Leon State, on the eastern Texas border, capital of which is Monterrey, won a singular court victory against state taxation when the Federal Supreme Court granted them an injunction against the 10 per cent levy on their gross enacted last year.

Seek to End Mexican Studio Stalemate

Suspension of production by the Mexican Producers Association to force an end to the conflict resulting when the players bolted the National Cinematographic Industry Workers Union, of which they were Section 7, to form their own organization, still continues. However, there are hopes that the Association will relent, or that peace will prevail among the employees of the industry.

The Association has announced that it has taken a strictly neutral stand in the conflict. The players declared, in answer to statements attributed to the labor union, that the suspension could be broken by independent producers not members of the Association, by making pictures, that these producers "won't be able to hire enough artists to make even one picture."

There are reports that President Avila Camacho will be asked to settle the conflict which has already caused much trouble and which is beginning to worry exhibitors, who fear that there will be a shortage of Mexican pictures before long. The players have told a Labor Ministry delegation that they insist on retaining their autonomy. Other units of the union are divided in their support for the players' stand.

Australia Got 78,000,000 Feet Of Stock in 1943

by LIN ENDEAN
in Sydney

Harry Hunter, managing director of Paramount in Australia, returned from a visit to the U. S. recently, bringing an enthusiastic story of future prospects on the production side. Mr. Hunter said that 78,000,000 feet were allocated for Australia and New Zealand for the year 1943, as against 54,000,000 feet in 1942.

"There should not have been any restrictions on raw stock," he said; "the Hays organization informed me that it arranged with Washington that Australia and New Zealand would get film."

In answer, the Minister for Trade and Customs, Senator Keane, commented to a local trade paper that Mr. Hunter's statement was "ill-formed." He added that the quantity allocated covered a period of 15 months and not 12, and it was on that basis local controlling authorities were obliged to work.

Senator Keane added that so far it had only been possible to arrange shipment for 70 per cent of the total quantity—30 per cent still remaining to be received from America. He added there would be no hoarding of stocks, "and commercial users may rest assured that as the raw stock position improves and the fighting services' requirements are fully covered, any surplus available will be immediately released."

As yet, there has been no serious disruption in the print position, and the Minister's statement indicates that everything possible will be done to circumvent the industry being harshly treated in the matter.

Theatre Boom Continues In Australian Houses

Australian theatre trade swung into its summer season coasting on a boom, accelerated by a lineup of high quality box-office attractions right around the map. The really hot weather has been late in arriving; there being abnormal rains instead. The going consequently has been grand for indoor entertainment.

Main cities of Australia are getting a full supply of subjects for mob adulation, autograph-hunters, and let-me-shake-your-handers, with the regular flow of big-time screen personalities, en route from Hollywood to the South Pacific's forward battle areas.

Reports from Allied soldiers in the tough spots are enthusiastic and appreciative regarding the pleasure the film stars' personal appearances supply. Joe E. Brown, Gary Cooper, Una Merkel, Phyllis Brookes, Andy Arcari, John Wayne, and the others have done a splendid job.

Allied soldiers emphasized just what these visits meant. There is an interesting reaction from a young New York lieutenant who is in the hero class as pilot of a strafer bomber which has already knocked out a hefty piece of the Japs' sea and land power.

"We go big for comedians, musicians and a pretty girl with a good line of song and personality," he said, "and a tip for the screen stars, or those who fix their tours, is that a set routine performance be lined up. The film folk are used to working to direction and some are in a difficult spot when they parade before large numbers of soldiers dependent upon personality only."

Argentine Censor Licenses RKO Anti-Nazi Pictures

Argentine censors have licensed RKO's "Hitler's Children" and "Behind the Rising Sun," for general exhibition in that country, it was learned this week. The two pictures, which caused much controversy, had been banned previously because of their anti-Axis nature. The action by the government censor, announced without comment, came as a surprise to local film circles. Leon Britton, RKO Radio Argentine managing director, said that premieres of both pictures will be held shortly in Buenos Aires, with showings in other Argentine cities to follow immediately.

Expect $4,000,000 From Theatres in Red Cross Drive

Tabulations of Red Cross drive receipts in thea-res were being made this week, in the expecta-ion at the New York headquarters of the War Activities Committee that the sum collected will e the largest in any similar drive conducted by heatres. More than $4,000,000 is expected from he nation's theatres.

The collections in more than 400 theatres of the Warner circuit amounted to approximately $500,-00, the largest circuit figure reported. The circuit collected $250,000 last year. The Loew circuit reported collection of $347,000. The first 3,600 thea-res reporting had an average of almost $400 each.

The Paramount in New York took in $13,408 n a drive which was extended from the original one week to 13 days. This doubles the figure of ast year. The District of Columbia took in $85,-28, almost double last year's total. Arthur Freu-denfeld, exhibitor chairman in Cincinnati, reported $58,850 collected in 156 houses. In Albany, the Fabian theatres collected $16,475. In New York, he Century circuit garnered $35,000; in St. Louis, eporting theatres received $132,000, and in the Salt Lake City area, $45,000 was recorded.

The Schine circuit's 135 houses collected $65,000. The Connecticut territory last week reported $49,826, and the Delaware area $15,000.

Theatres of northern Ohio gathered $137,322, ncluding Cleveland, whose share was $66,544. The Interboro circuit, New York, turned in a check or $10,242.

Returns from several thousand theatres were still to be received, and WAC headquarters indicated another two weeks would elapse before an over-all figure could be issued.

Trade Plans WAC Recruiting Drive

Plans for the observance of Women's Army Corps Recruiting Week, May 11 to 17, by the nation's theatres, were being formulated in New York this week by Edward Alperson, RKO circuit general manager and general chairman for the drive, and his associates.

Publicity chairman of the drive is Harry Mandel, on leave from his post as RKO circuit publicity director. Mr. Alperson and Mr. Mandel have been negotiating with Colonel Curtis Mitchell, chief of the Army Bureau of Public Relations pictorial branch, for services of a former motion picture star, now in service. The star would appear in a drive trailer.

A special campaign book is also expected. "The Voice of the Army," newly adopted official song of the Army Recruiting Service, will be used in theatres during the campaign. The War Department has given permission for its use to the War Activities Committee.

Warner Theatres' Dimes Fund Totals $421,806

March of Dimes collections in Warner theatres totaled $421,806.60, it was announced last Friday by Joseph Bernhard, general manager of the Warner circuit. A check for the entire amount, minus deductions paid to local chairmen, was turned over to Walter Vincent, national treasurer of the March of Dimes.

Represents Hollywood

Mrs. Morris Pfaelzer of Philadelphia, daughter of producer Sol Lesser, now visiting Hollywood while her husband is in the armed forces overseas, has been chosen to represent Hollywood on the U.C.L.A. Pan American Fiesta Committee. The committee is promoting an affair April 14, 15 and 16 for the benefit of 500 Mexican children and is sponsored by the U.C.L.A. religious conference.

SHORT PRODUCT PLAYING BROADWAY

Week of April 10

ASTOR	
Home Maid	MGM
Screwball Squirrel	MGM
Feature: See Here, Private Hargrove	MGM
CAPITOL	
What of Your Child?	Monogram
Visiting St. Louis	MGM
Feature: The Heavenly Body	MGM
CRITERION	
Mackinac Island	MGM
Batty Baseball	MGM
Feature: Lost Angel	MGM
GLOBE	
Sweet Sioux	Vitaphone
Ted Weems and His Merchant Marine Band	Vitaphone
Feature: Rationing	MGM
HOLLYWOOD	
I Got Plenty of Mutton	Vitaphone
Chinatown Champs	Vitaphone
What of Your Child?	Monogram
Feature: Passage to Marseille	Warner Bros.
MUSIC HALL	
The Pelican and the Snipe	RKO Radio
Feature: Cover Girl	Columbia
PARAMOUNT	
Swimcapades	Paramount
Popular Science	Paramount
Package for Jasper	Paramount
Feature: Lady in the Dark	Paramount
RIALTO	
Army Mascot	RKO Radio
In Winter Quarters	Paramount
Feature: The Lady and the Monster	Republic
ROXY	
Champion of Justice	20th Cent.-Fox
Sails Aloft	20th Cent.-Fox
What of Your Child?	Monogram
Feature: Four Jills in a Jeep	20th Cent.-Fox
STRAND	
Jungle Thrills	Vitaphone
Gun to Gun	Vitaphone
The Weakly Reporter	Vitaphone
Feature: Uncertain Glory	Warner Bros.

Plan Luncheon for Hollywood War Finance Committee

For their outstanding accomplishments in the sale of War Bonds within the industry and their numerous contributions to the national effort of the Treasury Department, Chairman Henry Ginsberg and members of the Hollywood Motion Picture War Finance Committee, are to be tendered a luncheon Tuesday, April 18. R. H. Moulton, War Finance Committee state chairman for Southern California, will preside over the luncheon at the Beverly Hills Hotel. Also representing the Treasury Department will be Howard D. Mills, regional director of the War Finance Committee for 11 western states; Charles E. Driver, executive vice-chairman; Elwood Robinson and M. Penn Phillips, vice-chairmen, and George Harshbarger, director of promotion.

Legion of Decency Lists Six Films Reviewed

The National Legion of Decency this week reviewed six pictures and classified them as follows: In Class A—Section I, Unobjectionable for General Patronage are: "Hidden Valley Outlaws," "Laramie Trail," "Riding West," "Trocadero," "Yellow Canary." In Class A—Section II, Unobjectionable for Adults: "Sweethearts of the U. S. A."

Fitzgerald Seeks Cooperation for 50th Anniversary

Harold J. Fitzgerald, exhibitor chairman for the national celebration of the fiftieth anniversary of motion pictures, this week said that while definite plans were still being formulated, every effort would be made to organize coordinated national observance, with closer exhibitor cooperation and a pooling of exhibition methods.

Mr. Fitzgerald said it was his opinion that a successful observance of the anniversary could make a great contribution to the post-war period, by pointing, in retrospect, to a broader outlook toward future developments and progress in the industry. The Wisconsin exhibitor, head of the Fox Wisconsin Amusement Corporation, was chairman of the recently concluded "Don't Buy Another Depression" campaign held in Milwaukee.

At 9:30 Thursday evening, eve of the fiftieth anniversary day of April 14, General Electric's television station was to have celebrated the introduction of Thomas Edison's Kinetescope. The station was to present Walter C. Simon, who composed the first music score ever published for a motion picture. Mr. Simon was to tell about the early stages in the development of pictures and "Musical Satire" accompaniment to the showing of "The Great Train Robbery," first film with a plot, exhibited in 1903.

Mr. Simon also was to tell about the composing of musical score for playing during the showing of pictures long before the advent of the talking film. He wrote scores for the showings of "The Hunchback of Notre Dame," "Ben Hur," and "The Black Crook," among others, his first being for a 1911 release, "Arrah Na Pough."

The Fun Film Library has announced its latest short subject release, "Parade of the Past," having to do with pin up girls and politics of 50 years ago. The film is composed of footage dating from the season of 1894 and records the gyrations of Fatima, the houchi-kooch dancer of the Chicago Midway, bustled beauties, Babe Johnson of Bowery fame, and political scenes from Grover Cleveland to the turn of the century and including the assassination of William McKinley at the Buffalo Exposition and the succession to the presidency of Theodore Roosevelt. The film runs 10 minutes, has a full orchestration and is narrated by Basil Ruysdael. Edwin C. Hill provides the political commentary.

Paramount News, Issue No. 65, will be given over largely to the anniversary, the greater part of the issue having to do with a resume of the industry since 1894, showing news flashes of Presidents McKinley and Teddy Roosevelt, an early Edison comedy, etc.

On Wednesday Columbia, at the Universal projection room, ran off its "50th anniversary" reel, after which reclaimed footage from the Congressional Library was shown.

Saltonstall Lauds Film Industry War Work

Governor Saltonstall of Massachusetts personally has thanked industry men and women of that state for their war work, and has expressed the belief that no one effort has done more to aid the winning of the war. In a letter to the heads of the local industry, he said:

"I wish to join the expression of appreciation of unselfish service on the part of the motion picture industry. I wish that I might meet and thank each man and woman personally but trust that this will come later and that meanwhile this letter may serve as some small expression of my appreciation of your efforts. The motion picture industry has done itself and the people proud."

Mrs. W. A. Weaver Dies

Funeral services were to be held Friday for Mrs. W. A. Weaver, 79, who died Tuesday in Hollywood. She was the mother of William R. Weaver, Hollywood editor of Quigley Publications.

It Happened Tomorrow

But the word is out it'll pay off TODAY!

MOTION PICTURE DAILY: "has what it takes to command top grosses."

MOTION PICTURE HERALD: "will keep the ticket offices singing a merry tune."

NEW YORK SUNDAY MIRROR: "will be remembered along with 'Dr. Jekyl and Mr. Hyde' and 'Lost Horizon'."

FILM DAILY: "certain to please its audiences hugely."

LIBERTY: "It's a swell way to forget your troubles."

DAILY VARIETY: "sparkling with laughs."

JIMMY FIDLER: "Best picture of the week."

DOROTHY KILGALLEN: "A click."

SAN FRANCISCO CALL BULLETIN: "One of the best comedies to come out of Hollywood."

thats all* you need to know to make a lot of dough!

***That's all—except that you get it at good old United Artists!**

Arnold Pressburger presents DICK POWELL · LINDA DARNELL · JACK OAKIE in RENE CLAIR'S "IT HAPPENED TOMORROW"
with Edgar Kennedy · John Philliber · Sig Ruman · Directed by RENE CLAIR · Screenplay adapted by Dudley Nichols and Rene Clair
Original score composed and conducted by Robert Stolz • Produced by Arnold Pressburger • Released thru United Artists

"WHAT THE PICTURE DID *FOR ME*"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box-office performance o product — providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York, 20

Columbia

DESTROYER: Edward G. Robinson, Glen Ford, Marguerite Chapman—The picture holds interest, but it is no box office hit. When 40 per cent of our regulars are gone in the service or in defense, it takes real superdupers to do old time averages. Played Sunday, Monday, March 26, 27.—O. A. Fosse, Community Theatre, Ridgeway, Ia. Small town patronage.

REDHEAD FROM MANHATTAN: Lupe Velez, Michael Duane—I played this feature on Sunday at midnight to nice business. Play it. Played March 26.—Harland T. Rankin, Plaza Theatre, Tilbury, Ont., Canada.

THEY ALL KISSED THE BRIDE: Joan Crawford, Melvyn Douglas—This may be old, but it's just what our audience likes. Many favorable comments. Played Wednesday, March 29.—Sgt. William E. Goewey, O.S.S. Detachment, A.P.O. 887, care Postmaster, New York, N. Y. Military patronage.

Metro-Goldwyn-Mayer

ASSIGNMENT IN BRITTANY: Pierre Aumont, Susan Peters—Fine performance turned in by Pierre Aumont and Susan Peters. There is plenty of suspense in this picture. Our audience liked this little picture. Played Wednesday, March 15.—Sgt. William E. Goewey, O.S.S. Detachment, A.P.O. 887, Care Postmaster, New York, N. Y. Military patronage.

BATAAN: Robert Taylor, Thomas Mitchell—I would like to add my praise of this picture. It did top business here and was well liked by my patrons who came to see it. In our town, a good war picture will top Betty Grable any day. Everyone liked Bob Taylor in this type of role, rather than that of a "lady killer."—Jim Gahr, Lake Theatre, Big Lake, Minn. Rural and small town patronage.

CRY HAVOC: Margaret Sullavan, Ann Sothern—This is a war picture through and through, and it is not one of the best type. There are long stretches of uneventful and meaningless talk and much of it is uninteresting. I wouldn't give it a satisfactory rating for the small towns. We double billed this feature with "Henry Aldrich Haunts a House" to make a good show. Played Friday, Saturday, March 24, 25.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

DR. GILLESPIE'S CRIMINAL CASE: Lionel Barrymore, Van Johnson—Here's another box office natural which is far from losing popularity, and this series is gaining with each successive issue. Van Johnson certainly seems to be the answer to the prayers of a great many of the youthful fair sex. Played Friday, Saturday, March 24, 25.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

DR. KILDARE'S VICTORY: Lew Ayres, Lionel Barrymore—This picture was very well received by my patrons. No complaints. Played Sunday, March 12.—Sgt. William E. Goewey, O.S.S. Detachment, A.P.O. 887, Care Postmaster, New York, N. Y. Military patronage.

FOR ME AND MY GAL: Judy Garland, George Murphy—Fine singing, fine acting, fine sound and a fine print. What more do you want? This feature was enjoyed by all my patrons. Played Sunday, March 19.—Sgt. William E. Goewey, O.S.S. Detachment, A.P.O. 887, Care Postmaster, New York, N. Y. Military patronage.

HUMAN COMEDY, THE: Mickey Rooney Frank Morgan—Although we were forced to close down on Monday and Tuesday due to weather conditions, this picture is a small town natural and did good business on Sunday night. Mickey Rooney was slipping fast with my patrons, but this type of picture brought him back. Many favorable comments. Played March 5-7.—Jim Gahr, Lake Theatre, Big Lake, Minn. Small town and rural patronage.

LASSIE COME HOME: Roddy McDowall, Edmund Gwenn—I packed them in with this one. It's one of the best all around audience pictures of the season; everyone will like it. Played Thursday, March 10.—J. L. Thayer, Raymond Theatre, Raymond, N. H. Small town patronage.

LOST ANGEL: Margaret O'Brien, James Craig, Marsha Hunt—Little Miss O'Brien had our military audience fighting to hold back the tears. A truly remarkable performance by Margaret O'Brien. As this is an unusual picture, play it by all means. Played Sunday, March 26.—Sgt. William E. Goewey, O.S.S. Detachment, A.P.O. 887, Care Postmaster, New York, N. Y. Military patronage.

MADAME CURIE: Greer Garson, Walter Pidgeon—This is one of the best produced pictures of all time. It is a little documentary at times, and it is these passages which may prove a little boring except to a mature audience. It did good business here, although I would like to have seen it break the record. This picture is worthy of playing anywhere, again and again. Played Sunday-Tuesday, March 26-28.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

SALUTE TO THE MARINES: Wallace Beery, Fay Bainter—One of Wally's best. It was well liked by all my patrons. Wally brings out the occasional as well as the regular customers.—W. O. Woody, Stockton Theatre, Stockton, Mo. Small town and rural patronage.

THOUSANDS CHEER: Kathryn Grayson, Gene Kelly—This picture went over big with my patrons. The increased admission price, due to taxes, had no effect on business. They wanted to see this picture at any price. Played Sunday, Monday, April 2, 3.—H. Goldson, Plaza Theatre, Chicago, Ill.

THOUSANDS CHEER: Kathryn Grayson, Gene Kelly—Everyone who saw this picture praised it highly. The color is beautiful, the sound excellent. Played Sunday, Feb. 27.—Sgt. William E. Goewey, O.S.S. Deetachment, A.P.O. 887, Care Postmaster, New York, N. Y. Military patronage.

Paramount

DIXIE: Bing Crosby, Dorothy Lamour—Here's a good picture, but it's spoiled by a poor print. Some one must have butchered this film for there were many places where the parts were cut short because of so many splices. Played Saturday-Monday, March 11-13.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

HENRY ALDRICH HAUNTS A HOUSE: Jimmy Lydon, Charles Smith—Here's a splendid program picture for little towns like mine. It might scare some of the younger folks as there are some tense scenes, but there is also plenty of laughter and it went over big here. We played it with Metro's "Cry Havoc" to very good Friday-Saturday business. Played March 24-25.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

HENRY ALDRICH SWINGS IT: Jimmy Lydon, Charlie Smith—This feature is good enough for a midweek show. Played Tuesday-Thursday, March 14-16.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

HENRY ALDRICH SWINGS IT: Jimmy Lydon, Charlie Smith—Here is an average Henry Aldrich picture which pleased our audience. I double billed this with "Dr. Kildare's Victory." Played Sunday, March 12.—Sgt. William E. Goewey, O.S.S. Detachment, A.P.O. 887, Care Postmaster, New York, N. Y. Military patronage.

LET'S FACE IT: Bob Hope, Betty Hutton—Here is a very likeable picture and business was up on the second night, which is always a good indication. Most of my patrons ate it up, and if you have a crowd turn your sound to above average or many good lines will be lost in the uproar. Played Sunday-Tuesday, March 26-28.—Jim Gahr, Lake Theatre, Big Lake, Minn. Rural and small town patronage.

MAJOR AND THE MINOR, THE: Ginger Rogers, Ray Milland—Here is a top-notch comedy; a treat that was enjoyed by all. It is something light and refreshing in this war-conscious world of today, Miss Rogers as the Minor, and Ray Milland as the Major, are tops in this fast moving but light and wholesome epic. A very good picture. Played Saturday, Sunday, March 4, 5.—A. W. Bates, Prison Auditorium, Raiford, Fla. Prison patronage.

MIRACLE OF MORGAN'S CREEK, THE: Betty Hutton, Eddie Bracken—This is a questionable story for small towns and one which I wouldn't particularly recommend. There is much liberty taken with the average person's patience as to what can be accepted material for entertainment, and I doubt if the supposed popularity of the picture will be sufficient to drown out the cries of the reformers when they get wind of what kind of material Hollywood is picking up for the people. Business was brisk on Sunday, but an unseasonal snow storm of blizzard proportions almost closed us down Monday. I would not like to have to run many more like this one this season. It left a bad taste in this town. Played March 19, 20.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

NO TIME FOR LOVE: Claudette Colbert, Fred MacMurray—This is a splendid picture. These stars together make pleasing entertainment for any audience. Played Thursday, March 3.—J. L. Thayer, Raymond Theatre, Raymond, N. H. Small town patronage.

NO TIME FOR LOVE: Claudette Colbert, Fred MacMurray—This comedy went over big in my theatre. It received many good comments from my patrons. Played Monday-Wednesday, March 27-29.—C. A. Smith, Regent Theatre, Chapleau, Ont., Canada. Small town patronage

RIDING HIGH: Dick Powell, Dorothy Lamour—All I can say is that this is a honey of a picture. I have read where Cass Daley stole the show—I can't agree—she was excellent, but so was Dorothy Lamour, Victo Moore and Gil Lamb. Played Friday, Feb. 11.—J. L. Thayer, Raymond Theatre, Raymond, N. H. Small town patronage.

SO PROUDLY WE HAIL: Claudette Colbert, Paulette Goddard—Here's a picture which seemed to please all my customers. It is well produced and the stars give a grand performance. Played Sunday-Tuesday, March 18-20.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

SULLIVAN'S TRAVELS: Joel McCrea, Veronica Lake—Book it. All the children will attend and the adults will drop in, too. Though it may be a repeat, you wouldn't want a better second feature. Played Friday, Saturday, March 31-April 1.—H. Goldson, Plaza Theatre, Chicago, Ill.

TRUE TO LIFE: Mary Martin, Franchot Tone—Although this picture played to just average business, it seemed to amuse all who saw it. Played Monday-Wednesday, March 6-8.—C. A. Smith, Regent Theatre, Chapleau, Ont., Canada. Small town patronage.

TRUE TO LIFE: Mary Martin, Franchot Tone, Dick Powell—Here is a fine picture which was well liked by all my patrons. Many good comments.—W. O. Woody, Stockton Theatre, Stockton, Mo. Rural and small town patronage.

RKO Radio

AROUND THE WORLD: Kay Kyser, Joan Davis—This is a good musical show which pleased my patrons. Played Wednesday, Thursday, March 22, 23.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

MR. LUCKY: Cary Grant, Laraine Day—This is top entertainment. My patrons left the theatre with that satisfied smile which shows they will come back. You will make honest value money on this feature. Played Thursday-Saturday, March 16-18.—Robert E. Floeter, Burton Theatre, Flint, Mich. City and suburban patronage.

ROOKIES IN BURMA: Alan Carney, Wally Brown—Here is a good comedy which did average business. Played Tuesday, March 21.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

SKY'S THE LIMIT, THE: Joan Leslie, Fred Astaire—This is an enjoyable picture. True, Mr. Astaire no longer disports himself with the erstwhile youthful abandon, but he can still get around. Miss Leslie is a continuous treat for anyone's eyes. We did fair business and this picture received some favorable comments. Played Wednesday, Thursday, March 22, 23.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

TARZAN'S DESERT MYSTERY: Johnny Weissmuller, Nancy Kelly—I double billed this with "Prairie Chickens" and everyone was well satisfied, including the management. Played Friday, Saturday, March 24, 25.—Harland T. Rankin, Plaza Theatre, Tilbury, Ont., Canada.

Republic

BENEATH WESTERN SKIES: Bob Livingston, Smiley Burnette—This is a good Western drama which pleased my Friday-Saturday audience. Played March 24, 25.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

BLACK HILLS HEIRESS: Don Barry, Wally Vernon—This Western pleased my Friday-Saturday patrons. Played March 24, 25.—Melville Danner, Kozy Theatre, Granite, Okla.

HOOSIER HOLIDAY: Dale Evans, George Byran—This feature was tailor-made for my town; it sent them out laughing. Here's a very good picture for any small town.—W. O. Woody. Stockton Theatre, Stockton. Mo. Small town and rural patronage.

IN OLD OKLAHOMA: John Wayne, Martha Scott—

(*Continued on following page*)

(Continued from preceding page)

his is an excellent picture in every way; let's have more ig Westerns. Boy! what Technicolor could have done or this one.—W. O. Woody, Stockton Theatre, Stockton, Mo. Small town and rural patronage.

NOBODY'S DARLING: Mary Lee, Gladys George—Here is good light entertainment built around the rereshing theme of adolescence. Mary Lee sings well, pleasingly reminiscent of the style and delivery of Judy Garand. She should go places. Played Wednesday, March 5.—J. A. Reynolds, N. J. State Prison, Trenton, N. J. Prison patronage.

O, MY DARLING CLEMENTINE: Frank Albertson, Lorna Grey—Here's a good picture for a small town. We did good business on Friday and Saturday. Played March 17, 18.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

Twentieth Century-Fox

BANJO ON MY KNEE: Barbara Stanwyck, Joel McCrea—We did O.K. with this reissue. If you can get hem in, they will like it. This kind of entertainment is worth seeing twice. Played Friday, Jan. 21.—J. L. Thayr, Raymond Theatre, Raymond, N. H. Small town atronage.

BOMBER'S MOON: George Montgomery, Annabella—double billed this picture with Universal's "Hi Ya ailor" to average business. Played Thursday-Saturday, March 23-25.—C. A. Smith, Regent Theatre, Chaleau, Ont., Canada. Small town patronage.

CONEY ISLAND: Betty Grable, George Montgomery—Here is show business as you like it; as American as am and eggs. A free handed tale of "Coney Island," when the century was in rompers and show business was flesh and blood institution yet to be caught by camera nd mimeographed by microphone. It sparkles, crackles, izzles, not in spots, but all over. The musical score eaches into the past and the future. Played Saturday, Sunday, March 18, 19.—A. W. Bates, Prison Auditorium, Raiford, Fla. Prison patronage.

GANG'S ALL HERE: Alice Faye, Carmen Miranda—This is far below a top picture. Carmen Miranda stole he show. It drags in places and much time is spent in he latter part of the picture in the rolling of red hoops nd discs by people in various costumes; then came a onglomeration of color blends that made one wonder if omething had not gone wrong in the booth. Played Friday, March 17.—Jerry L. Thayer, Raymond Theatre, Raymond, N. H. Small town patronage.

HAPPY LAND: Don Ameche, Frances Dee—Here is an ntertaining picture which pleased average business. It ad some of my women patrons in tears. Played Sunay, Monday, March 19, 20.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

IN OLD CHICAGO: Alice Faye, Tyrone Power, Don Ameche—The preview was in terrible shape. I thought it would keep them away. It did! But those that came saw ust the sort of print they should have expected from he preview. The poor sound made Alice Faye's singing ound like a Chinese lullaby. If this is a typical reissue, 'll take a two-year-old Western in preference. Played Wednesday, Thursday, March 29, 30.—Jack Champlain, Play House, Randolph, Vt. Small town and rural patonage.

JITTBRBUGS: Laurel and Hardy—I double billed this eature with Universal's "Sherlock Holmes Faces Death." This is a double bill without either being a mediocre war picture and we really did business. Played Thursday-Saturday, March 16-18.—C. A. Smith, Regent Theatre, Chapleau, Ont., Canada. Small town patronage.

OX-BOW INCIDENT, THE: Henry Fonda, Dana Andrews—This picture was voted one of the best by the ritics in New York, but voted one of the worst by our udience. Played Wednesday, March 8.—Sgt. William E. Goewey, O.S.S. Detachment, A.P.O. 887, Care Postmaster, New York, N. Y. Military patronage.

STORMY WEATHER: Lena Horne, Bill Robinson—This gave us one of the worst Sunday nights this theare has ever had the misfortune to witness. We ran "Cabin in the Sky" sometime back and that was not well iked by my patrons. They stayed away, but good, when he next Negro picture came along. It is a poor picture rom any angle for a small town. Played Sunday-Tuesday, March 12-14.—Jim Gahr, Lake Theatre, Big Lake, Minn. Small town and rural patronage.

SWEET ROSIE O'GRADY: Betty Grable, Robert Young—Here is a good picture which did great business or me. It was sold to us as an "A" picture, but it does not belong in this classification. Played Friday, March 24.—J. L. Thayer, Raymond Theatre, Raymond, N. H. Small town patronage.

TONIGHT WE RAID CALAIS: John Sutton, Annabella—I double billed this feature with the Ritz Brothers n "Never a Dull Moment." My patrons don't appreciate the Ritz Brothers, and although the first picture was good, I've played too many of its type. We did terrible business. Played Thursday-Saturday, March 30-April 1.—C. A. Smith, Regent Theatre, Chapleau, Ont., Canada. Small town patronage.

United Artists

IN WHICH WE SERVE: Noel Coward, Celia Johnson, Bernard Shaw—In his "Cavalcade" the versatile Mr. Noel Coward made a gift to the show business and enriched the documentation of an era. In this profoundly moving and epic ode to the British Navy he has once again created one of the few genuine works of art stimulated by the present war, and confounded the critics. "In Which We Serve" is as near being flawless as a picture could be. Played Saturday, Sunday, March 25-26.—A. W. Bates, Prison Auditorium, Raiford, Fla. Prison patronage.

JOHNNY COME LATELY: James Cagney, Grace George—Here is a neat little small town melodrama, with excellent and sincere performances by the stars. Grace George is superb as the newspaper owner who willingly arrays her puny strength in defense of the old fashioned virtues. James Cagney is great in his role of the footloose journalist who joins in the fray against political corruption. Cagney, as a producer, also deserves commendation for his selection of this unusual and highly entertaining theme. Played Saturday, March 11.—J. A. Reynolds, N. J. State Prison, Trenton, N. J. Prison patronage.

POWERS GIRL, THE: Ann Shirley, George Murphy—The best part of this picture is the title and my patrons didn't hesitate to tell me so. Pick out a good co-feature, or you'd better hide after the show. Played Sunday, Monday, March 5, 6.—Robert E. Floeter, Burton Theatre, Flint, Mich. City and suburban patronage.

Universal

FIRED WIFE: Robert Paige, Louise Allbritton—Here is a good comedy without any well known names, so I double billed it with Warners' "Adventure in Iraq." We did good business. Played Thursday-Saturday, March 9-11.—C. A. Smith, Regent Theatre, Chapleau, Ont., Canada. Small town patronage.

HI YA SAILOR: Donald Woods, Elyse Woods—I played this on a weekend double bill with fair results. Played Friday, Saturday, March 24, 25.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

HIS BUTLER'S SISTER: Deanna Durbin, Franchot Tone, Pat O'Brien—Fine performances by the entire cast. In my estimation, this equals any of Deanna's previous films. It was enjoyed by all my patrons. Played Wednesday, March 22.—Sgt. William E. Goewey, O. S. S. Detachment, A. P. O. 887, C/O Postmaster, New York, N. Y. Military patronage.

HOW'S ABOUT IT?: Andrews Sisters, Robert Paige—For some reason, the Andrews Sisters don't go over so big here. Played Wednesday, March 1.—Sgt. William E. Goewey, O. S. S. Detachment, A. P. O. 887, C/O Postmaster, New York, N. Y. Military patronage.

SWINGTIME JOHNNY: Andrews Sisters, Harriet Hillard—In this picture there is too much singing and not enough plot to make it hold together. Played Wednesday, March 22.—Sgt. William E. Goewey, O. S. S. Detachment, A. P. O. 887, C/O Postmaster, New York, N. Y. Military patronage.

Warner Brothers

CASABLANCA: Humphrey Bogart, Ingrid Bergman—I gave this picture extra play time. We didn't do the business anticipated, we "got the business" instead. Played Monday-Wednesday, March 27-29.—Harland T. Rankin, Plaza Theatre, Tilbury, Ont., Canada.

CONSTANT NYMPH, THE: Charles Boyer, Joan Fontaine—This is possibly Boyer's best. It is magnificently done, but much too slow to satisfy about 90 per cent of the movie fans. Suggestive, but not indecent. Played Sunday, Monday, March 26, 27.—Robert E. Floeter, Burton Theatre, Flint, Mich. City and suburban patronage.

FIND THE BLACKMAILER: Faye Emerson, Jerome Cowan—We found the blackmailer, but couldn't find any business. We hit a low on this one. Played Tuesday-Thursday, March 21-23.—Melville Danner, Kozy Theatre, Granite, Okla.

IN OUR TIME: Ida Lupino, Paul Henreid—Ida Lupino has a big draw here. We did nice business.—C. A. Smith, Regent Theatre, Chapleau, Ont., Canada. Small town patronage.

THANK YOUR LUCKY STARS: Warner Stars Revue—After you play this picture, you'd better send the janitor out to meet the people and you'd better hide behind the door. Played Friday, Feb. 4.—J. L. Thayer, Raymond Theatre, Raymond, N. H. Small town patronage.

THANK YOUR LUCKY STARS: Warner Stars Revue—Here is a good musical, all-star cast, which did poor business. Played Monday-Wednesday, March 20-22. C. A. Smith, Regent Theatre, Chapleau, Ont., Canada. Small town patronage.

THANK YOUR LUCKY STARS: Warner Stars Revue—Our Sunday night business was about one-third off; it's too long and it just didn't click with my patrons. Played Sunday, Monday, March 26, 27.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

THANK YOUR LUCKY STARS: Warner Star Revue—Please don't make any more all-star pictures; this was too long and we had many walkouts. Played Sunday-Tuesday, March 26-28.—Melville Danner, Kozy Theatre, Granite, Okla.

THIS IS THE ARMY: Joan Leslie, George Murphy—This picture is excellent, but I still believe the upped admission price is out of line. There were many walk-aways and much grumbling. An increase of 10 cents over the regular admission would suffice, and we probably would have done as well at the box office. Played Tuesday-Thursday, March 28-30.—H. Goldson, Plaza Theatre, Chicago, Ill.

WATCH ON THE RHINE: Bette Davis, Paul Lukas—This picture is packed with the power of strong simple words firmly spoken in the telling of a straight story revealing the stout heart of a man who sacrifices self and family in the urgency of his impulse to fight Fascism to the death. Miss Davis, Paul Lukas and a supporting cast of stars have made this picture one of Warner Brothers' best. It is among the great screen attractions of its time. Played Saturday, Sunday, March 11, 12.—A. W. Bates, Prison Auditorium, Raiford, Fla. Prison patronage.

YANKEE DOODLE DANDY: James Cagney, Joan Leslie—Here's a fine picture. It doesn't set the world on fire, but it's a fine picture. Played Thursday, Friday, March 30, 31.—Harland T. Rankin, Plaza Theatre, Tilbury, Ont., Canada.

Short Features

Columbia

BLITZ ON THE FRITZ, A: All Star Comedy—Our patrons love these comedies and actually ask for more in preference to some of the so-called features which we are forced to show to them.—Robert E. Floeter, Burton Theatre, Flint, Mich.

HIS GIRL'S WORST FRIEND: All Star Comedy—Here is a good comedy for our trade; it's 18 minutes free from war jitters.—O. A. Fosse, Community Theatre, Ridgeway, Ia.

Metro-Goldwyn-Mayer

BENJAMIN FRANKLIN, JR.: Our Gang Comedy—The kids under 10 love this series, but they are pure boredom to the rest of my patrons and this one is no exception.—Jim Gahr, Lake Theatre, Big Lake, Minn.

ONE HAM'S FAMILY: Technicolor Cartoon—This is really very funny; it has so many funny situations in it, and it is so full of action, that it kept the audience here in constant laughter. Highly recommended for laughs.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

LONESOME MOUSE, THE: Technicolor Cartoon—Here is a good cartoon.—W. O. Woody, Stockton Theatre, Stockton, Mo.

THROUGH THE COLORADO ROCKIES: Fitzpatrick Traveltalk—Here is an excellent travel short.—W. O. Woody, Stockton Theatre, Stockton, Mo.

Paramount

HULABA-LULU: Little Lulu—This is a very good color cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

RATIONED RHYTHM: Headliner—This short provides nice entertainment.—Harland T. Rankin, Plaza Theatre, Tilbury, Ont., Canada.

TAILS OF THE BORDER: Speaking of Animals—This one is a little different from the others; lots of music in it and a troupe of wonderful dog performers. If three short efforts at stooping very low for laughs were omitted, this would be one of the best shorts of the year.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

RKO Radio

DONALD'S GOLD MINE: Walt Disney Cartoon—We thought this one of the better cartoons of the season. Donald has a lot of fun with a little donkey in this short; packed with action as well as laughter.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

LETTER TO A HERO: This Is America—This is a splendid two-reeler, and it was especially appealing here as it was filmed only about 20 miles from this locality. We played it up big, and it made an unusual hit with our people.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

MUSIC WILL TELL: Headliner Revival—Here's a very fine short.—Harland T. Rankin, Plaza Theatre, Tilbury, Ont., Canada.

NOT ON MY ACCOUNT: Edgar Kennedy—Here is a very good cartoon which was well received by my patrons.—Harland T. Rankin, Plaza Theatre, Tilbury, Ont., Canada.

REASON AND EMOTION: Walt Disney Cartoon—This is an interesting cartoon.—Harland T. Rankin, Plaza Theatre, Tilbury, Ont., Canada.

TROMBONE TROUBLE: Walt Disney Cartoon—Here is a good cartoon in Technicolor.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Twentieth Century-Fox

DAY IN JUNE, A: Terrytoon—Here is a nice little cartoon that is thoroughly different than the general run.—Jim Gahr, Lake Theatre, Big Lake, Minn.

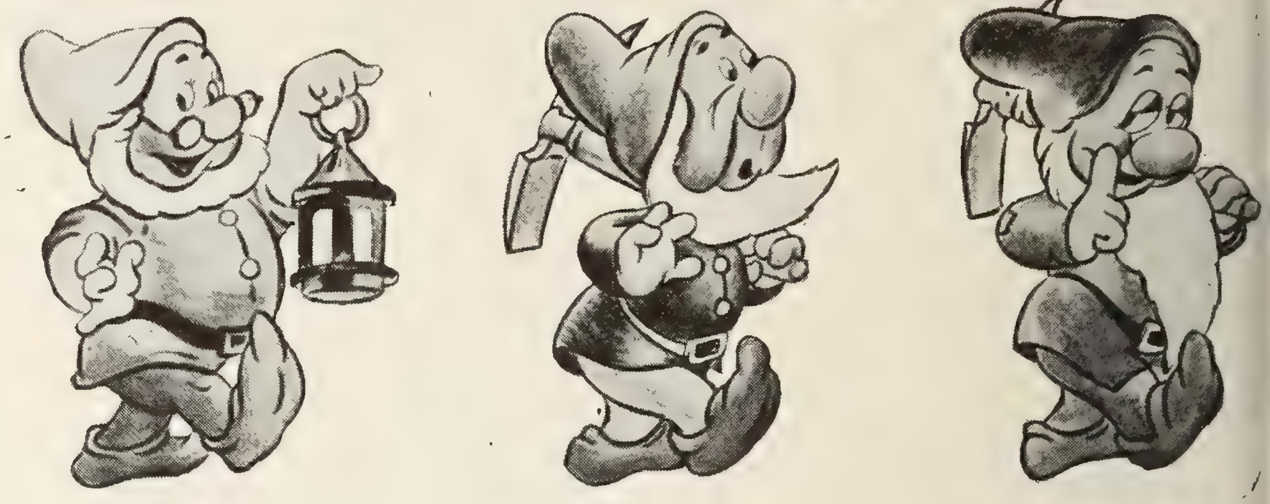
FLYING GUNNERS: Movietone Adventure—This timely Technicolor short is one of the best yet.—A. W. Bates, Prison Auditorium, Raiford, Fla.

SILVER WINGS: Movietone Adventure—Here is an entertaining reel about the girls in the service who are learning to be ferry pilots.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

STEAMBOAT ON THE RIVER: Magic Carpet—Here is a nice short in Technicolor.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

SWEDEN'S MIDDLE ROAD: March of Time—I have always liked "March of Time" and this issue is very good. It was liked by most of my patrons, but there are some of them who dislike this series. Why, I don't know.—Jim Gahr, Lake Theatre, Big Lake, Minn.

Lucky



WALT DISNEY'S

Full Length Feature Production

SNOW WHITE

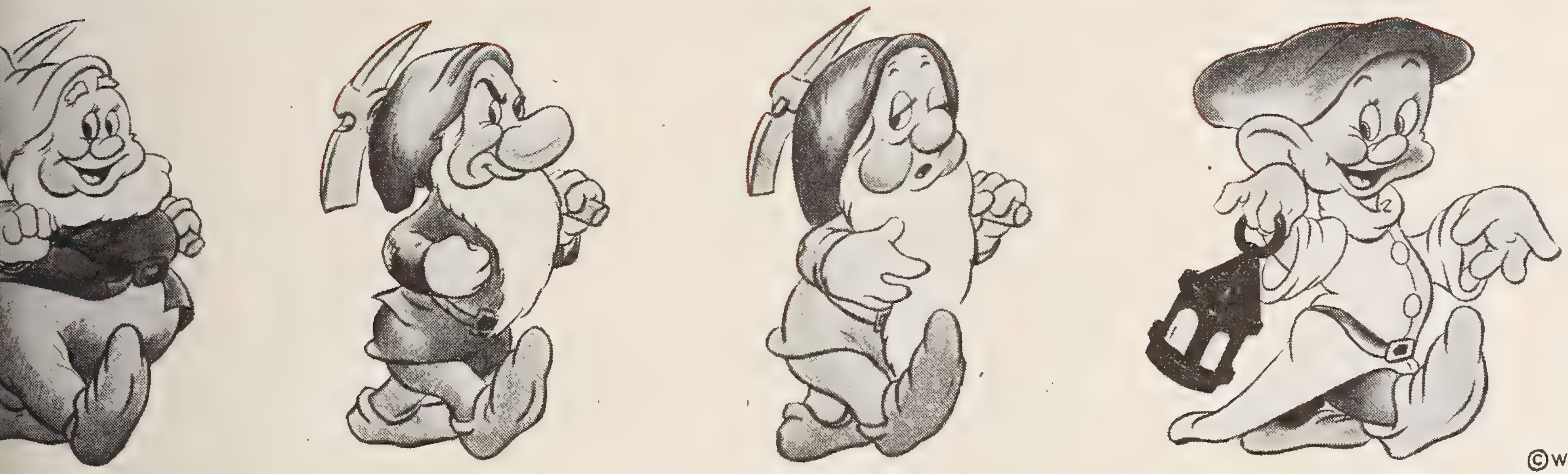
and the SEVEN DWARFS

IN MULTIPLANE TECHNICOLOR

Distributed by RKO RADIO PICTURES, INC.

BOOK "THE MEMPHIS BELLE", TECHNICOLOR SAGA OF OUR AIR HEROES. IT'S THE INDUSTRY'S PROUDEST OFFERING.

Seven!


©WDP

Seven years ago, in 1937, "Snow White and The Seven Dwarfs" made box-office history . . .

Today, seven years later, it is writing a sensationally brilliant box-office chapter all over again . . .

Seven years from now, in 1951, according to plans, "Snow White" again will arise to become "Fairest of them all". . .

Seven years after that, in 1958 – but let's not carry it too far! . . . Right now let's just cash in to the limit while that Lucky Seven is hot – but burning!

PICTURE GROSSES

A statistical compilation and comparison of Box-Office Performance in first-run theatres

Figures directly below picture title compare dollar gross with average gross and show relative percentage of all engagements, tabulated.

Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending January 31, 1944.

SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.

ALI BABA AND THE FORTY THIEVES (Univ.)

Final Reports:

Total Gross Tabulated	$468,800
Comparative Average Gross	419,900
Over-all Performance	111.6%

BALTIMORE—Keith's, 1st week	130.2%
BALTIMORE—Keith's, 2nd week	100.7%
BOSTON—Keith's Memorial (DB) Hat-Check Honey (Univ.)	81.1%
CINCINNATI—RKO Grand, 1st week	169.4%
CINCINNATI—RKO Grand, 2nd week	135.5%
CLEVELAND—Hippodrome	104.0%
CLEVELAND—Allen, MO 1st week	111.7%
CLEVELAND—Warner's Lake, MO 2nd week	109.3%
DENVER—Denver, 1st week (DB) Casanova in Burlesque (Rep.)	131.1%
DENVER—Denver, 2nd week (DB) Casanova in Burlesque (Rep.)	92.9%
DENVER—Esquire, 1st week (DB) Casanova in Burlesque (Rep.)	122.2%
DENVER—Esquire, 2nd week (DB) Casanova in Burlesque (Rep.)	77.7%
DENVER—Aladdin, MO 1st week (DB) Casanova in Burlesque (Rep.)	116.0%
DENVER—Rialto, MO 2nd week (DB) Casanova in Burlesque (Rep.)	152.0%
INDIANAPOLIS—Indiana (DB) She's For Me (Univ.)	120.6%
INDIANAPOLIS—Lyric, MO 1st week (DB) She's For Me (Univ.)	91.7%
KANSAS CITY—Esquire	113.6%
KANSAS CITY—Uptown	91.6%
MILWAUKEE—Warner	119.0%
NEW YORK—Palace, 1st week	131.1%
NEW YORK—Palace, 2nd week	94.2%
NEW YORK—Palace, 3rd week	77.8%
PHILADELPHIA—Stanley, 1st week	132.5%
PHILADELPHIA—Stanley, 2nd week	81.0%
PHILADELPHIA—Karlton, MO 1st week	106.6%
PITTSBURGH—Harris, 1st week	163.3%
PITTSBURGH—Harris, 2nd week	94.0%
PITTSBURGH—Senator, MO 1st week	105.8%
PROVIDENCE—RKO Albee, 1st week (DB) Moonlight in Vermont (Univ.)	132.8%
PROVIDENCE—RKO Albee, 2nd week (DB) Moonlight in Vermont (Univ.)	76.2%
SEATTLE—Orpheum, 1st week	145.0%
SEATTLE—Orpheum, 2nd week	92.5%
ST. LOUIS—Ambassador (DB) Weekend Pass (Univ.)	110.0%
TORONTO—Uptown, 1st week	175.0%
TORONTO—Uptown, 2nd week	115.3%

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TENDER COMRADE (RKO)

Final Reports:

Total Gross Tabulated	$646,400
Comparative Average Gross	605,500
Over-all Performance	106.7%

BALTIMORE—Hippodrome, 1st week (SA) Vaudeville	102.8%
BALTIMORE—Hippodrome, 2nd week (SA) Vaudeville	100.0%
BUFFALO—20th-Century, 1st week (DB) Jive Junction (PRC)	155.7%
BUFFALO—20th-Century, 2nd week (DB) Melody Parade (Mono.)	110.6%
CHICAGO—Palace, 1st week (DB) Hat-Check Honey (Univ.)	125.0%
CHICAGO—Palace, 2nd week (DB) Hat-Check Honey (Univ.)	83.3%
CINCINNATI—RKO Palace	95.2%
CINCINNATI—RKO Shubert, MO 1st week	101.8%
CINCINNATI—Keith's, MO, 2nd week (DB) The Battle of Tarawa (Univ.)	93.7%
CLEVELAND—Warner's Hippodrome	76.9%
CLEVELAND—Allen, MO 1st week	76.4%
DENVER—Orpheum, 1st week (DB) Men on Her Mind (PRC)	116.1%
DENVER—Orpheum, 2nd week (DB) Men on Her Mind (PRC)	60.0%
DENVER—Broadway, MO 1st week (DB) Men on Her Mind (PRC)	64.1%
KANSAS CITY—Orpheum, 1st week (DB) Rookies in Burma (RKO)	126.8%
KANSAS CITY—Orpheum, 2nd week (DB) Rookies in Burma (RKO)	89.5%
KANSAS CITY—Orpheum, 3rd week (DB) Rookies in Burma (RKO)	74.6%
LOS ANGELES—Hillstreet, 1st week (DB) The Falcon and the Coeds (RKO)	191.3%
LOS ANGELES—Hillstreet, 2nd week (DB) The Falcon and the Coeds (RKO)	117.2%
LOS ANGELES—Hillstreet, 3rd week (DB) The Falcon and the Coeds (RKO)	91.8%
LOS ANGELES—Pantages, 1st week (DB) The Falcon and the Coeds (RKO)	216.7%
LOS ANGELES—Pantages, 2nd week (DB) The Falcon and the Coeds (RKO)	108.3%
LOS ANGELES—Pantages, 3rd week (DB) The Falcon and the Coeds (RKO)	80.0%
MILWAUKEE—Warner (DB) Hi Good Lookin' (Univ.)	108.8%
MILWAUKEE—Alhambra, MO 1st week (DB) Hi Good Lookin' (Univ.)	87.6%
OMAHA—Brandeis, 1st week (DB) Swing Out the Blues (Col.)	153.6%
OMAHA—Brandeis, 2nd week (DB) Swing Out the Blues (Col.)	116.0%
PHILADELPHIA—Boyd, 1st week	134.4%
PHILADELPHIA—Boyd, 2nd week	83.3%
PITTSBURGH—Penn	87.1%
PROVIDENCE—RKO Albee, 1st week (DB) Rookies in Burma (RKO)	144.5%
PROVIDENCE—RKO Albee, 2nd week (DB) Rookies in Burma (RKO)	89.8%
PROVIDENCE—RKO Albee, 3rd week (DB) Rookies in Burma (RKO)	74.2%
SAN FRANCISCO—Golden Gate, 1st week (SA) Vaudeville	122.0%
SAN FRANCISCO—Golden Gate, 2nd week (SA) Vaudeville	102.0%
SAN FRANCISCO—Golden Gate, 3rd week (SA) Vaudeville	90.0%
ST. LOUIS—Ambassador (DB) Hat-Check Honey (Univ.)	114.6%
TORONTO—Imperial, 1st week	119.5%
TORONTO—Imperial, 2nd week	88.2%
WASHINGTON—RKO Keith's, 1st week	132.3%
WASHINGTON—RKO Keith's, 2nd week	70.0%

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IN OUR TIME (WB)

Final Reports:

Total Gross Tabulated	$630,000
Comparative Average Gross	630,400
Over-all Performance	99.9%

BALTIMORE—Stanley	106.5%
BUFFALO—Buffalo (DB) Cry "Havoc" (MGM)	105.1%
BUFFALO—Hippodrome, MO, 1st week	92.7%
CINCINNATI—RKO Palace	88.4%
DENVER—Denver (DB) Two Man Submarine (Col.)	113.6%
DENVER—Esquire (DB) Two Man Submarine (Col.)	110.0%
INDIANAPOLIS—Circle (DB) Swingtime Johnny (WB)	84.7%
KANSAS CITY—Orpheum (DB) Frisco Kid (WB)	97.0%
LOS ANGELES—Warner's Downtown, 1st week	95.7%
LOS ANGELES—Warner's Downtown, 2nd week	89.8%
LOS ANGELES—Warner's Downtown, 3rd week	68.4%
LOS ANGELES—Warner's Hollywood, 1st week	97.0%
LOS ANGELES—Warner's Hollywood, 2nd week	91.1%
LOS ANGELES—Warner's Hollywood, 3rd week	79.4%
LOS ANGELES—Warner's Wiltern, 1st week	107.2%
LOS ANGELES—Warner's Wiltern, 2nd week	87.5%
LOS ANGELES—Warner's Wiltern, 3rd week	84.2%
MILWAUKEE—Warner (DB) Weekend Pass (Univ.)	112.2%
MILWAUKEE—Alhambra, MO 1st week (DB) Weekend Pass (Univ.)	113.4%
NEW HAVEN—Roger Sherman, 1st week (DB The Falcon and the Coeds (RKO)	100.0%
NEW HAVEN—Roger Sherman, 2nd week (DB The Falcon and the Coeds (RKO)	78.5%
NEW YORK—Strand, 1st week (SA) Ina Ray Hutton's Orch., Three Stooges, others	117.3%
NEW YORK—Strand, 2nd week (SA) Ina Ray Hutton's Orch., Three Stooges, others	117.7%
NEW YORK—Strand, 3rd week (SA) Ina Ray Hutton's Orch., Three Stooges, others	93.4
NEW YORK—Strand, 4th week (SA) Ina Ray Hutton's Orch., Three Stooges, others	78.2
PHILADELPHIA—Mastbaum, 1st week	155.5
PHILADELPHIA—Mastbaum, 2nd week	106.6
PHILADELPHIA—Mastbaum, 3rd week	105.0
PHILADELPHIA—Arcadia, MO 1st week	105.0
PROVIDENCE—Majestic (DB) Find the Blackmailer (WB)	82.6
SEATTLE—Orpheum	92.3
ST. LOUIS—Ambassador (DB) Men on Her Mind (PRC)	100.6
WASHINGTON—Earle, 1st week (SA) Vaudeville	116.7
WASHINGTON—Earle, 2nd week (SA) Vaudeville	88.8

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LADY IN THE DARK (Para.)

First Reports:

Total Gross Tabulated	$893,00
Comparative Average Gross	659,20
Over-all Performance	135.6

BALTIMORE—Keith's	187.0
BOSTON—Metropolitan, 1st week	108.3
BOSTON—Metropolitan, 2nd week	99,2
BOSTON—Paramount, MO 1st week	184.2
LOS ANGELES—Paramount Downtown, 1st week	200.5
LOS ANGELES—Paramount Downtown, 2nd week	165.7
LOS ANGELES—Paramount Downtown, 3rd week	141.1
LOS ANGELES—Paramount Downtown, 4th week	117.6
LOS ANGELES—Paramount Downtown, 5th week	96.2
LOS ANGELES—Paramount Downtown, 6th week	78.6
LOS ANGELES—Paramount Hollywood, 1st week	117.6
LOS ANGELES—Paramount Hollywood, 2nd week	107.6
LOS ANGELES—Paramount Hollywood, 3rd week	74.8
LOS ANGELES—Paramount Hollywood, 4th week	72.1
LOS ANGELES—Paramount Hollywood, 5th week	60.1
LOS ANGELES—Paramount Hollywood, 6th week	50.0
NEW YORK—Paramount, 1st week (SA) Xavier Cugat, Dean Murphy, others	205.1
NEW YORK—Paramount, 2nd week (SA) Xavier Cugat, Dean Murphy, others	171.3
NEW YORK—Paramount, 3rd week (SA) Xavier Cugat, Dean Murphy, others	149.3
NEW YORK—Paramount, 4th week (SA) Xavier Cugat, Dean Murphy, others	141.5
NEW YORK—Paramount, 5th week (SA) Xavier Cugat, Dean Murphy, others	117.9
SAN FRANCISCO—Fox (DB) Coastal Command (RKO)	135.4
SAN FRANCISCO—State, MO 1st week (DB) Coastal Command (RKO)	136.3
SAN FRANCISCO—State, MO 2nd week (DB) Coastal Command (RKO)	111.5

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SONG OF RUSSIA (MGM)

Final Reports:

Total Gross Tabulated	$577,00
Comparative Average Gross	546,20
Over-all Performance	105.6

BUFFALO—Great Lakes, 1st week (DB) Crime Doctor's Strangest Case (Col.)	107.2
BUFFALO—Great Lakes, 2nd week (DB) Crime Doctor's Strangest Case (Col.)	92.4
CLEVELAND—Loew's State	95.7
CLEVELAND—Loew's Stillman, MO 1st week	125.0
KANSAS CITY—Midland (DB) The Racket Man (Col.)	81.4
LOS ANGELES—Carthay Circle (DB) Whispering Footsteps (Rep.)	84.8
LOS ANGELES—Chinese (DB) Whispering Footsteps (Rep.)	100.0
LOS ANGELES—Loew's State (DB) Whispering Footsteps (Rep.)	107.8
LOS ANGELES—Uptown (DB) Whispering Footsteps (Rep.)	90.4
MILWAUKEE—Wisconsin (DB) Nobody's Darling (Rep.)	90.2
NEW HAVEN—Loew's Poli (DB) Charlie Chan in Secret Service (Mono.)	130.0
NEW HAVEN—College, MO 1st week (DB) Charlie Chan in Secret Service (Mono.)	142.8
NEW YORK—Capitol, 1st week (SA) Lionel Hampton's Orch., Buck and Bubbles, others	108.8
NEW YORK—Capitol, 2nd week (SA) Lionel Hampton's Orch., Buck and Bubbles and others	115.2
NEW YORK—Capitol, 3rd week (SA) Lionel Hampton's Orch., Buck and Bubbles, others	88.0
OMAHA—Paramount	76.0
PHILADELPHIA—Boyd, 1st week	129.4
PHILADELPHIA—Boyd, 2nd week	88.8
PITTSBURGH—Penn	76.9
PITTSBURGH—Ritz, MO 1st week	92.5
PROVIDENCE—Loew's State	96.0
SAN FRANCISCO—Fox (DB) So This is Washington (RKO)	92.9
SAN FRANCISCO—St. Francis, MO 1st week (DB) So This is Washington (RKO)	94.8
SEATTLE—Fifth Ave. (DB) Hi Good Lookin' (Univ.)	89.7
ST. LOUIS—Loew's State	97.8
ST. LOUIS—Loew's Orpheum, MO 1st week	98.5
TORONTO — Loew's	95.5
WASHINGTON—Loew's Capitol (SA) Kathryn Grayson and others	130.8
WASHINGTON—Loew's Columbia, MO 1st week	103.6

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

CHESTER FRIEDMAN, Editor
GERTRUDE MERRIAM, Associate Editor

Clever Showmanship

Some time ago, we visited a Broadway newsreel theatre and were surprised to find the small lobby converted into a veritable museum exhibit.

Groups of patrons were gathered around the teletype machine over which late news flashes were received and then posted on a convenient bulletin board; individuals were intently studying other unique displays of warships, historical documents, etc., testifying to the fact that the manager was alive to the smart tricks of showmanship, despite the limitations of his particular type of operation.

More recently we received an account of a campaign put over by Edward J. Leven, of the Telenews theatre, San Francisco, which would do justice to a first-run feature production, opening in a key city.

Mr. Leven's effort may well serve as an inspiration to all theatre managers. A report on his activities will be found on another page of this issue.

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Woman Field Exploiteer

Women are coming into such prominence in the theatre business that it is no especial surprise to learn that Twentieth Century-Fox has announced the appointment of a feminine field exploiteer.

The young woman in question is Miss Virginia Seguin, who was formerly employed at the Chicago exchange in a secretarial capacity. Miss Seguin's new assignment will take her into the Milwaukee and Detroit areas, as well as Chicago.

△ △ △

Box-Office Promotion

Here's an interesting promotion which is currently doing a swell job for exhibitors through the New England states, in areas where the business boom has not been too much in evidence.

The idea is passed along for those of the membership who may be seeking some form of stimulant. All of the showmen who have reported on the device indicate that local merchants sponsored the plan and paid all costs.

The promotion is called "Service Cavalcade" and involves the simple expedient of asking patrons to submit photos of friends or relatives who are in the Armed Forces. The photos are then filmed and ten or more are projected on the screen each week. The interest in this type of project is quite obvious.

△ △ △

Canadian Ingenuity

"What's New", the house organ of the Famous Players Canadian theatres, reports on a grand institutional promotion recently put over by Harold Bishop, manager of the circuit's Capitol theatre in Winnipeg.

The public was invited to submit its choice of the ten best pictures and five best actors and actresses for 1943, along lines similar to the Academy Awards. The person whose entry was closest to the selections of the Awards judges was offered a month's season pass, with pairs of guest tickets for runners-up.

The *Winnipeg Tribune* tied in on the promotion and published entry blanks for ten consecutive days. The newspaper also devoted generous daily news breaks to the contest, as well as display ads measuring up to 1,300 lines.

Proof of the effectiveness of the newspaper tiein and the general success enjoyed by the venture is evidenced by the fact that the local judges committee was swamped with over 5,000 contributions.

The only cost to the theatre was in the distribution of a few free tickets and a trailer calling attention to the contest.

The device can be noted by energetic showmen for use at a later date.

△ △ △

It Pays to Advertise

Bill Eagen, manager of the Princess theatre, in Sioux City, Ia., ran a teaser ad on the classified page of the *Sioux City Journal*, to exploit the engagement of "The Lodger".

Listed under "Rooms Wanted", the ad copy read: "Unpleasant, gloomy room with closet large enough to accommodate bodies. Write to The Lodger", etc.

Came the morning mail and a postcard from a local couple inscribed:

"Read your ad. We have a desirable room for a gentleman. Will speak of terms later as money is not our motive, but are interested in securing a congenial companion."

—CHESTER FRIEDMAN

THE
CURRENT
BEST
THRILLER !

ANNA NEAGLE RICHARD GREENE

in

Yellow Canary

with

NOVA PILBEAM · LUCIE MANNHEIM · ALBERT LIEVEN

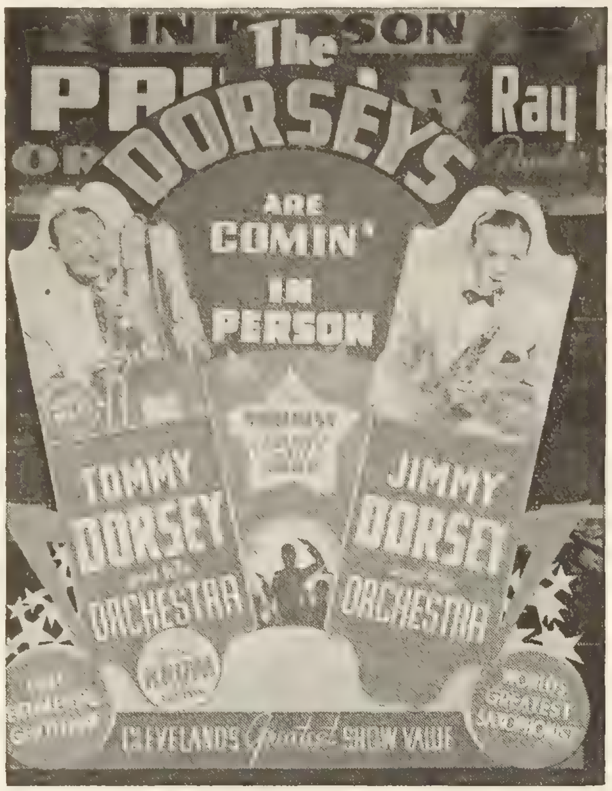
Produced & Directed by HERBERT WILCOX

This woman –

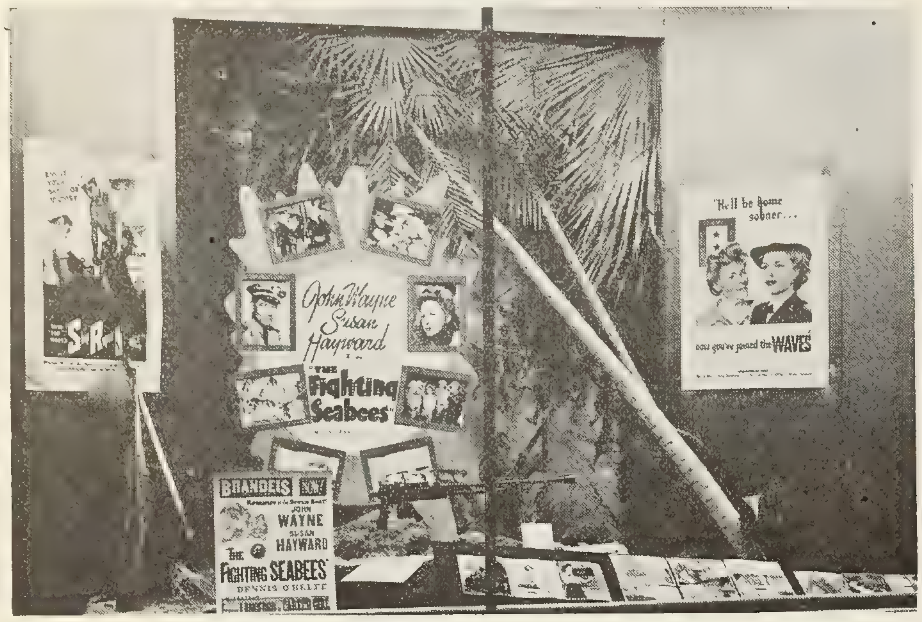
hated the lie she lived . . . and hate followed her! Scorn and scandal made her loveliness a curse . . . because of a secret she dared not whisper!

RKO
RADIO
PICTURES

SHOWMEN CREATE DISPLAYS


IN PERSON
The DORSEYS
ARE COMIN' IN PERSON
TOMMY DORSEY ORCHESTRA
JIMMY DORSEY ORCHESTRA
CLEVELAND'S Greatest SHOW VALUE

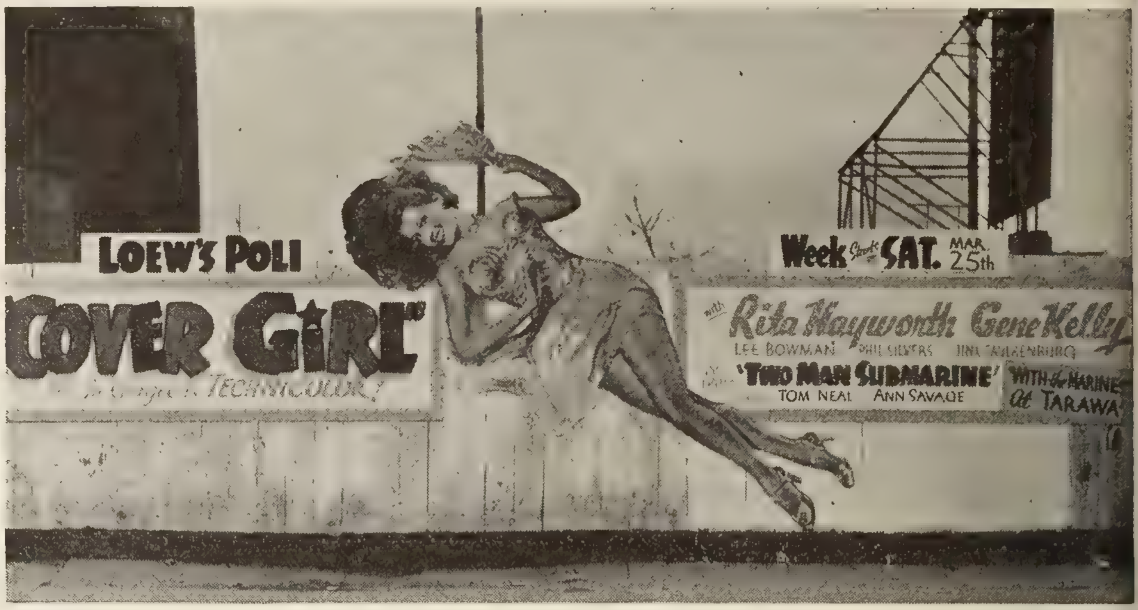
Louis Mayer, manager, R.-K.-O. Palace, Cleveland, publicized the Dorseys, in person, with this novel lobby board.


John Wayne
Susan Hayward
The Fighting Seabees
He'll be home sooner...
now you've joined the WAVES
BRANDEIS
JOHN WAYNE
SUSAN HAYWARD
THE FIGHTING SEABEES

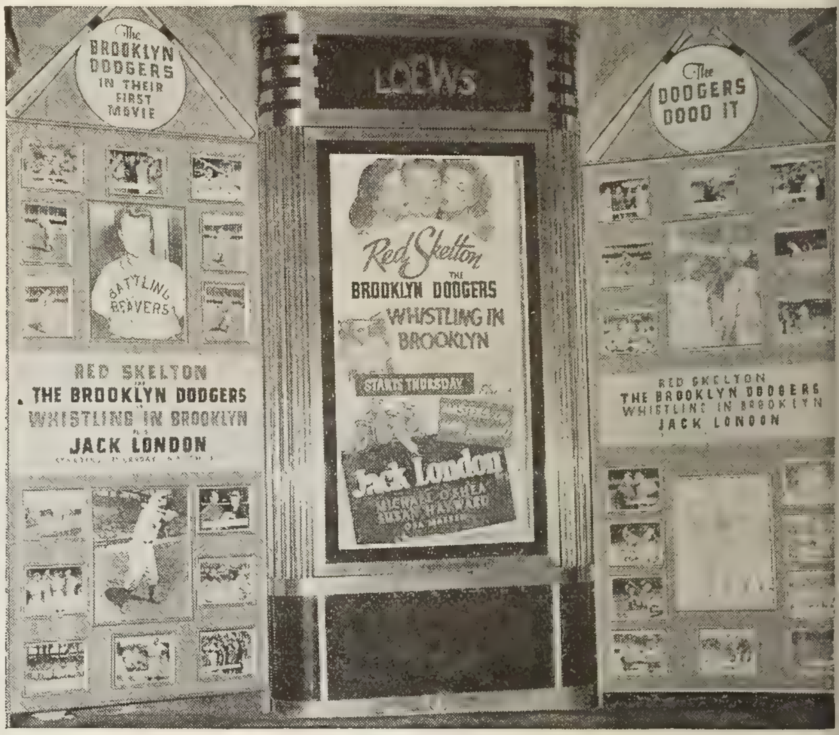
Exploitation for "SeaBees" in Omaha included many window displays, such as the one above, which were arranged by Will Singer, manager of the Brandeis.

"COVER GIRL"
HAYWORTH KELLY
FOX Friday March 24

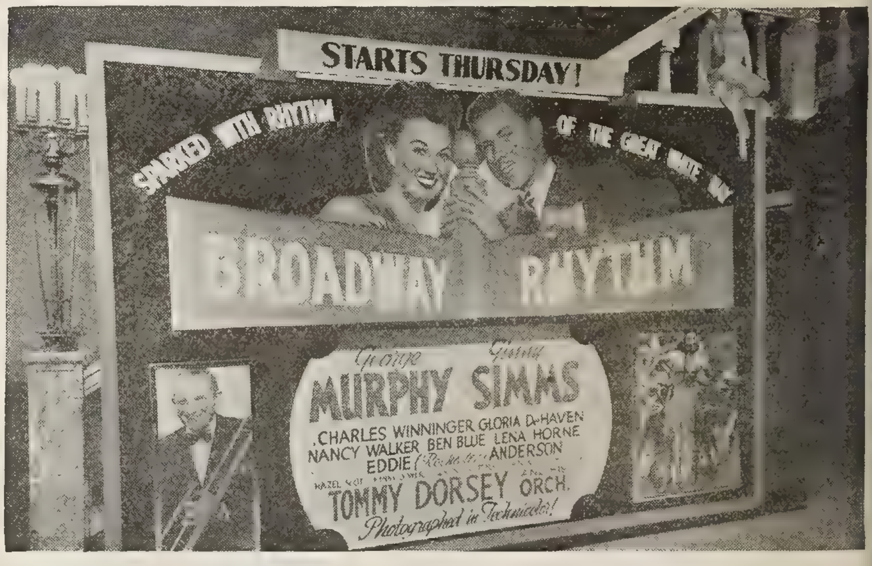
For the Detroit engagement of "Cover Girl", David Idzal of the Fox covered the town with attractive window displays.


LOEW'S POLI
"COVER GIRL"
TECHNICOLOR
Week Starts SAT. MAR. 25th
Rita Hayworth Gene Kelly
LEE BOWMAN PHIL SILVERS
"TWO MAN SUBMARINE"
TOM NEAL ANN SAVAGE
WITH the MARINES At TARAWA

This terrific shot on "Cover Girl" faced an important bus stop in Bridgeport. Matt Saunders, manager of Loew's Poli, arranged the location and his staff did the rest.


The BROOKLYN DODGERS IN THEIR FIRST MOVIE
LOEW'S
The DODGERS DOOD IT
Red Skelton
BROOKLYN DODGERS
WHISTLING IN BROOKLYN
STARTS THURSDAY
Jack London
BATTLING BEAVERS
RED SKELTON
THE BROOKLYN DODGERS
WHISTLING IN BROOKLYN
JACK LONDON

In Brooklyn, Ben Simon, manager of the Metropolitan, ushered in the new Skelton picture with special Dodger display boards, using cutouts and photos.


STARTS THURSDAY!
SPARKED WITH RHYTHM OF THE GREAT WHITE WAY
BROADWAY RHYTHM
George Ginny
MURPHY SIMMS
CHARLES WINNINGER GLORIA DeHAVEN
NANCY WALKER BEN BLUE LENA HORNE
EDDIE ANDERSON
TOMMY DORSEY ORCH.
Photographed in Technicolor!

Sam Gilman's attractive lobby setpiece for "Broadway Rhythm" at the Regent, Harrisburg, Pa., had a flasher arrangement behind the transparent title.

Leven Institutes V-Mail Week in Telenews Theatre

In connection with the RKO "This Is America" short subject, "Mail Call," Edward J. Leven of the San Francisco Telenews theatre made the following tieups: Got a local evening paper, the *San Francisco News* to jointly sponsor V-mail week with the USO and Telenews. This broke an advance of stories and pictures. USO also handled their own press releases, thus covering the other papers.

The Fleet Postoffice of the U. S. Navy, V-Mail Division, installed a complete V-mail unit with all photographing and viewing equipment in the lobby. This unit was staffed by Waves from 11 a.m. to 10 p.m. The USO gave a radio program over the Mutual, with Telenews mentioned 15 times in five minutes. "Mail Call" and the V-Mail exhibit were described.

Radio and Newspaper Promotions Obtained

The Eversharp Pen Company donated 12 of their pencils engraved with "Telenews USO V-Mail Week." These were used in the V-Mail writing room. Eversharp also gave the theatre a 90 second plug on their Sunday night "Take It or Leave It" show.

Hiram Walker & Sons, distillers, ran a quarter page national institutional ad on V-Mail. Leven was able to tie "Mail Call" and the theatre into the bottom of the ad in return for a large blowup of the ad in the theatre lobby.

The theatre supplied V-Mail stationery with "This letter was written in the Telenews Theatre Writing Room—postage and stationery supplied" printed along the bottom, and paid the postage. The postoffice supplied a real mailbox for the lobby. USO hostesses staffed the writing room from 11 a.m. to 10 p.m.

The campaign opened by having the Mayor of San Francisco pose with Waves and USO Hostesses. He wrote the first V-Mail letter officially opening V-Mail week. Postmaster General Walker posed for a picture endorsing Telenews V-Mail Week. These pictures also made the local papers.

Quigley Awards Contenders

The men and women listed below have submitted evidence of showmanship within the past fortnight, which justifies their names being placed on the list of outstanding showmen.

ELMER ADAMS
Yucca, Midland, Tex.

MORT BERMAN
Orpheum, Springfield, Ill.

H. G. BOESEL
Wisconsin, Milwaukee, Wis.

H. SPENCER BREGOFF
Liberty, Sharon, Pa.

LEWIS BREYER
Strand, Holyoke, Mass.

LIGE BRIEN
Enright, Pittsburgh, Pa.

GERTRUDE BUNCHEZ
Century, Baltimore, Md.

L. V. CAMPBELL
Strand, Trail, B. C., Canada

LOUIS CHARNINSKY
Capitol, Dallas, Tex.

ROBERT COX
Kentucky, Lexington, Ky.

TOM DELBRIDGE
Vendome, Nashville, Tenn.

D. M. DILLENBECK
Rialto, Bushnell, Ill.

SAM FITZSIMMONS
Rialto, Rochester, N. Y.

SAM GILMAN
Regent, Harrisburg, Pa.

J. D. HILLHOUSE
State, Galveston, Tex.

JAMES J. KING
Keith Memorial, Boston, Mass.

GEORGE KRASKA
State, Boston, Mass.

FRANK LA BAR, JR.
Imperial, Asheville, N. C.

JOE LONGO
Loew's State, Boston, Mass.

ABE LUDACER
Loew's Park, Cleveland, O.

JOHN L. MITCHELL
Genesee, Waukegan, Ill.

HARRY L. MOLLER
Diamond, Berlin, Md.

RITA MORTON
RKO Albee, Providence, R. I.

ANDREW G. NICKOLS
Windsor, Chicago, Ill.

GEORGE PETERS
Loew's, Richmond, Va.

LESTER POLLOCK
Loew's, Rochester, N. Y.

JESSIE PULCIPHER
Palace, Washington, D. C.

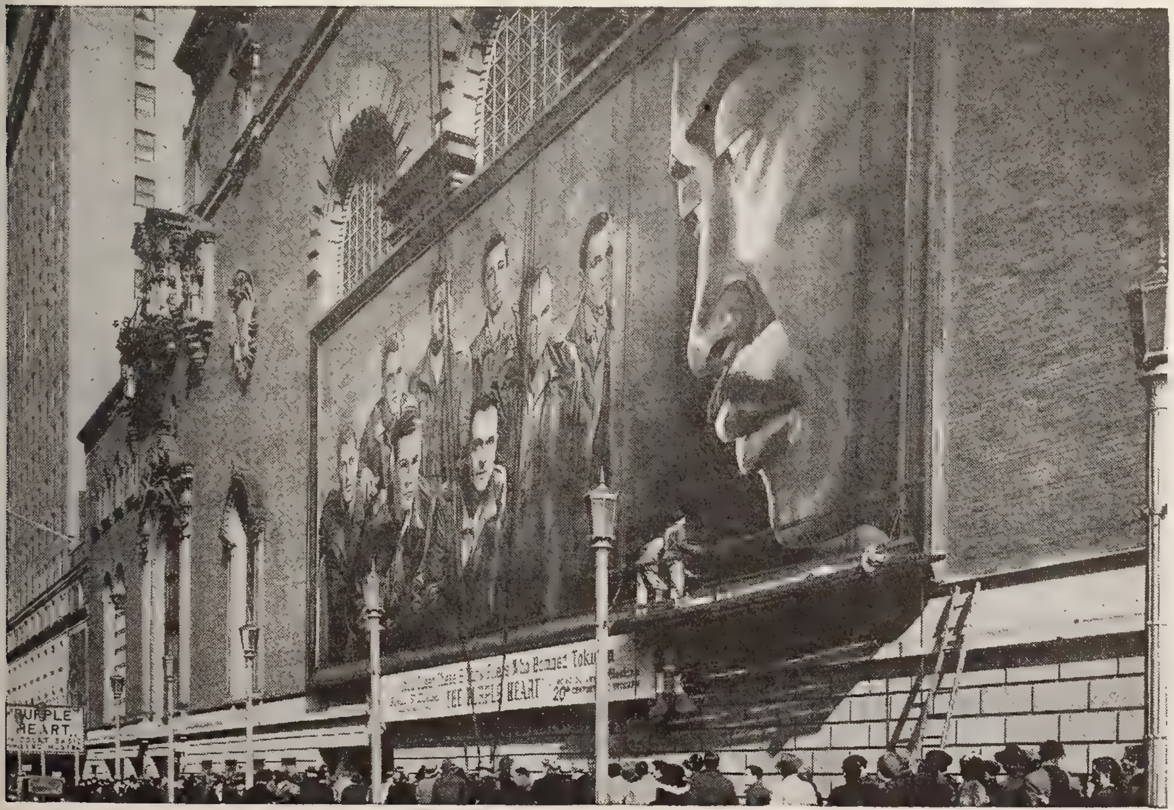
MATT SAUNDERS
Poli, Bridgeport, Conn.

GERARD A. SAVOIE
Paramount, Brattleboro, Vt.

BOYD SPARROW
Loew's, Indianapolis, Ind.

Holds Newsreel Over

When Paramount sent a cameraman to Galveston to shoot scenes of the fifth birthday of local quadruplets, J. D. Hillhouse at the State theatre there invited the children to attend the show when the newsreels in which they appeared were shown. Hillhouse reports that due to the terrific local interest and newspaper publicity, he held this issue of the news over with a new feature.



The Roxy theatre, in New York, utilized the sidewall for this mammoth sign on "Purple Heart". Huge display measures over 35 feet in height and was planned by Hal Horne, director of advertising and publicity for Twentieth Century-Fox.

Lapinere Ties Recruiting To "No Greater Love"

For the opening of "No Greater Love" at the Victoria theatre, in New York, Elias Lapinere, who arranged the campaign, endeavored to bring a clearer understanding of the contribution the Russian woman is making to the war effort and also to put the film at the service of the women's branches of the Armed Forces and voluntary services for recruitment purposes.

A special screening was held in advance for such persons as Dorothy Thompson, Elsa Maxwell, Lily Pons, Fannie Hurst, Lisa Sergio and others, and their opinions used in newspaper ads, on the front, in the lobby and in leaflets. A photographic exhibit under the title "American and Russian Women in the Service" was featured in the lobby and tied to recruiting by the women's branches of the Armed Forces.

The film was opened with a gala invitational premiere sponsored by the American Women's Voluntary Services. Russia was represented by Consul General of the U.S.S.R. in New York and each women's branch was represented. The principal speaker of the evening was Dean Gildersleeve of Barnard College. Opening day was gratis to all women in uniform.

Promotes Windows and Fashion Review

An effective promotion was arranged in conjunction with the booking of "Cover Girl" at the Radio City Music Hall, in New York, by Fred Lynch, publicity director, in conjunction with Columbia Pictures' exploiteer, Harry McWilliams.

A tieup was consummated with Saks Fifth Avenue store, involving the use of several window displays devoted to gowns, modeled as Saks would suggest for "Cover Girls."

Fifteen models who appear in the picture demonstrated the store's newest creations at a fashion revue staged at the Waldorf-Astoria Hotel.

Please, Mr. D

We Are Rush

We are swamped with orders —

But for the ARMY, the NAVY, and

WE ARE RUSHING YOUR PRIN

SNOW WHITE an

Is seven years old — the quality of the

So HAVE A HEART, WALT, Don'

Because above everything you want

isney,

g Those Prints!

ot only for you — and the rest of the Industry

e MARINES, NEVERTHELESS

nd although the negative of

e SEVEN DWARFS

w prints will be even better than the originals

sh us too fast,

echnicolor Quality!

Exploiting the New Films

How the recent pictures are being sold at the first run and pre-release date showings

THE PURPLE HEART

Dick Feldman, manager of Keith's theatre, in Syracuse, interested Irving Davis, a local attorney and national officer of "The Purple Heart" service organization, in promoting the engagement of the picture.

Mr. Davis contacted the editors of the *Post-Standard* and the *Herald Journal* for the purpose of having Syracuse merchants sponsor newspaper ads tied in with the organization and the picture. On official stationery, Mr. Davis addressed communications to every nearby defense plant also requesting cooperation in the form of display ads.

Several of the business men subscribed for this purpose, and Jack Flex, city manager for the Schine theatres in the city, promoted a full-page co-op from Wilson's, one of the leading jewelers. This ad featured in totum "A Prayer for Wearers of the Purple Heart" by Mona Hickman Coulson and a reproduction of the Order Medal in color, surrounded by a dignified floral border. The picture and theatre credits also appeared on the page.

On opening night, special ceremonies, with uniformed members of the Military Order of the Purple Heart, were presented on the stage. Newspaper and editorial comment on the attraction broke in both dailies.

Gross Lands Full Window With Local Power Company

For his advance campaign in Appleton, Wisc., Stanley Gross, manager of the Rio theatre, there, promoted the use of a full window display in the Wisconsin Michigan Power Co. A large cutout heart was surrounded with stills and photos and the display attracted the attention of all passers-by.

Stage Ceremonies Presented At Milwaukee Premiere

H. G. Boesel was another manager who enlisted the aid of the Military Order of the Purple Heart to publicize the picture's engagement at the Wisconsin theatre in Milwaukee.

Boesel arranged a screening for the officers of the Order at which plans were made for appropriate ceremonies, with heroes of the first world war and the present conflict participating. Pictures were taken at this function which appeared in the daily newspapers.

Two weeks in advance of the opening a large blowup of a purple heart with copy on the attraction was displayed on the grand stairway leading to the balcony.

The newspaper campaign included use of teaser trailers starting six days in advance of playdates. The *Milwaukee Sentinel* went all out with publicity breaks for the picture, breaking advance stories and photos two weeks ahead.

A 40-by-60 enlargement of the *Life Magazine* review was employed in the lobby a week prior to the opening. During the current showing of the picture, large 24-inch cutout letters of the title, painted in purple, were used on the theatre canopy. Further advertising on the film included radio spot announcements over Station WTMJ seven days in advance.

FOX WISCONSIN
INFLATION CUTS $ IN HALF...
FOX PALACE
NOW IT CAN BE TOLD!
THE ASTOUNDING DRAMA BEHIND NEWSPAPER HEADLINES
THE PURPLE HEART
The Gallant Story of 8 Yank Fliers who tied the whole Jap Empire into knots!
Also
BOWLING THRILLS "TEN PIN ACES"
MUSICAL RODEO IN COLOR "LUCKY COWBOY"
CARTOON "FROG AND PRINCESS"
HERE IS GREATNESS...WONDER...MAJESTY ..A MOTION PICTURE EVERY HUMAN HEART CAN FEEL...AND SHARE
THE SONG OF BERNADETTE
JENNIFER JONES
Academy Award Winner
ROAD SHOW ENGAGEMENT
Be sure to see AMERICA'S BIGGEST PARADE to combat AMERICA'S BIGGEST PROBLEM Sunday, March 26, 3 P. M.
"DON'T BUY ANOTHER DEPRESSION"

H. G. Boesel, manager of the Wisconsin theatre, in Milwaukee, created this clever two-theatre ad which was tied in with community effort to combat inflation, during the engagement of "The Purple Heart".

Patriotic organizations participated in special stage ceremonies at the Wisconsin theatre, Milwaukee, on opening night of "The Purple Heart". Story and photos hit local dailies.

LADY AND THE MONSTER

Edwin Silverman of Essaness theatres and publicity director Normal Kassel assisted by publicist Madeline Woods of the Woods theatre are credited with the elaborate advertising campaign which heralded the opening of "Lady and the Monster" in Chicago.

Highlight of the campaign for the picture, which had its world premiere at the Woods, was the effort to reach 250,000 people of Czech or Slovak origin in the city.

Vera Hruba Ralston, star of the film, is well known as former figure skating champion of Czechoslovakia and full-page, half-page and quarter-page ads featuring Miss Ralston were used in the Bohemian press in addition to display ads running to 1,500 lines in the regular dailies.

Miss Ralston visited the city prior to the opening and was an honored guest at the *Chicago Daily Times* Ice Carnival Bond Show at the Chicago Stadium. The event was reported in the Czech and Slovak press and the *Times* carried a photo of the star giving theatre and playdate credits to the picture. Miss Ralston also made the news headlines when she appeared as guest of the 19th Anniversary Jubilee of the Czechoslovak Society of America.

This latter organization mailed fan photos of the star to its membership with credits for the film, theatre, and urging the members to attend.

English and foreign announcements were used on local broadcasts in advance of the opening and while the picture was current at the theatre. An extensive billboard campaign was also employed.

Fitzsimmons' Lobby Display

In advance of "Rosie O'Grady" at Schine's Rialto theatre, in Rochester, N. Y., Sam Fitzsimmons built an effective lobby display. A lifesize cutout of Grable was used, together with playdates, and this was surrounded by scene stills.

The Welding Belles Ring Out
A Riot Of Rhythm And Revelry
n The Gayest Musical Laugh-Hit
Of The Season!

Rosie THE RIVETER

with

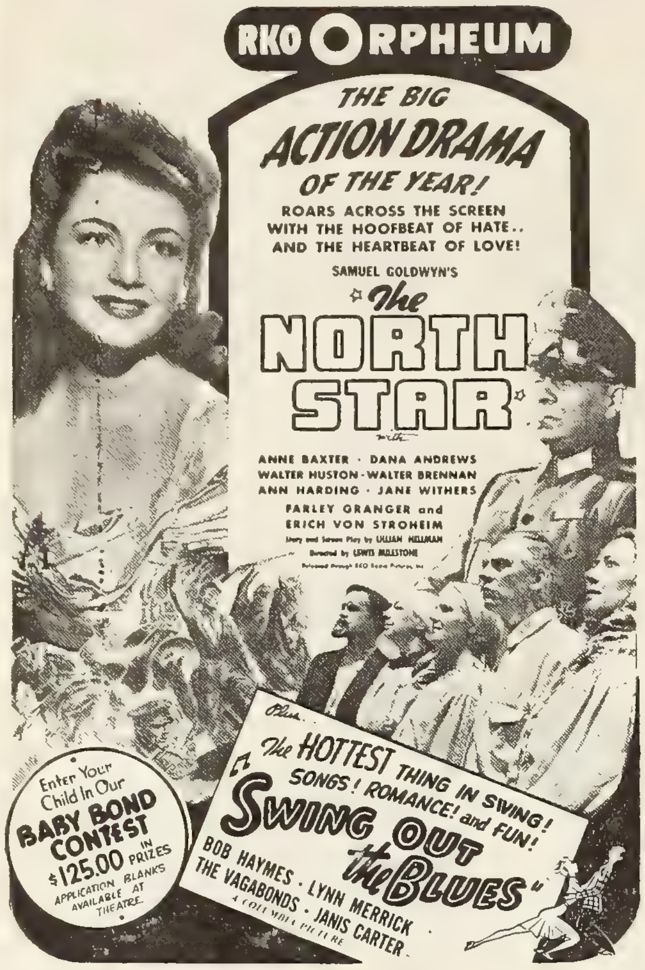
JANE FRAZEE
FRANK ALBERTSON
VERA VAGUE

FRANK JENKS • LLOYD CORRIGAN
MAUDE EBURNE • CARL "ALFALFA"
SWITZER • ARTHUR LOFT

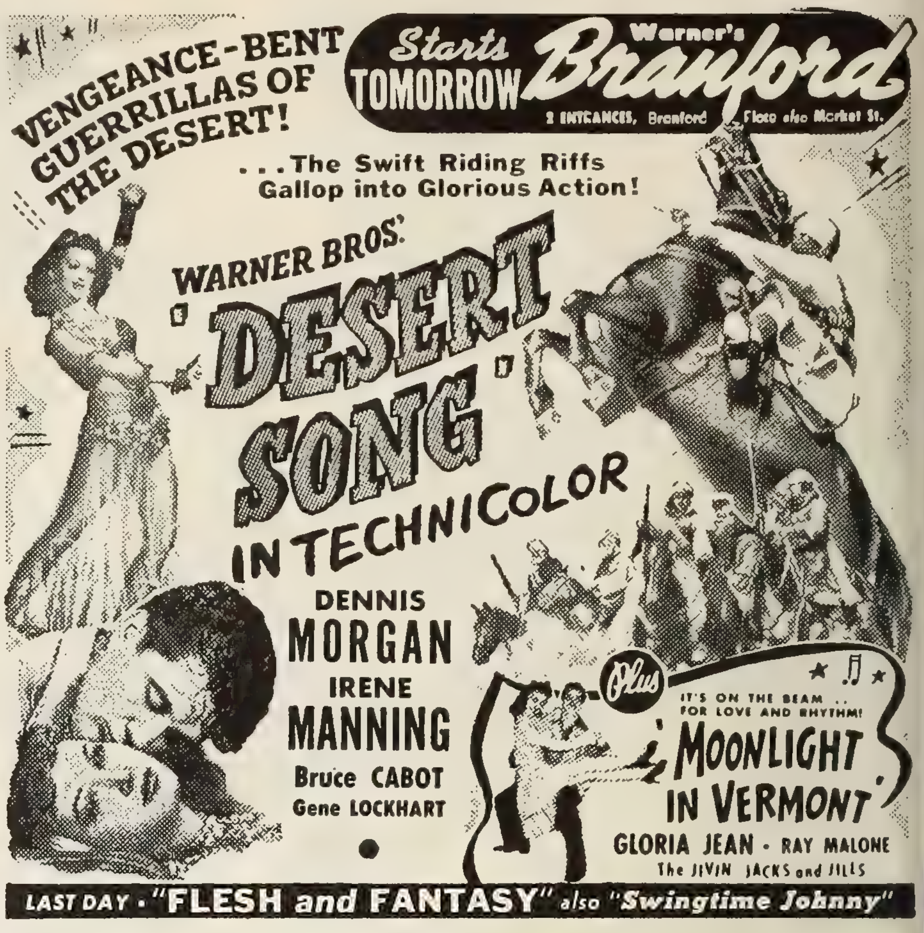
Joseph Santley – Director • Screenplay by Jack Townley — Aleen Leslie
Based on the Saturday Evening Post Story
"Room For Two" by Dorothy Curnow Handley

A REPUBLIC PICTURE

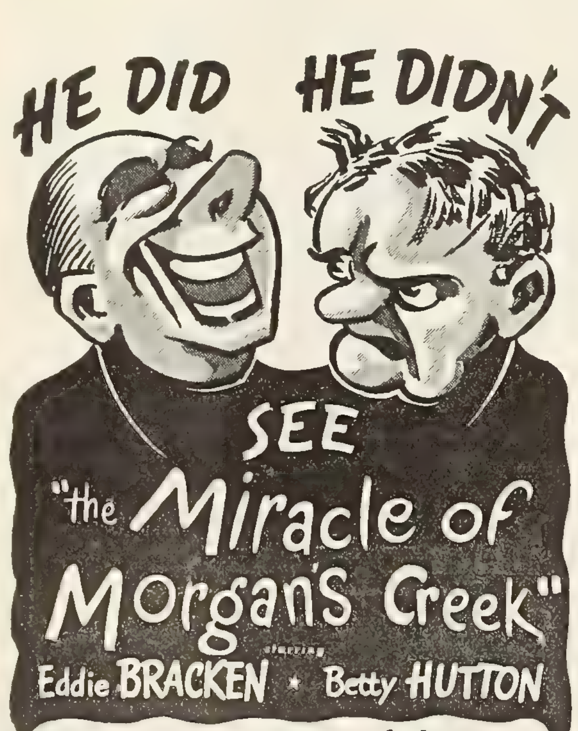
ATTRACTIVE DISPLAY ADS


RKO ORPHEUM
THE BIG ACTION DRAMA OF THE YEAR!
ROARS ACROSS THE SCREEN WITH THE HOOFBEAT OF HATE.. AND THE HEARTBEAT OF LOVE!
SAMUEL GOLDWYN'S
The NORTH STAR
with
ANNE BAXTER · DANA ANDREWS
WALTER HUSTON · WALTER BRENNAN
ANN HARDING · JANE WITHERS
FARLEY GRANGER and
ERICH VON STROHEIM
Story and Screen Play by LILLIAN HELLMAN
Directed by LEWIS MILESTONE
Plus
The HOTTEST THING IN SWING! SONGS! ROMANCE! and FUN!
SWING OUT the BLUES
BOB HAYMES · LYNN MERRICK
THE VAGABONDS · JANIS CARTER
A COLUMBIA PICTURE
Enter Your Child In Our BABY BOND CONTEST
$125.00 IN PRIZES
APPLICATION BLANKS AVAILABLE AT THEATRE

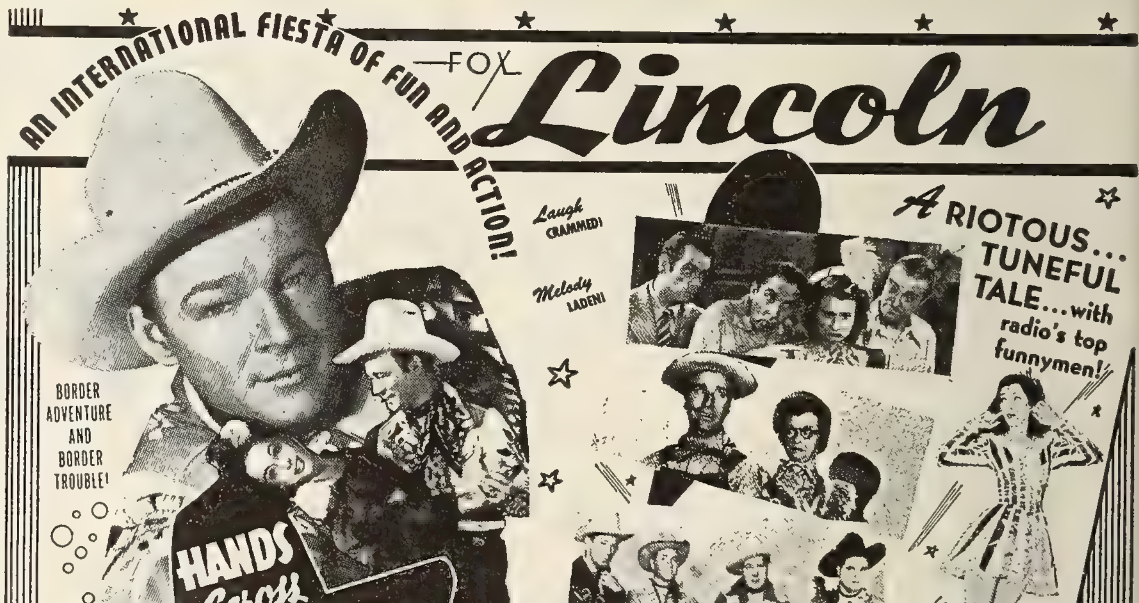
Walter Ahrens had this ad prepared with special emphasis on "action" in the film, "North Star", for its engagement at the RKO Orpheum, Des Moines.


VENGEANCE-BENT GUERRILLAS OF THE DESERT!
Starts TOMORROW
Warner's Branford
2 ENTRANCES, Branford Place also Market St.
...The Swift Riding Riffs Gallop into Glorious Action!
WARNER BROS.'
"DESERT SONG"
IN TECHNICOLOR
DENNIS MORGAN
IRENE MANNING
Bruce CABOT
Gene LOCKHART
Plus
IT'S ON THE BEAM .. FOR LOVE AND RHYTHM!
MOONLIGHT IN VERMONT
GLORIA JEAN · RAY MALONE
The JIVIN JACKS and JILLS
LAST DAY · "FLESH and FANTASY" also "Swingtime Johnny"

Bob Pascow, Warner ad head in Newark, N. J., stressed the "guerrilla" angle rather than music to advertise "Desert Song" at the Branford theatre. Art work is by Ben Adler.


HE DID HE DIDN'T
SEE
"the Miracle of Morgan's Creek"
starring
Eddie BRACKEN · Betty HUTTON
The Funniest Picture of the Year
Now in its 3rd Hilarious Week
AT THE
M·P
ALLYN
200 ASYLUM ST.
DIAL 2-4475
CO-FEATURE "TIMBER QUEEN"

This attractive holdover ad for "The Miracle" was created by Paul Robinson for the Allyn theatre in Hartford, Conn.


AN INTERNATIONAL FIESTA OF FUN AND ACTION!
FOX Lincoln
Laugh CRAMMED!
Melody LADEN!
A RIOTOUS... TUNEFUL TALE...with radio's top funnymen!
BORDER ADVENTURE AND BORDER TROUBLE!
HANDS Across THE BORDER
starring
ROY ROGERS
with RUTH TERRY
O, MY DARLING CLEMENTINE
starring
RADIO'S POPULAR ENTERTAINERS
with
FRANK ALBERTSON · LORNA GRAY
IRENE RYAN
SEE! THE AMERICAN RED CROSS "AT HIS SIDE"
BUY Extra WAR LOAN BONDS AT THIS THEATRE
FOX MOVIETONE NEWS
"O, MY DARLING CLEMENTINE" Shown at 1:00—3:40—6:20 and 9:05 P.M.
"HANDS ACROSS THE BORDER" Shown at 2:05—4:50—7:30 and 10:00 P.M.

Combination ad, selling double feature at the Lincoln, Springfield, Ill., was employed by C. C. Murray, city manager for Fox Midwest theatres.

THEATREMEN REPORT ON WAR PROMOTIONS

Red Cross Activities Are Predominant Over War Bond Efforts

Irving Liner, district manager for the Fabian theatres, Staten Island, N. Y., and publicist Edgar Goth displayed a unique exhibit in the lobby of the St. George theatre which was promoted from the local chapter of the Red Cross.

One section depicted a "prisoner of war camp" which measured about 30 feet in length. Included was a display of necessities which are given to prisoners through the International organization.

Additionally, there were sections devoted to the work of the A.R.C. in nutrition, home nursing and production, including arts and craft efforts of incapacitated veterans, who are at Halloran Hospital.

Al Reynolds, manager of the Majestic, in Dallas, Texas, reports that collections at his theatre were swelled through use of novel containers. He employed the bottom of film cans normally used for shipping of trailers; the high visibility thus afforded giving added stimulus to donations.

Loew's State Theatre in Newark, N. J., boasts of being the first theatre in the United States to present its 100 per cent employees' contribution check to the American Red Cross. Ann Bontempo, assistant, invited Mrs. F. S. Edwards, chairman of the Women's Division of the Red Cross, and Mr. Harry Lowenstein, War Activities Chairman for the State of New Jersey, to the theatre to receive the check. Pictures were taken in front of a large lobby display designed by Ann and put up by the staff. The pictures and story appeared locally and the theatre received a good deal of favorable publicity.

Sidewalk Booth Adds $1,000 in Washington

Gene Ford, manager of Loew's Capitol theatre, Washington, D. C., supplemented the week's collections by erecting a 20-foot booth on the sidewalk before the entrance. Forty-nine milk bottles were placed on the counter in one long row with each bottle labeled with the name of a state. The 49th bottle was for Brooklyn.

Blazoned across the top of the booth was a brilliant banner with the words, "Let's Give." More than $1,000 was placed in the receptacles by passers-by during the week the drive was in progress.

At the Paradise theatre, Bronx, N. Y., manager Jerry De Rosa originated an attractive display which impressed patrons and increased the generosity of contributors.

He used a 20-foot curtain, suspended from the ceiling of the lobby, as a background. The display consisted of a staircase which led to a miniature stage upon which was set a colorful map of the world. To one side, a life-size figure of a Red Cross nurse held different colored ribbons attached to various parts of the map where our armed forces are serving. On the opposite side was a montage of 30 stills showing Red Cross workers engaged in relieving those in pain and distress.

Gertrude Bunchez, publicist at the Century, Baltimore, focused attention on the need for blood donors and simultaneously obtained valuable publicity for "The Sullivans" through a novel tiein with the local Red Cross Chapter.

Permission was obtained to designate the opening day of the picture as "Sullivan Brothers Plasma Day." Each donor was presented with a free ticket of admission to see the film. Newspaper stories and plugs over the radio resulted, including a page one feature article in the *News Post*.

Clayton Cornell, manager of Schine's Strand, in Amsterdam, N. Y., cooperated with the county Red Cross Chapter recruiting volunteers in the drive for blood donors. This was tied in with the collection effort and a local physician addressed the theatre audiences, displaying samples of plasma and explaining its use.

A local hero, returned from the fighting front, was also introduced from the stage, relating some of his experiences with the Red Cross while in and near the battle area.

Seven leading stores in the city advertised the showing of "At His Side" in their regular display ads, giving proper theatre credits and urging the townspeople to see the film.

War Bond Premieres Are Sellouts in Many Spots

George Olsen at the Madera theatre, in Madera, Cal., went over the top in his Bond for Every Seat drive and changed his slogan in the middle of the drive to "Two Bonds for Every Seat." Three rallies were held at the theatre, resulting in the sale of $302,925 in Bonds.

Through the cooperation of the American Legion Post, Sid Dickler at the Warner Belmar, in Pittsburgh, promoted them for a $25 Bond to be awarded to the boy or girl in the vicinity who sold the greatest number of Bonds. The Post paid for the printing and distribution of 150 cards, which were posted at strategic spots. The cost of the Bond was split fifty-fifty between the Post and the theatre.

Harry Botwick at the State, in Portland, Maine, and a member of the Greater Portland area War Finance Committee also served as a member of the War Finance Advertising and Publicity Committee during the recent drive. Rallies were held by Civilian Defense at City Hall and this cooperative effort paid off dividends in newspaper stories when Harry held his premiere at the theatre. A battalion of war heroes were present at the theatre rally, stars were also present and some of the local merchants ran ads in the paper advising of change of store hours in order to permit employees to attend the rally at the State. The papers were generous with stories and art, and the theatre, which seats 2,041, sold a total of 3,628 Bonds for the cash amount of $292,600.

Red Cross Juniors Act As Usherettes

So successful was S. W. Gould's Fourth War Loan campaign at the Manos theatre, in Greensburg, Pa., that ahead of his Bond premiere he was compelled to place a board in his lobby with copy reading: "Sorry. A Bond for Every Seat Premiere Sold Out." Numerous window displays were promoted; 20 Junior Auxiliary Red Cross girls acted as usherettes for the show, and the giant seating arrangement board in the lobby had a serviceman's name under each seat number. Numerous merchants and civic and business associations cooperated on the premiere, while local heroes home on furlough opened the drive for Gould.

Seating Boards List Names Of Local Servicemen

L. B. Fordan at Warner's Memorial, in McKeesport, Pa., reports that in his 2,060-seat house, 2,424 people attended his show and a Bond was sold for every person attending. Here too, Fordan's lobby seating board carried the names of local servicemen. Local papers came through with stories on the appearance of such Hollywood stars as Nancy Kelly, Preston Foster, etc., whose appeals contributed greatly to the success of the drive.

Charles Boshart at the Tujunga theatre, in Tujunga, Cal., in his 833-seat house sold 1,305 Bonds, with a face value of $112,000. The show itself was highlighted by the appearance on stage of members of the California State Guard and local heroes. Boshart also concentrated on the school children, students of the three elementary schools purchasing Bonds to the extent of $54,000.

Since the Regent theatre, in Syracuse, is a neighborhood house and no premiere was planned for the drive, Antonio C. Balducci divided his neighborhood into sections and members of the staff canvassed, house-to-house, in an effort to sell Bonds. A new Bond booth was built for the lobby and maintained daily by organization women, bus and window card were planted. Bond rallies were held on stage with speakers and teaser ads landed in the dailies. Balducci went over the top in his 1,075-seat house, selling 1,139 Bonds to the tune of $121,975.

Mayor and War Heroes Appear on Stage

Special ceremonies were performed on the stage of the Palace, in Meriden, Conn., with Joe Samartano arranging for the Mayor and other city chairmen to appear together with servicemen recently discharged from the Pacific area. Those 15 Munda war heroes all purchased a Bond on the stage and each made a plea for the home folks to buy more Bonds. On the opening day of the campaign a three-column picture was planted in the *Meriden Record* showing a Gold star father purchasing a $1,000 Bond, the first to be sold in the drive. Stories were planted in all papers and the names of service men and women in whose honor Bonds had been purchased were also run.

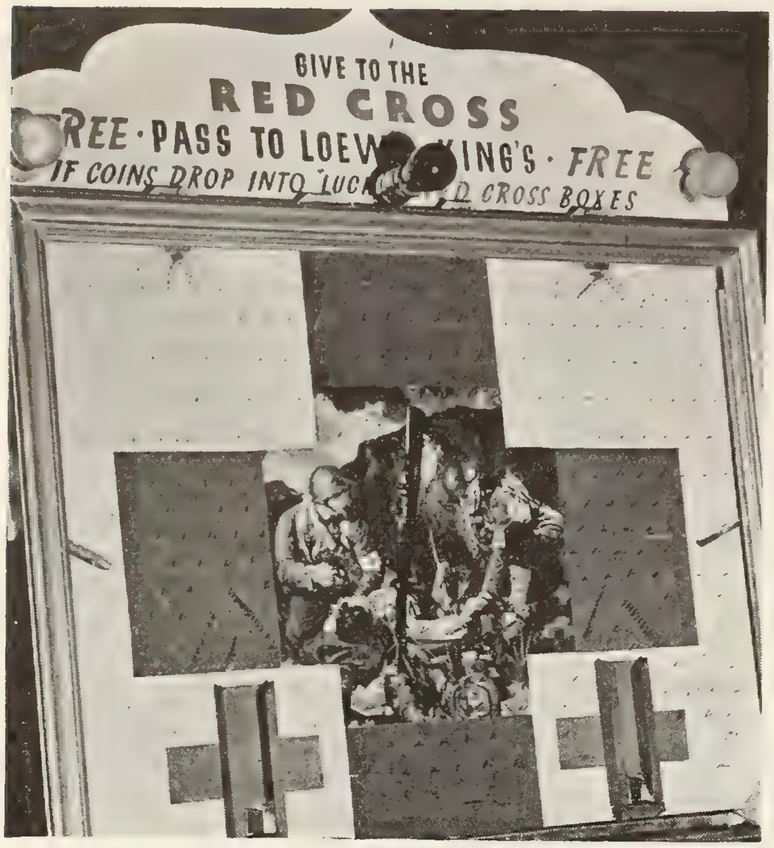
Ties Salvage Drive to "Tokyo"

Cliff Loth, manager of the Uptown theatre, New York, recently sponsored a salvage drive of his own that met with excellent response from patrons of the theatre.

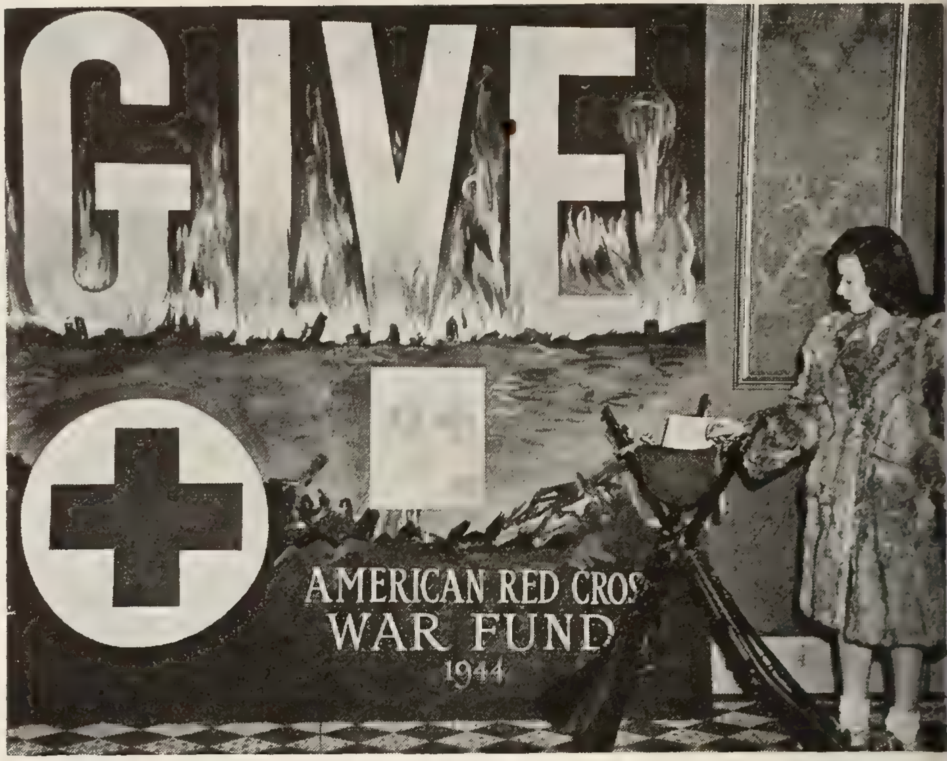
Loth placed a number of barrels, painted red, white and blue, in the lobby of the theatre and in his coming attraction, "Destination Tokyo." Individual barrels were captioned, "old rubber," "tin cans," etc.—"destination Tokyo."

Considerable scrap material was collected and turned over to the city salvage depot.

RED CROSS PROMOTIONS


GIVE TO THE
RED CROSS
REE · PASS TO LOEW KING'S · FREE
IF COINS DROP INTO LUC D CROSS BOXES

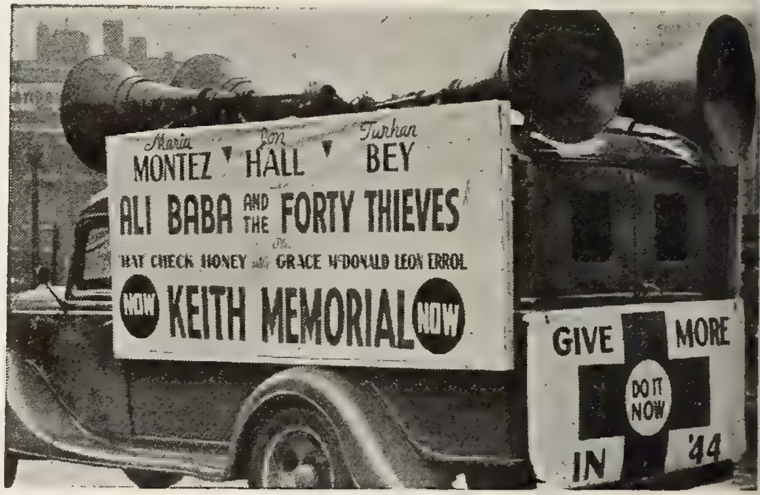
Clyde Fuller, manager, Loew's Kings theatre, Brooklyn, had this clever nail board constructed, which stimulated extra contributions. Coins, inserted at top, which penetrated into Red Cross boxes, won free guest tickets for donors.


GIVE
AMERICAN RED CROS
WAR FUND
1944

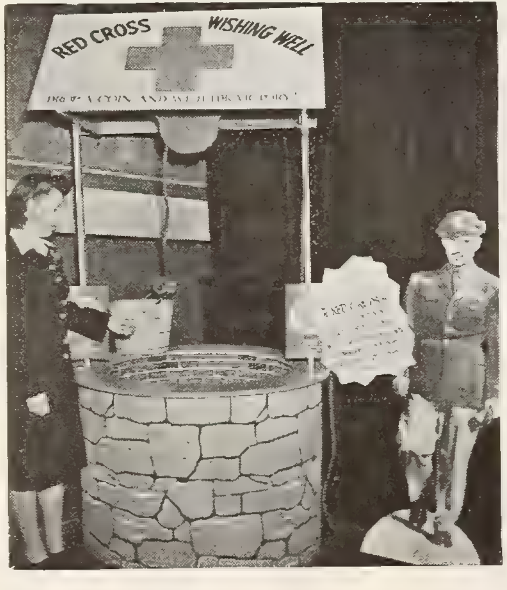
A. Egberts, Loew's, White Plains, N. Y., tried to borrow a helmet from local Military Post. "Take mine," said the C. O. Egberts used it to good advantage, as above photo illustrates.

Give to the
RED CROSS
HUMPHREY BOGART

Overlooking the lobby of the Warner theatre, Erie, Pa., manager Bob Bowman erected this Drive reminder in 32-inch letters lamped with red bulbs.

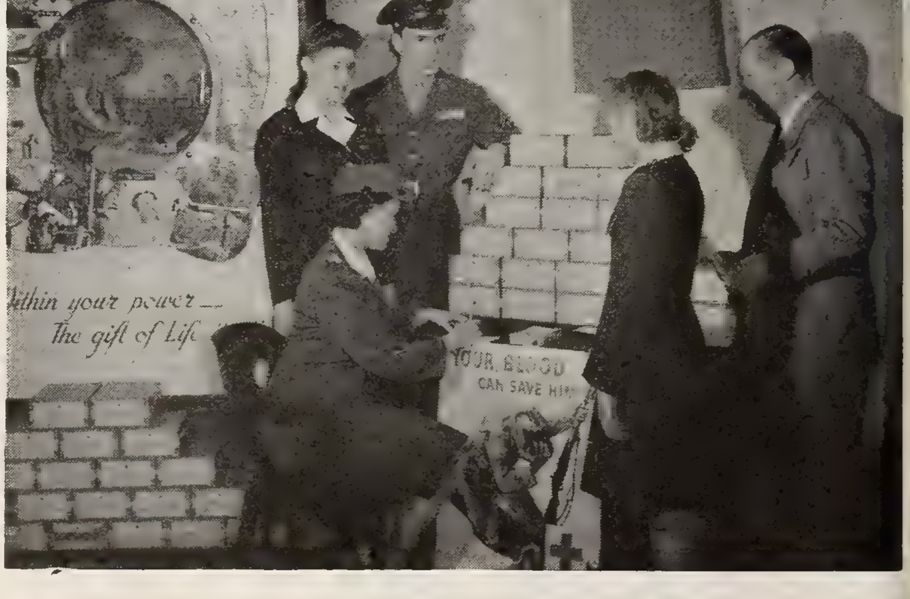

Maria MONTEZ
Jon HALL
Turhan BEY
ALI BABA AND THE FORTY THIEVES
HAT CHECK HONEY with GRACE McDONALD LEON ERROL
NOW KEITH MEMORIAL NOW
GIVE MORE
DO IT NOW
IN '44

Red King, publicity director, RKO theatres, Boston, Mass., bannered the rear of theatre sound ballyhoo truck in this appropriate manner.


RED CROSS WISHING WELL

At the Regent, Harrisburg, Pa., Sam Gilman used this 40 by 60 figure of Clark Gable as a standee cutout beside a converted wishing well to swell theatre collections.

Russ Bovim, Loew's Ohio, Columbus, seized upon the Drive as an opportunity to sign up donors for the Red Cross blood bank. His lobby display is pictured at right.


ithin your power —
The gift of Lif
YOUR BLOOD
CAN SAVE HI

Contest Sparks "Cover Girl" In Washington

"Cover Girl" received a comprehensive campaign at the Earle theatre, Washington, D. C., spearheaded by a contest to find "D. C.'s Cinderella Cover Girl" who would be given a chance for a screen test, a modeling contract with Harry Conover, and her picture on the cover of Cosmopolitan Magazine.

Frank La Falce, Warner Bro. director of advertising and publicity, assisted by Wm. C. Ewing and Hank Wall, secured the cooperation of the *Times-Herald* and radio station WOL in sponsoring the contest which brought in some 1300 entries from girls throughout the area.

Winner of the Cover Girl title, selected by a panel of judges comprised of seven prominent Washingtonians, was presented $250 in War Bonds from Warner Bros., a platinum watch from a local jeweler, a beauty treatment from a well-known salon, and a week's engagement appearing on the stage of the Earle theatre. Second and third place winners were presented $100 bonds and also got a week's booking.

Radio and Newspaper Coverage Abundant

More than 9,000 lines of gratis newspaper space, consisting of three and four column front page pictures and stories, was devoted to the contest by the *Times-Herald,* and WOL contributed thousands of dollars in gratis radio advertising.

Through a novel tie-up with the Hecht Company department store, additional exploitation was given to the picture by special fashion displays. That concern also devoted 2,219 lines of advertising space to the contest and picture in their daily newspaper fashion ads; and the winner of the contest was presented at the Red Cross Booth of the Hecht Co. to sell war bonds.

Other tie-ups were made with local music stores, Sun Radio, Star Radio, Droop's, Hugo Worch, Murphy's and Homer L. Kitt Co., for special window and counter displays, plugging the songs in the picture. Complete sets of records and orchestrations of "Long Ago" and "Make Way for Tomorrow" were sent to local band leaders for use of their various programs.

Increased lineage in all local newspapers attracted advance publicity before the opening of the picture, and a screening of the picture for drama critics a week in advance of opening secured whole column stories on the drama page.

SHOWMEN PERSONALS

IN NEW POSTS: Walter Kessler, Loew's Canton, Ohio. William Brown, Poli Bijou, New Haven, Conn. Harry Gans, Victory, Bayside, L. I. Wayne Stevens, Brandeis, Omaha. Jack Schuster, Admiral, Omaha. George Welsch, Roman, Pittston, Pa. Bob Kelly, Sterling, Wilkes Barre, Pa. James Feeney, Kingston, Kingston, Pa. Barney Drexinger, Luzerne, Luzerne, Pa. Harold Morton, Loew's, White Plains, N. Y.

ASSISTANT MANAGERS: Robert E. Stowell, Rivoli, Toledo, Ohio. Marcus Levan, Penn, Wilkes Barre, Pa.

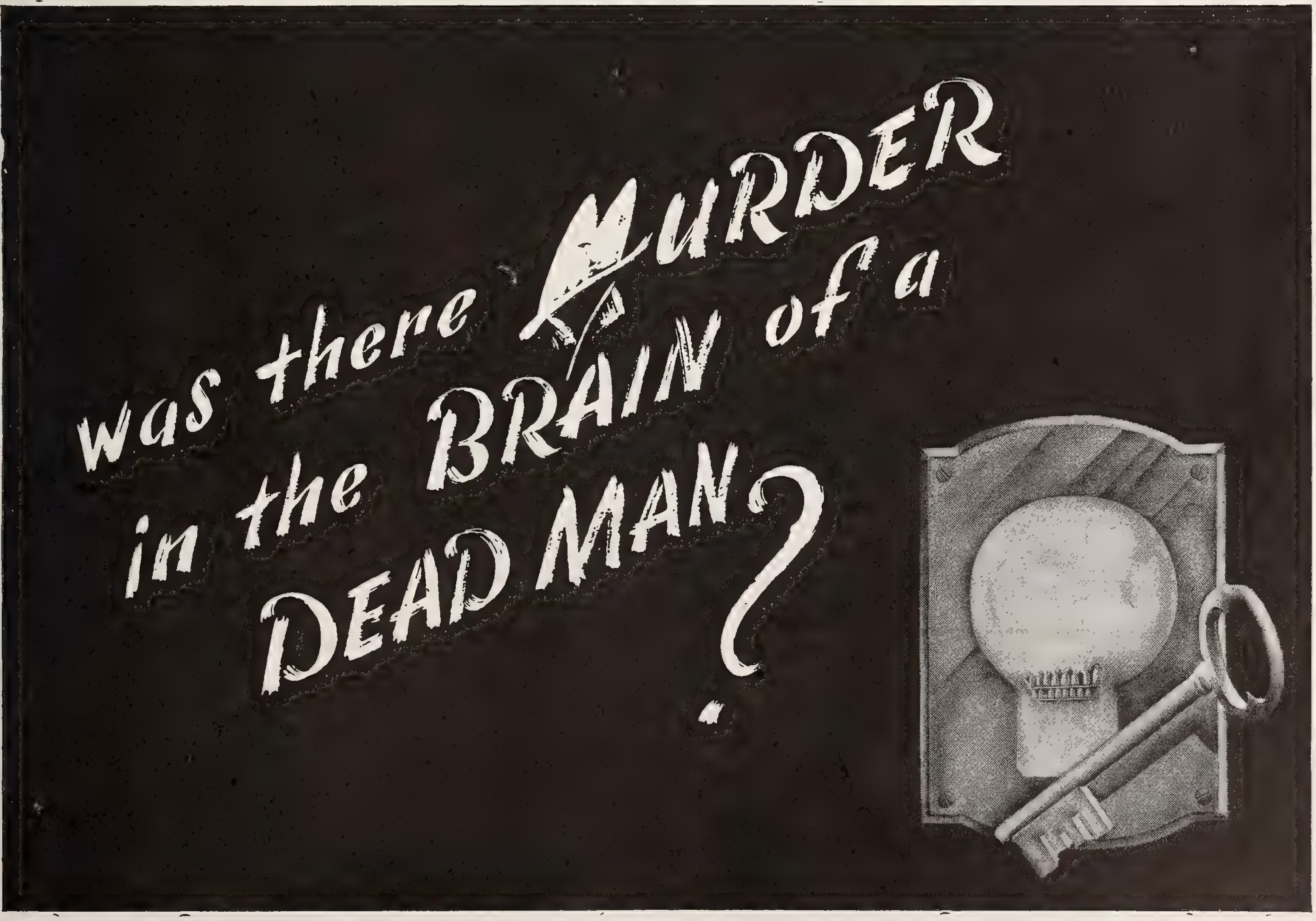
HAPPY BIRTHDAY: Arthur Dame, Lawrence J. Nordine, Edwin Pettett, Al Liebman, Morris Hatoff, Henry Dorsey, L. Joseph Ryan, Orville Finkboner, Don G. Dugan, Leo W. Shuppert, L. W. Carroll, Roscoe Jones, Seth H. Field, Herbert James, John S. Davies, William A. Agnew, Maurice W. Lathrop, Joel C. Webb, Joseph Kligler, Paul O. Brake, Russ Kitchin, Jack E. Sarphie, Joe Joel, Harold J. Schmidley, Bertell Kennerson, Reed D. Yowell, Richard M. Kennedy, Albert B. Lourie, Augie Berkholtz, Frederick Ross, F. E. Rowland, Louis Liss, Paul Reynolds, Steve McManus, Lorenzo Gelabert, Jack P. Blitt, Maurice Verbin, Paul Kessler, Galon Miller.

IN SERVICE: Willard Matthews, Strand, Scranton, Pa. Albert Marcus, Albeon, Brooklyn, N. Y.

Screens "Ravaged Earth" For Civilian Defense

As part of his advance campaign on "Ravaged Earth" at the Poli Bijou, in New Haven, Sid Kleper screened the picture twice, once for the Civilian Defense Council and again for the Army Air Corp. T. T. C. at Yale University. Teaser ads were started in the dailies five days in advance of opening, special stories and art landed.

A giant flash front was constructed for the run, heralds were distributed, window displays landed and the entire staff wore pasteboard circles with title. For his street ballyhoo, Sid had kids using chalk, sniping poles and sidewalk with picture copy; bulletin boards in plants were covered and two boys carrying "Ravaged Earth" posters rode the buses day ahead of opening.


was there MURDER in the BRAIN of a DEAD MAN?

CLASSIFIED ADVERTISING

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions, for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P. M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

THEATRES

WANTED TO BUY OR LEASE THEATRE, PREFER Washington or Oregon. RAY PEACOCK, Fairbanks, Alaska.

WANTED MODERN, PAYING SMALL TOWN THEATRE. The Carolina's or the Virginia's preferred. LEIGHTON LEIGH, 44 Mason, Glenns Falls, N. Y.

POSITIONS WANTED

OPERATOR AND SERVICE MAN. ALL TYPES OF equipment, 6 years' experience, 4F. Willing to travel. Seeks established position. State salary. BOX 1720, MOTION PICTURE HERALD.

MANAGER, DRAFT EXEMPT, CAPABLE FULL charge. A house preferable. BOX 1721, MOTION PICTURE HERALD.

THEATRE MANAGER DESIRES CHANGE. EXPERT exploitation and lobby display man with thorough knowledge of all phases of the business. Draft exempt. Not interested in any situation under 10,000 population. Prefer Middle East or East. Thorough knowledge of projection and sound. Pennsylvania state license. A-1 references, sober and reliable. State all first letter. BOX 1724, MOTION PICTURE HERALD.

EXPERIENCED YOUNG MAN WANTS POSITION as assistant manager. Draft exempt. Excellent references. BOX 1725, MOTION PICTURE HERALD

BOOKS

CAMERON'S LATEST MAINTENANCE GUIDES Covering Sound Picture Equipment, 4 books to this set, all for $3.50; Projectionists Guide Servicing Sound, $8.50; Motion Picture Projection, $8.50. ABELES ADVERTISING SERVICE, 453 West 42nd St., New York 18.

RICHARDSON'S BLUEBOOK OF PROJECTION. Best seller since 1911. Now in 7th edition. Revised to present last word in Sound-Trouble Shooting Charts. Expert information on all phases of projection and equipment. Special new section on television. Invaluable to beginner and expert. $7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.

MOTION PICTURE SOUND ENGINEERING. A "must" to all those working with sound equipment. Written by top-flight engineering experts of Hollywood studios and research laboratories. Covers all phases of sound engineering and equipment. Readable diagrams, charts, tables and graphs, $6.50. postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.

AIR CONDITIONING. WHETHER YOUR THEATRE has 300 or 3,000 seats, this book has all the answers on air conditioning. Explains various codes and laws concerning installation. Common sense charts. Indexed. Covers air conditioning as it relates to all branches of film industry. $4. postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.

SOUND-TROUBLE SHOOTING CHARTS. THE LITTLE book with the blue cover all good operators reach for when trouble starts. Will clear up that "puzzler" on all types of sound equipment in a jiffy. No booth complete without one, $1.00 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.

BOOKKEEPING SYSTEM

THEATRE MANAGEMENT RECORD AND TAX Register. A book that takes the headache out of theatre accounting. Covers every detail of accounting in theatre operation. Makes keeping of up-to-the-minute records a pleasure. Attractive leather cover with gold stamping. $2. now if you order fast. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.

HELP WANTED

MANAGER OPENING. GROWING INDEPENDENT circuit on Pacific Coast offers opportunity for ambitious, energetic manager with initiative. Excellent chances for advancement. State family, experience, age. Send snapshot. BOX 1723, MOTION PICTURE HERALD.

WANTED: MANAGER—ASSISTANT MANAGER—operators for permanent positions with good futures. Men draft exempt with mechanical and maintenance experience preferred. Advise age, experience, draft status, references, salary expected. Send photograph if convenient. CHEROKEE AMUSEMENTS, INC., Erwin, Tenn.

STUDIO EQUIPMENT

5,000 WATT SUNSPOTS WITH TRIPOD STAND ON casters, fresnel lens, cable, switch and bipost lamp, $165; Klieglight 2000 Watt beam projectors, $66; Mitchell camera motors, $49.50; RCA 16 mm. single system sound recording cameras, with 3 lenses, $625; with one lens, $395; 35/16mm. reduction printers, sound, $395; picture, $625. Send for bulletin. S. O. S. CINEMA SUPPLY CORP., New York 18.

BUSINESS BOOSTERS

BINGO CARDS, DIE CUT, 1 TO 100 OR 1 TO 75, $2.25 per thousand, $20.00 for 10,000. S. KLOUS, care of MOTION PICTURE HERALD.

NEW EQUIPMENT

EMERGENCY LIGHTING PLANTS COMPLETE with battery, $79.50; Simplex E7 intermittent movement, $85; crystal beaded sound screens, 39½c sq. ft.; Flextone washable, 30½c; changeable letter admission signs with 50 characters, $6.45; rear shutters for Simplex, $77.50; rechargeable flashlight batteries, $2.20; rectifier bulbs, 15 ampere Gordos, $6.95; Spring bulletin ready. S. O. S. CINEMA SUPPLY CORP., New York 18.

USED EQUIPMENT

REBUILT, RENICKELED POWERS MECHANISMS, all new parts, $135; Ashcraft E suprex lamphouse, $225; Simplex single bearing intermittents, $9.95; Simplex SI latest type mechanisms, $475; Simplex SP 2000' sound projectors, $325; 20/40 arc generators, $57.50. Spring bargain bulletin ready — get yours. S. O. S. CINEMA SUPPLY CORP., New York 18.

192 AMERICAN HEAVY 7 PLY VENEER BACKS, 5 ply seats, rebuilt, $4.50; 500 Heywood-Wakefield, heavy 5 ply back and seat chairs, reconditioned, $4.50; 607 Heywood late model metal plated, red velour new fully upholstered backs, new upholstered leatherette spring edge cushions, aisle lights, beautiful design, rebuilt, $9.50. Wire for list. S. O. S. CINEMA SUPPLY CORP., New York 18.

TRAINING SCHOOLS

THEATRE EMPLOYEES: TRAIN FOR BETTER position. Learn modern theatre management and advertising. Big opportunities for trained men. Established since 1927. Write now for free catalog. THEATRE MANAGERS SCHOOL, Elmira, New York.

SIGN PAINTING

SIGN PAINTING. EASY WAY TO PAINT SIGNS. Use letter patterns. Avoid sloppy work, wasted time. No experience needed for expert work. Free sample. JOHN RAHN, 1329 Central Ave., Chicago, 51.

"Dr. Wassell" Trade Showings In Exchanges April 21

"The Story of Dr. Wassell," Cecil B. De Mille's Technicolor special production starring Gary Cooper, will be trade shown in all exchange cities Thursday, April 20, Charles M. Reagan, general manager of distribution for Paramount, announced this week. The picture, one of the most important on Paramount's program this season, will be sold on a separate contract, Mr. Reagan said. All showings will be held in theatres, except in Washington, D. C., where the film was given its official preview in Constitution Hall April 1 and will be shown at the Paramount exchange projection room. In New York the screening will be at the Normandie theatre.

Fire Destroys Theatre

The Wellston theatre, neighborhood house in St. Louis County, was destroyed by fire April 4 with loss estimated at $155,000. The theatre and building were owned by the Wellston Amusement Company, of which John Caporal is president.

OBITUARIES

Bert Silver, Veteran Showman, Dies at 83 in Michigan

Bert C. E. Silver, veteran Michigan showman, died April 5 at the age of 83, at Greenville, Mich. He had operated the Silver theatre in Greenville for many years and was one of the oldest exhibitors in the state, opening his theatre in 1909, when he ran three-reel shows and paid $1 a reel for them.

The Silver family was widely known in Michigan theatrical circles. Mr. Silver had joined his father's troup of Swiss Bell Ringers at the age of five years. In 1904, he organized the Silver Consolidated Wagon Shows and thus later became the first motorized circus in the country in 1915.

Mr. Silver was also Mayor of Greenville for four terms from 1923 to 1927 and was Supervisor for seven terms. He was reelected to the supervisor post just a week before his death.

Mrs. Winter, Former Official Of MPPDA Division

Mrs. Thomas G. Winter, well known club woman and former director of the department of studio and public service of the Motion Picture Producers and Distributors of America, died April 5, at her home in Pasadena, Cal., after a long illness. She was 79 years old. Illness caused her to resign the post with MPPDA which she had held for 13 years, in November, 1943.

Mrs. Winter was born in Albany, N. Y., and was a graduate of Wellesley College. From 1920 to 1924 she was president of the General Federation of Women's Clubs. President Harding appointed her a member of the advisory committee of the Conference on the Limitation of Armament. She was also the author of several books and a contributor to magazines.

She was a member of the Association of University Women, the League of American Pen Women and Daughters of the American Revolution.

Dick Purcell Dies on Coast While Playing Golf

Dick Purcell, 36, actor who played supporting roles in many features, died of a heart attack Tuesday, while playing golf at the Riviera Country Club, Hollywood. The funeral was Thursday. Mr. Purcell was a native of Greenwich, Conn., was educated at Fordham University, and appeared on the New York stage in many plays. He began his film career in 1935.

Lieut. William Murphy

First Lieut. William Murphy, brother of John Murphy, assistant to Joseph R. Vogel at Loew's, was killed in an airplane accident at an Army air field at Santa Rosa, Cal., April 8. He was the holder of the Air Medal with four oak-leaf clusters and the Distinguished Flying Cross, and had participated in raids over Naples, Tunis, Sicily and Rome. He is survived by his mother, five brothers and three sisters.

George C. Erkmann

Requiem funeral mass for George C. Erkmann, 36, in charge of electrical statistics for Loew's theatres, were held last Wednesday, April 12, at Our Lady of Lourdes, R. C. Church, Malverne, L. I. Interment was in St. John's Cemetery.

Charles W. York

Charles W. York, 63, veteran theatre manager of Portland, Ore., associated for years with the Auditorium, and recently manager of the Granada theatre in Spokane, died April 4, from a heart attack.

Baldwin Columbia Manager

T. L. Baldwin, Kansas City salesman for Columbia Pictures, has been promoted to branch manager of that office. Mr. Baldwin assumed his new duties April 3, succeeding B. C. Marcus, recently named midwest division manager.

PRODUCT DIGEST

In This Week:

SHOWMEN'S REVIEWS

SHORT SUBJECTS

RELEASE CHART BY COMPANIES

SERVICE DATA

THE RELEASE CHART

Reviews

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

(Running times in all instances are the official times given by the distributors.)

Moon Over Las Vegas

(Universal)

Musical Romance

Anne Gwynne and David Bruce are starred in this well produced and directed musical romance. Despite a rather slim love story, Jean Yarbrough, producer and director, manages to keep it going by the introduction of good humor, a bit of slapstick comedy and attractive musical numbers. These, together with adequate settings and good floor shows really make the picture.

The cast includes Alan Dinehart and Addison Richards as well as a good supporting group. "Moon Over Las Vegas," which is a feature song in the picture, written by McHugh and Loesser, is sung attractively by Lillian Cornell. Gene Austin renders "You Marvellous You," written by himself, and "My Blue Heaven" by Donaldson and Whiting. Connie Haines, attractively costumed, sings "Touch of Texas" and "A Dream Ago," both of which are good.

The story concerns a young couple, Anne Gwynne, (Marian Corbett) and David Bruce, (Richard Corbett), seeking a separation. A New York judge, Addison Richards manages to affect a reconciliation. However, through the machinations of an aunt, Vera Vague, both parties suddenly find themselves in Las Vegas and in the Casino run by Alan Dinehart (Hal Blake). Then a first love of the wife, who is a lawyer there, finally effects a change of heart and a reunion of marital bliss not only for the young couple, but for several others who have become estranged by involvement.

Seen at the company projection room. Reviewer's Rating: Good.—JULIAN BOWES.

Release date, April 28, 1944. Running time, 69 min. PCA No. 9993. General audience classification.

Marian Corbett	Anne Gwynne
Richard Corbett	David Bruce
Auntie	Vera Vague
Grace Towers	Vivian Austin
Hal Blake	Alan Dinehart
Judge	Addison Richards

Lee Patrick, Joe Sawyer, Milburn Stone, Mantan Moreland, Eddie Dunn, Tom Dugan, Pat West, Muni Seroff, Gene Austin and Sherrell Sisters, Connie Haines, Cappelia and Patricia, Lillian Cornell, Ann Triola, Jimmy Dodd and The Sportsmen.

Ukraine in Flames

(Artkino)

Termagant Tragedy

Twenty-four Russian, and presumably army, cameramen recorded this documentary of the Ukrainian invasion and counter attack. For all that they presumably risked, there is not too much to show. Much of the picture is a pre-war idyll: the Ukraine in bloom, and its striding, laughing, violent people. This is of course for contrast; but it interferes with the telling of what is presumed to be the story.

For that matter, the narration also impedes the film. It is eloquently irrelevant, and will not carry conviction except to the steady Russian film fan. In addition, because it is patently written in Russia, although narrated here by radio announcer Bill Downs, it evinces amazing Russian chauvinism, such as repeated references to Polish Lvov and the mouth of the Danube in mid-Rumania, as contained in the Ukraine. The battle scenes are few, compared to other Russian films, and of isolated action involving few soldiers. Most effective are scenes showing Kharkov, Mariupol, Kiev, and other Ukrainian cities in flames; the inhabitants' tears and truly tragic grief; their joy and greetings to returning Russian troops. The photography, whether of pre-war or war conditions, is poor. Several scenes, purportedly of "partisan" troops in bivouac, give the impression of staging.

Seen at the Stanley theatre, New York, with a matinee audience which applauded violently the narrator's reference to Russian war heroes. Reviewer's Rating: Fair.—FLOYD ELBERT STONE.

Release date, April 1, 1944. Running time, 56 min. General audience classification.

Produced under supervision of Alexander Dovzhenko, by the Central and Ukrainian Newsreel studios. Distributed by Artkino Pictures. Commentary by Mr. Dovzhenko; English version by Alexander Werth; narration by Bill Downs, CBS commentator; musical accompaniment by D. Klebanov and A. Shtogarenko.

Sailor's Holiday

(Columbia)

Mild Comedy

This film is designed for laughs and might even have one or two for some people. In fact it might even have more than one or two laughs for a number of people. But the theatre housing the film in New York had a sprinkling of midday patrons, including sailors on a holiday, who sat long-faced and unsmiling through the whole of the proceedings.

It has to do with sailors on a holiday, one of whom is supposed to climax his day off in a marital ceremony with the heroine. The setting is Hollywood, and the heroine's best friend is a blonde bit player at a studio. Wanting to give the boys a real treat, they invite thespian friends to impersonate famous stars and appear at the wedding as guests. They appear, sounding very much like the stars they are impersonating and looking exactly like themselves. As for the wedding, it turns out to be a double feature affair with the two girls switching grooms, the while Arthur Lake falls into what he erroneously believes to be the shapely arms of Rita Hayworth.

Manny Seff's screenplay and an obviously very limited shooting schedule made the directorial assignment of William Berke difficult. Wallace MacDonald produced the film.

Seen at the RKO Jefferson theatre, New York, where an audience manifested no reaction. Reviewer's Rating: Poor.—BERT HICKS.

Release date, February 24, 1944. Running time, 61 min. PCA No. 9926. General audience classification.

"Marble Head" Tomkins	Arthur Lake
Clementine Brown	Jane Lawrence

Bob Haymes, Shelley Winter, Lewis Wilson, Edmund MacDonald, Pat O'Malley, Herbert Rawlinson, Buddy Yarus, Vi Athens, George Ford.

Blazing Frontier

(PRC Pictures)

Western Land-Grab

When a feud develops between the settlers and the railroad detectives in Red Hook Valley, Buster Crabbe as Billy the Kid, and Al (Fuzzy) St. John as Fuzzy Jones unfold a dastardly scheme by which the crooks had hoped to do the boys in. Hiring out as detectives with the railroad bad-men, they soon institute some double-dealing antics which make a fast moving picture with justice dispensed all around in the end.

Buster Crabbe does his usual hard riding, fighting and heroic rescues and is amply assisted by St. John in some ludicrous humor, perhaps a bit far-fetched, but in character. Mil Kibbee gives a very convincing performance as the lawyer. The picture has two stagecoach holdups and a good deal of hard riding with a bit of fancy shooting on horseback. A party known as "Rosie" but not named in the cast does some competent acting as a dance hall girl and is not hard to look at. The heroine of the piece, played by Marjorie Manners, was nondescript.

Patricia Harper wrote the original story and screenplay, and it was directed by Sam Newfield, with production by Sigmund Neufeld.

Seen at the New York theatre. Reviewer's Rating: Fair.—J. B.

Release date, September 1, 1943. Running time, 59 min. PCA No. 9339. General audience classification.

Billy the Kid	Buster Crabbe
Fuzzy Jones	Al (Fuzzy) St. John
Helen	Marjorie Manners
Barstow	Mil Kibbee

Arizona Whirlwind

(Monogram)

Western

This picture, directed and produced by Robert Tansey, gets off to a slow start, and the action succeeds in the usual run-of-the-mill manner, with little to distinguish it. Hoot Gibson, Ken Maynard and Bob Steele ride hard to please, while the heroine of the piece, Myrna Dell, though attractive, falls short of acting experience.

The story, which concerns the smuggling into the lawless country of some uncut diamonds hidden in a pot of grease in the bottom of a stagecoach, brings about several holdups of the wagon. However, the villains of the piece eventually obtain the shipment, and while a "diamond-cutter" is attempting to break up the product for the undisclosed market, they are discovered by the trio of Gibson, Maynard and Steele. Little Don Stewart, their aide, accidentally is locked in the safe in the attempt to hide the evidence. However, he is let out by some extra fine "combination" work and delivers the goods to the U. S. Marshal as evidence.

Seen at the New York theatre to no reaction. Reviewer's Rating: Mediocre.—J. B.

Release date, March 7, 1944. Running time, 59 min. PCA No. 9790. General audience classification.

Hoot Gibson, Ken Maynard, Bob Steele, Myrna Dell and Don Stewart.

SHORT SUBJECTS
reviews and synopses

(Running times are those quoted by the distributors.)

THE NEGRO SOLDIER (WAC)

Documentary

"The Negro Soldier," a 40-minute documentary film depicting the role of the Negro in the current war and in the development of the United States, was produced for the Special Services Division of the U. S. Army under supervision of Colonel Frank Capra. A 15-man crew, including such professionals as Lt. Paul Vogel, Universal cameraman, and Stuart Heisler, who directed "Biscuit Eater," toured the country for shots of camp life, basic training and simulated warfare. These sequences, together with recreations of historical events and footage from newsreels, are given continuity as illustrations of a preacher's sermon to his congregation.

The result is a competent job, dramatically and emotionally effective. The educative purposes of the film have been furthered by good photography, a nice variety of scene, some flashes of humor and excellent musical background. Carleton Moss, who wrote the script, should be credited also with fine acting as the preacher.

It is being distributed free to theatres by the War Activities Committee.

40 *minutes*

FUN FOR ALL (20th-Fox)

Sports Review (4303)

Here are sports according to taste and regardless of season. Sequences devoted to winter skiing follow closely upon some rhythmic swimming shots, and canoeing, ice-boating and bob-sledding alternate in a compilation of clips from many sports reels. The activities are all participation sports rather than the spectator class, to which baseball and football belong for most of us.

Release date, April 14, 1944 — 9 *minutes*

STARS AND VIOLINS (Univ.)

Name-band Musical (8128)

The trombone of Jack Teagarden leads the orchestra in such popular favorites as the title piece "Stars and Violins," "Let's Love Again" and "A Dream Ago." The vocal choruses are given variety by the singing of Jimmy Cash, Lillian Cornell and the Pied Pipers quartette.

Release date, April 26, 1944 — 15 *minutes*

"YELLOW CANARY" IN RKO'S FIFTH BLOCK

RKO Radio has announced that the fifth block of features will include the British film, "Yellow Canary," produced and directed by Herbert Wilcox and starring Anna Neagle. The picture was reviewed in London for *Motion Picture Herald*, issue of November 20, 1943. It is a spy story built around the central character of a British girl of prominent family who publicly declares her affection for the Nazi Fuehrer. Richard Greene and Nova Pilbeam are featured in the cast along with Miss Neagle.

Other films in the block are "The Falcon Out West," "Days of Glory," "Seven Days Ashore" and "Show Business." The last three will be reviewed in next week's issue.

MELODY GARDEN (Univ.)

Name Band Musical (8129)

Teddy Powell has assembled a varied array of vocal entertainers and a budget of popular tunes for this musical short. "Slightly Sentimental," "My Heart Isn't in It," "Shoo Shoo Baby," "Deacon Jones," "Dark Eyes," and "I Like to Be Loved" are featured with choruses by Ray Eberle, Martha Tilton, Jack Palmer, Peggy Mann and The Pied Pipers.

Release date, not set. — 15 *minutes*

TICK TOCK TUCKERED (WB)

Merrie Melodie (9705)

Porky Pig and his ducky friend have been having difficulty getting to work on time. They make a firm resolve that the next morning will be different. In spite of cats yowling in the night, a bright moon spotlighting the bed and a heavy storm, they crawl out to work well ahead of schedule. Of course, it's Sunday.

Release date, April 8, 1944 — 7 *minutes*

MAILMAN OF SNAKE RIVER (20th-Fox)

Movietone Adventure (4203)

One of our present-day pioneers is the mail carrier on the R.F.D. route of Snake River. While the mode of delivery is not exactly unique, the turbulence of the mountain stream makes for great occupational hazards. And the beauty of the surrounding country adds scenic interest to the subject.

Release date, May 5, 1944 — 9 *minutes*

MY BOY JOHNNY (20th-Fox)

Terrytoons (4516)

Here is a cartoon subject very much in the mode. To the strains of "When Johnny Comes Marching Home," the post-war is revealed with its new gadgets, its capering jeeps, modern housing and "pin-up" girls in the flesh. Gandy Goose has a try at some of the new labor-saving devices, but without doing much to sell them to the customers.

Release date, May 12, 1944 — 7 *minutes*

IMPORTANT BUSINESS (M-G-M)

Miniature

Robert Benchley, the expert on business forms, statements, and red tape, makes for Washington to bring himself up to date. He has a heavy schedule, and the railroad station fails to provide comfortable sleeping accommodations. But he returns an expert on domestic economy and government policy after a full day's work.

Release date, not set — 10 *minutes*

AIRCRAFT CARRIER (RKO-Pathe)

This Is America

The "test run" of an American aircraft carrier, illustrating what happens from the time of launching to firing practice, and showing every department at work from galley to flight direction. The exposition is in clean, sun-lit photography generally, and the commentary written by Dudley Hale and narrated by Dwight Weist is an able complement. The short in effect reveals—to a public which in general has been uninformed pictorially about aircraft carriers for reasons of military security—the thousand and one tasks, the precision and multiplicity of equipment, and the amazing coordination necessary to the operation of a single carrier. —F. E. S.

Release date, April 7, 1944 — 18½ *minutes*

DANCING ROMEO (M-G-M)

Our Gang

Froggy is in grave danger of losing his love to the slick Romeo who can cut a rug. He has never been particularly attracted to the dance as a social exercise, but manfully he tries to follow in the wake of the hepcats. The results prove that while Froggy has time yet, he has also a long way to go.

Release date, not set — 10 *minutes*

SWEET SIOUX (WB)

Blue Ribbon Merrie Melodies (9308)

This is a rip-snorting Western in the Schlesinger manner, combined with a photographic treatment of life in an Indian village. The result is strictly for laughs, even to the traditional attack on the covered wagon.

Release date, April 8, 1944 — 8 *minutes*

TALE OF A DOG (M-G-M)

Miniature (*M*-584)

This is a comedy with a timely moral. It features the kids from Our Gang as the innocent originators of a rumor which upsets the town. The cause of the excitement is the cry of "smallpox" started by the children and picked up by worried adults. Fears of an epidemic cause considerable disturbance before "Smallpox" is revealed as a new puppy.

Release date, April 15, 1944 — 10 *minutes*

SCREWBALL SQUIRREL (M-G-M)

Cartoon (*W*-532)

The newest of MGM's Technicolor cartoon characters is a small but pestiferous squirrel whose good intentions are barely to be discerned from his dizzy antics. His first encounter is with Meathead, a mean-looking but peace-loving canine, who is slow to anger but a mean man to handle when he's riled.

Release date, April 1, 1944 — 7 *minutes*

A GREAT DAY'S COMING (M-G-M)

Miniature (*M*-585)

Amber and her little brother have been left without parents or guardians. The orphanage is the only prospect when a wealthy woman decides to adopt the little boy. Amber is a bit old and not especially attractive for adoption, but she has an undeniable charm that wins her a home with her brother.

Release date, April 22, 1944 — 10 *minutes*

SPORTSMEN'S MEMORIES (M-G-M)

Pete Smith (*S*-554)

Here are some sequences outside the usual run of sport subjects. Representing the great thrills in the life of Pete Smith, they are characteristically gay and perilous. Pete remembers fishing from a blimp for marlin, shooting coyotes from a speeding plane, catching the giant devil fish from a small boat, lassoing a wild bear and a few other exciting moments.

Release date, April 22, 1944 — 10 *minutes*

AMERICA'S HIDDEN WEAPON (WAC)

War Information Film

The subject is food and the importance of greater farm production. The film mentions with praise the fine work done by the dwindling farm labor, the help of volunteers and the millions of Victory gardeners throughout the country in 1943. Still greater effort is urged for 1944 in view of the greater need.

10 *minutes*

SERVICE DATA
on features

References to Round Table Exploitation, Picture Gross final percentages, and Legion of Decency ratings with audience classifications are listed in this department. Index to Service Data may be found in the Release Chart starting on page 1851.

Action in Arabia (RKO)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Mar. 25, '44, p. 68.

Ali Baba and the 40 Thieves (Univ.)
Audience Classification—General
Legion of Decency Rating—Class A-1
Picture Gross, Overall Performance—111.6%
Round Table Exploitation—Apr. 1, '44, p. 52; Apr. 8, '44, p. 48.

The Bridge of San Luis Rey (UA)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Mar. 4, '44, p. 57; Mar. 11, '44, p. 74; Mar. 18, '44, p. 91; Apr. 1, '44, p. 58; Apr. 8, '44, p. 51.

Broadway Rhythm (M-G-M)
Audience Classification—General
Legion of Decency Rating—Class B
Round Table Exploitation—Apr. 1, '44, p. 54.

Cover Girl (Col.)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Apr. 1, '44, p. 54; Apr. 8, '44, p. 49, 50, 53 .

Destination, Tokyo (WB)
Audience Classification—General
Legion of Decency Rating—Class A-1
Picture Gross, Overall Performance—136.3%
Round Table Exploitation—Dec. 4, '43, p. 56; Dec. 11, '43, p. 50; Jan. 22, '44, p. 55; Jan. 29, '44, p. 57, 59; Feb. 26, '44, p. 52; Mar. 4, '44, p. 57; Mar. 18, '44, p. 88, 89; Mar. 25, '44, p. 66; Apr. 8, '44, p. 49.

The Fighting Seabees (Rep.)
Audience Classification—General
Legion of Decency Rating—Class A-1
Picture Gross, Overall Performance—119.4%
Round Table Exploitation—Jan. 22, '44, p. 51; Feb. 12, '44, p. 61; Feb. 19, '44, p. 63; Mar. 18, '44, p. 88, 89; Mar. 25, '44, p. 67, 69; Apr. 1, '44, p. 59.

The Gang's All Here (20th-Fox)
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Overall Performance—132.2%
Round Table Exploitation—Dec. 18, '43, p. 63; Jan. 1, '44, p. 60; Mar. 18, '44, p. 92; Apr. 1, '44, p. 56.

Gung Ho (Univ.)
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Overall Performance—125.7%
Round Table Exploitation—Feb. 5, '44, p. 71; Mar. 18, '44, p. 88, 91; Mar. 25, '44, p. 66; Apr. 1, '44, p. 52.

A Guy Named Joe (M-G-M)
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Overall Performance—118.8%
Round Table Exploitation—Mar. 4, '44, p. 60; Mar. 11, '44, p. 72; Mar. 25, '44, p. 69; Apr. 8, '44, p. 53.

Higher and Higher (RKO)
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Overall Performance—115.8%
Round Table Exploitation—Jan. 22, '44, p. 50, 51; Jan. 29, '44, p. 57; Mar. 18, '44, p. 89; Mar. 25, '44, p. 67; Apr. 1, '44, p. 59; Apr. 8, '44, p. 48.

The Impostor (Univ.)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Apr. 8, '44, p. 48.

In Our Time (WB)
Audience Classification—General
Legion of Decency Rating—Class A-1
Picture Gross, Overall Performance—99.9%
Round Table Exploitation—Feb. 12, '44, p. 64; Mar. 4, '44, p. 60; Apr. 1, '44, p. 58.

Jack London (UA)
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Overall Performance—100.7%
Round Table Exploitation—Dec. 11, '43, p. 52; Jan. 1, '44, p. 61; Jan. 8, '44, p. 82; Jan. 22, '44, p. 51, 56; Feb. 5, '44, p. 72; Feb. 19, '44, p. 61; Mar. 18, '44, p. 88; Apr. 8, '44, p. 52.

Jane Eyre (20th-Fox)
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Overall Performance—104.7%
Round Table Exploitation—Nov. 27, '43, p. 66; Apr. 8, '44, p. 51.

Ladies Courageous (Univ.)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Mar. 25, '44, p. 69.

Lost Angel (M-G-M)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Jan. 22, '44, p. 54; Feb. 26, '44, p. 52; Mar. 18, '44, p. 89; Apr. 1, '44, p. 86.

Madame Curie (M-G-M)
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Overall Performance—113.2%
Round Table Exploitation—Mar. 4, '44, p. 56; Mar. 11, '44, p. 73; Apr. 8, '44, p. 53.

Miracle of Morgan's Creek (Para.)
Audience Classification—Adult
Legion of Decency—Class B
Picture Gross, Overall Performance—122.2%
Round Table Exploitation—Feb. 19, '44, p. 63, 64; Apr. 8, '44, p. 48.

Nine Girls (Col.)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Apr. 1, '44, p. 56.

None Shall Escape (Col.)
Audience Classification—Adult
Legion of Decency Rating—Class A-2
Round Table Exploitation—Jan. 29, '44, p. 59; Feb. 5, '44, p. 70; Feb. 12, '44, p. 60; Mar. 18, '44, p. 88, 89; Apr. 1, '44, p. 52.

Northern Pursuit (WB)
Audience Classification—General
Legion of Decency Rating—Class A-1
Picture Gross, Overall Performance—101%
Round Table Exploitation—Nov. 6, '43, p. 79; Dec. 11, '43, p. 54; Dec. 25, '43, p. 68; Mar. 25, '44, p. 67.

LEGION of DECENCY Ratings

Class A-1	Unobjectionable
Class A-2	Unobjectionable for Adults
Class B	Unobjectionable in Part
Class C	Condemned

Rationing (M-G-M)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Mar. 25, '44, p. 68; Apr. 8, '44, p. 48.

Riding High (Para.)
Audience Classification—General
Legion of Decency Rating—Class B
Picture Gross, Overall Performance—114.5%
Round Table Exploitation—Jan. 1, '44, p. 60; Feb. 26, '44, p. 48; Mar. 25, '44, p. 66; Apr. 8, '44, p. 49.

See Here, Private Hargrove (M-G-M)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Mar. 18, '44, p. 90; Apr. 1, '44, p. 54; Apr. 8, '44, p. 48.

Shine On, Harvest Moon (WB)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Apr. 8, '44, p. 49.

Song of Bernadette (20th-Fox)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Mar. 4, '44, p. 60; Mar. 18, '44, p. 90; Mar. 25, '44, p. 66; Apr. 1, '44, p. 52.

Song of Russia (M-G-M)
Audience Classification—General
Legion of Decency Rating—Class A-1
Picture Gross, Overall Performance—
Round Table Exploitation—Mar. 4, '44, p. 56; Apr. 8, '44, p. 49.

Standing Room Only (Para.)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Mar. 25, '44, p. 68.

Tarzan's Desert Mystery (RKO)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Apr. 8, '44, p. 53.

Tender Comrade (RKO)
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Overall Performance—106.7%
Round Table Exploitation—Apr. 8, '44, p. 53.

The Uninvited (Para.)
Audience Classification—Adult
Legion of Decency Rating—Class B
Round Table Exploitation—Mar. 18, '44, p. 90; Mar. 25, '44, p. 69.

Up in Arms (RKO)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Apr. 1, '44, p. 56.

Voice in the Wind (UA)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Apr. 1, '44, p. 54.

Where Are Your Children? (Mono.)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Jan. 29, '44, p. 59; Feb. 26, '44, p. 48; Mar. 25, '44, p. 67; Apr. 1, '44, p. 56, 59.

RELEASE CHART
By Companies

For Stars, Running Time, Review and other Service Data references, turn to the alphabetical Release Chart starting on page 1851. Complete listing of 1942-43 Features, by company, in order of release, may be found on pages 1508 and 1509 of the Product Digest Section in the August 28, 1943 issue.

COLUMBIA

Prod. No.	Title	Release Date
5201	Hail to the Rangers	Sep. 16,'43
5031	Doughboys in Ireland	Oct. 7,'43
5003	Sahara	Oct. 14,'43
5034	Chance of a Lifetime	Oct. 26,'43
5016	Is Everybody Happy?	Oct. 28,'43
5202	Silver City Raiders	Nov. 4,'43
5024	Return of the Vampire	Nov. 11,'43
5017	There's Something About a Soldier	Nov. 30,'43
5009	The Heat's On	Dec. 2,'43
5021	Crime Doctor's Strangest Case	Dec. 9,'43
5029	Klondike Kate	Dec. 16,'43
5203	Cowboy in the Clouds	Dec. 23,'43
5005	What a Woman!	Dec. 28,'43
5036	The Racket Man	Jan. 18,'44
5020	Swing Out the Blues	Jan. 20,'44
5022	Beautiful but Broke	Jan. 28,'44
5204	The Vigilantes Ride	Feb. 8,'44
5006	None Shall Escape	Feb. 3,'44
5220	Cowboy Canteen	Feb. 8,'44
5042	The Ghost That Walks Alone	Feb. 10,'44
5018	Nine Girls	Feb. 17,'44
5038	Sailor's Holiday	Feb, 24,'44
5013	Hey Rookie	Mar. 9,'44
5039	Two Man Submarine	Mar. 16,'44
5205	Sundown Valley	Mar. 23,'44
....	The Whistler	Mar. 30,'44
....	Cover Girl	Apr. 6,'44
5015	Jam Session	Apr. 13,'44
....	Girl in the Case	Apr. 20,'44
....	Wyoming Hurricane	Apr. 20,'44
....	Black Parachute	May 4,'44
....	Riding West	May 18,'44
....	The Last Horseman	Not Set
....	Cowboy from Lonesome River	Not Set
....	Cyclone Prairie Rangers	Not Set
....	Once Upon a Time	Not Set
....	Saddle Leather Law	Not Set
...	Address Unknown	Not Set
....	At Night We Dream	Not Set
....	Sagebrush Heroes	Not Set
....	Mr. Winkle Goes to War	Not Set
....	Stars on Parade	Not Set
....	By Secret Command	Not Set
....	America's Children	Not Set
....	Impatient Years	Not Set
....	Louisiana Hayride	Not Set
....	Soldiers in Slacks	Not Set
....	U-Boat Prisoner	Not Set
....	Rough Ridin' Justice	Not Set

MGM

Block 5

Prod. No.	Title	Release Date
401	Salute to the Marines	Sep.,'43
402	Above Suspicion	Sep.,'43
403	I Dood It	Sep.,'43
404	Swing Shift Maisie	Oct.,'43
405	Best Foot Forward	Oct.,'43
406	Adventures of Tartu	Oct.,'43
407	Dr. Gillespie's Criminal Case	Nov.,'43
408	Young Ideas	Nov.,'43
409	Girl Crazy	Nov.,'43
410	Lassie Come Home	Dec.,'43
411	The Man from Down Under	Dec.,'43
412	Whistling in Brooklyn	Dec.,'43

Block 6

Prod. No.	Title	Release Date
413	Thousands Cheer	Jan.,'44
414	The Cross of Lorraine	Jan.,'44
415	Lost Angel	Jan.,'44
490	Madame Curie	Feb.,'44
417	Cry "Havoc"	Feb.,'44
422	Song of Russia	Feb.,'44
418	Rationing	Mar.,'44
416	A Guy Named Joe	Mar.,'44
419	Broadway Rhythm	Mar.,'44
420	See Here, Private Hargrove	Mar.,'44
421	The Heavenly Body	Apr.,'44
423	Swing Fever	Apr.,'44

Block 7

Prod. No.	Title	Release Date
424	Andy Hardy's Blonde Trouble	May,'44
425	Gaslight	May,'44
426	Meet the People	May,'44
427	Three Men in White	June,'44
428	Two Girls and a Sailor	June,'44

SPECIAL

Prod. No.	Title	Release Date
466	Tunisian Victory	Apr. 28,'44
....	American Miracle	Not Set
....	The White Cliffs of Dover	Not Set
....	Bathing Beauty	Not Set
....	The Canterville Ghost	Not Set
....	Kismet	Not Set
....	Dragon Seed	Not Set
....	Seventh Cross	Not Set
....	Meet Me in St. Louis	Not Set
....	National Velvet	Not Set
....	Marriage Is a Private Affair	Not Set
....	Secrets in the Dark	Not Set
....	Thirty Seconds Over Tokyo	Not Set
....	Mrs. Parkington	Not Set
....	The Picture of Dorian Gray	Not Set
....	Gold Town	Not Set
....	Lost in a Harem	Not Set
....	Maisie Goes to Reno	Not Set

MONOGRAM

Prod. No.	Title	Release Date
....	Melody Parade	Aug. 27,'43
....	Spotlight Scandals	Sep. 24,'43
....	The Unknown Guest	Oct. 22,'43
....	The Texas Kid	Nov. 26,'43
....	Death Valley Rangers	Dec. 3,'43
....	Mr. Muggs Steps Out	Dec. 10,'43
....	Women in Bondage	Jan. 10,'44
....	Where Are Your Children?	Jan. 17,'44
....	Westward Bound	Jan. 17,'44
....	The Sultan's Daughter	Jan. 24,'44
....	Raiders of the Border	Jan. 31,'44
....	Charlie Chan in the Secret Service	Feb. 14,'44
....	Voodoo Man	Feb. 21,'44
....	Million Dollar Kid	Feb. 28,'44
....	Sweethearts of the U.S.A.	Mar. 18,'44
....	Arizona Whirlwind	Mar. 18,'44
....	Partners of the Trail	Apr. 1,'44
....	The Chinese Cat	Apr. 6,'44
....	Lady Let's Dance	Apr. 15,'44
....	Hot Ryhthm	Apr. 22,'44
....	Law Men	Apr. 25,'44
....	Detective Kitty O'Day	May 13,'44

PARAMOUNT

Block 1

Prod. No.	Title	Release Date
4301	Let's Face It	
4302	The Good Fellows	
4303	True to Life	
4304	Tornado	
4305	Hostages	

SPECIAL

Prod. No.	Title	Release Date
4331	City that Stopped Hitler	

Block 2

Prod. No.	Title	Release Date
4306	Henry Aldrich Haunts a House	
4307	Riding High	
4308	Minesweeper	
4309	No Time for Love	

Block 3

Prod. No.	Title	Release Date
4311	Henry Aldrich Boy Scout	
4312	Miracle of Morgan's Creek	
4313	Timber Queen	
4314	Standing Room Only	
4315	The Uninvited	

SPECIAL

Prod. No.	Title	Release Date
4338	For Whom the Bell Tolls	
4336	Lady in the Dark	
4337	The Story of Dr. Wassell	

Block 4

Prod. No.	Title	Release Date
4316	The Navy Way	
4317	The Hour Before the Dawn	
4318	You Can't Ration Love	

Block 5

Prod. No.	Title	Release Date
....	And the Angels Sing	
....	Henry Aldrich Plays Cupid	
....	Double Indemnity	
....	The Hitler Gang	
....	Gambler's Choice	
4319	Going My Way	Not Set
....	Great Moment	Not Set
....	Henry Aldrich's Little Secret	Not Set
....	Frenchmen's Creek	Not Set
....	Ministry of Fear	Not Set
....	Hail the Conquering Hero	Not Set
....	Our Hearts Were Young and Gay	Not Set
....	The Man in Half-Moon Street	Not Set
....	I Love a Soldier	Not Set
....	'Till We Meet Again	Not Set
....	Incendiary Blonde	Not Set
....	Take It Big	Not Set
....	Rainbow Island	Not Set
....	National Barn Dance	Not Set
....	Road to Utopia	Not Set
....	And Now Tomorrow	Not Set
....	One Body Too Many	Not Set
....	Bring on the Girls	Not Set
....	Practically Yours	Not Set

PRC PICTURES

Prod. No.	Title	Release Date
405	Submarine Base	July 20,'43
401	Isle of Forgotten Sins	Aug. 15,'43
411	Danger! Women at Work	Aug. 23,'43
459	Blazing Frontier	Sep. 1,'43
406	Tiger Fangs	Sep. 10,'43
412	The Girl from Monterrey	Oct. 4,'43
451	Return of the Rangers	Oct. 26,'43
460	Devil Riders	Nov. 5,'43
452	Boss of Rawhide	Nov. 20,'43
402	Harvest Melody	Nov. 22,'43
407	Jive Junction	Dec. 20,'43
461	The Drifter	Dec. 20,'43
453	Gunsmoke Mesa	Jan. 3,'44
403	Career Girl	Jan. 11,'44
408	Nabonga	Jan. 25,'44
454	Outlaw Roundup	Feb. 10,'44
409	Men on Her Mind	Feb. 12,'44
462	Frontier Outlaws	Mar. 4,'44
414	Lady in the Death House	Mar. 15,'44
463	Thundering Gun Slingers	Mar. 25,'44
413	The Amazing Mr. Forrest	Mar. 29,'44
455	Guns of the Law	Apr. 10,'44
419	The Monster Maker	Apr. 15,'44
422	Shake Hands With Murder	Apr. 22,'44
456	The Pinto Bandit	Apr. 27,'44
420	Men of the Sea	Apr. 30,'44
464	Valley of Vengeance	May 5,'44
418	The Contender	May 10,'44
415	Waterfront	May 24,'44

RKO

Block 1

Prod. No.	Title	Release Date
401	The Fallen Sparrow	
402	Adventures of a Rookie	
403	The Seventh Victim	
404	So This Is Washington	
405	A Lady Takes a Chance	

Block 2

Prod. No.	Title	Release Date
406	The Iron Major	
407	Gangway for Tomorrow	
408	Government Girl	
409	Gildersleeve on Broadway	
410	The Falcon and the Coeds	

SPECIAL

Prod. No.	Title	Release Date
451	The North Star	
452	Up in Arms	

Block 3

Prod. No.	Title	Release Date
411	Around the World	
412	The Ghost Ship	
413	Tarzan's Desert Mystery	
414	Rookies in Burma	
415	Higher and Higher	

Block 4

Prod. No.	Title	Release Date
416	Tender Comrade	
417	Passport to Destiny	
418	Curse of the Cat People	
419	Escape to Danger	
420	Action in Arabia	

Block 5

Prod. No.	Title	Release Date
....	Falcon Out West	
....	Days of Glory	
....	Yellow Canary	
....	Seven Days Ashore	
....	Show Business	
....	Gildersleeve's Ghost	Not Set
....	Marine Raiders	Not Set
....	Look to Your Children	Not Set
....	One Exciting Night	Not Set
....	Manhattan Serenade	Not Set
....	Casanova Brown	Not Set
....	Heavenly Days	Not Set
....	None but the Lonely Heart	Not Set
....	The Falcon in Mexico	Not Set
....	Mademoiselle Fifi	Not Set
....	Cocktails for Two	Not Set
....	That Hunter Gal	Not Set
....	Belle of the Yukon	Not Set

REPUBLIC

Prod. No.	Title	Release Date
361	Fugitive from Sonora	July 1,'43
301	The Saint Meets the Tiger	July 29,'43
362	Black Hills Express	Aug. 15,'43
302	Hoosier Holiday	Sep. 13,'43
351	Beyond the Last Frontier	Sep. 18,'43
375	Death Valley Manhunt	Sep. 25,'43
363	Man from the Rio Grande	Oct. 18,'43
303	Here Comes Elmer	Nov. 15,'43
376	Overland Mail Robbery	Nov. 20,'43
306	The Deerslayer	Nov. 22,'43
304	Mystery Broadcast	Nov. 23,'43
305	Drums of Fu Manchu	Nov. 27,'43
364	Canyon City	Nov. 29,'43
307	In Old Oklahoma	Dec. 6,'43
310	Pistol Packin' Mama	Dec. 15,'43
352	Raiders of Sunset Pass	Dec. 20,'43
365	California Joe	Dec. 29,'43
309	Whispering Footsteps	Dec. 30,'43
308	O, My Darling Clementine	Dec. 31,'43
353	Pride of the Plains	Jan. 5,'44
341	Hands Across the Border	Jan. 5,'44
3301	Rootin,' Tootin' Rhythm (R)	Jan. 15,'44
9002	Women in War (R)	Jan. 25,'44
333	Casanova in Burlesque	Feb. 19,'44
3302	The Big Show (R)	Mar. 1,'44
354	Beneath Western Skies	Mar. 3,'44
311	The Fighting Seabees	Mar. 10,'44
377	Mojave Firebrand	Mar. 19,'44
312	My Best Gal	Mar. 28,'44
378	Hidden Valley Outlaws	Apr. 2,'44
355	The Laramie Trail	Apr. 3,'44
366	Outlaws of Santa Fe	Apr. 4,'44

Prod. No.	Title	Release Date
313	Rosie the Riveter	Apr. 9,'44
3303	Oh, Susanna (R)	Apr. 15,'44
315	The Lady and the Monster	Apr. 17,'44
314	Trocadero	Apr. 24,'44
316	Jamboree	May 5,'44
342	Cowboy and the Senorita	May 12,'44
....	The Man from Frisco	Not Set
....	Storm Over Lisbon	Not Set
....	Silent Partner	Not Set
....	Tucson Raiders	Not Set
....	Yellow Rose of Texas	Not Set
....	Call of the South Seas	Not Set
....	Goodnight, Sweetheart	Not Set
....	Marshal of Reno	Not Set
....	Call of the Rockies	Not Set
....	Song of Nevada	Not Set
....	Secrets of Scotland Yard	Not Set
....	The Girl Who Dared	Not Set
....	Sing, Neighbor, Sing	Not Set
....	Atlantic City	Not Set
....	Brazil	Not Set

20TH-FOX

401	Bomber's Moon	Aug. 6,'43
402	Heaven Can Wait	Aug. 13,'43
403	Holy Matrimony	Aug. 27,'43
404	Claudia	Sep. 8,'43
405	Wintertime	Sep. 17,'43
408	Sweet Rosie O'Grady	Oct. 1,'43
409	Paris After Dark	Oct. 15,'43
406	In Old Chicago (R)	Oct. 29,'43
407	Banjo on My Knee (R)	Oct. 29,'43
412	Guadalcanal Diary	Nov. 5,'43
414	The Battle of Russia	Nov. 5,'43
413	Dancing Masters	Nov. 19,'43
410	The Rains Came (R)	Nov. 26,'43
411	Under Two Flags (R)	Nov. 26,'43
415	Happy Land	Dec. 3,'43
416	The Gang's All Here	Dec. 24,'43
417	The Lodger	Jan. 7,'44
418	Uncensored	Jan. 21,'44
419	Lifeboat	Jan. 28,'44
420	Jane Eyre	Feb., '44
421	The Sullivans	Feb., '44
422	The Purple Heart	Mar.,'44
423	Four Jills in a Jeep	Mar.,'44
424	Buffalo Bill	Apr.,'44
425	Tampico	Apr.,'44
426	Shrine of Victory	Apr.,'44

SPECIAL

Prod. No.	Title	Release Date
....	Song of Bernadette	Not Set
....	Roger Touhy, Gangster	Not Set
....	Pin Up Girl	Not Set
....	The Eve of St. Mark	Not Set
....	Home in Indiana	Not Set
....	Greenwich Village	Not Set
....	Wilson	Not Set
....	In the Meantime, Darling	Not Set
....	Bermuda Mystery	Not Set
....	Ladies of Washington	Not Set
....	Sweet and Low Down	Not Set
....	Keys of the Kingdom	Not Set
....	Irish Eyes Are Smiling	Not Set
....	Wing and a Prayer	Not Set
....	The Big Noise	Not Set

UNITED ARTISTS

....	Yanks Ahoy	July 1,'43
....	That Nazty Nuisance	Aug. 6,'43
....	Victory Through Air Power	Aug. 13,'43
....	Hi Diddle Diddle	Aug. 20,'43
....	Johnny Come Lately	Sep. 3,'43
....	The Kansan	Sep. 10,'43
....	Bar 20	Oct. 1,'43
....	False Colors	Nov. 5,'43
....	Riders of the Deadline	Dec. 3,'43
....	Jack London	Dec. 24,'43
....	Woman of the Town	Dec. 31,'43
....	Three Russian Girls	Jan. 14,'44
....	Bridge of San Luis Rey	Feb. 11,'44
....	Texas Masquerade	Feb. 18,'44
....	It Happened Tomorrow	Feb. 25,'44
....	Voice in the Wind	Mar. 10,'44
....	Knickerbocker Holiday	Mar. 17,'44
....	It Happened Tomorrow	Apr. 7,'44
....	Voice in the Wind	Apr. 21,'44
....	Lumber Jack	Apr. 28,'44
....	Goodbye, My Love	Not Set
....	Sensations of 1945	Not Set
....	The Hairy Ape	Not Set
....	Thundering Hoofs	Not Set
....	Since You Went Away	Not Set
....	Song of the Open Road	Not Set
....	Up in Mabel's Room	Not Set
....	Story of G.I. Joe	Not Set
....	Abroad with Two Yanks	Not Set

UNIVERSAL

Prod. No.	Title	Release Date
8017	Fired Wife	Sep. 3,'43
8022	Strange Death of Adolf Hitler	Sep. 10,'43
8028	Larceny with Music	Sep. 10,'43
8024	Sherlock Holmes Faces Death	Sep. 17,'43
8009	Top Man	Sep. 17,'43
8081	Arizona Trail	Sep. 24,'43
8023	Always a Bridesmaid	Sep. 24,'43
8007	Corvette K-225	Oct. 1,'43
8005	Crazy House	Oct. 8,'43
8035	Hi Ya Sailor	Oct. 15,'43
8033	You're a Lucky Fellow, Mr. Smith	Oct. 22,'43
8062	Flesh and Fantasy	Oct. 29,'43
8013	Son of Dracula	Nov. 5,'43
8082	Frontier Law	Nov. 5,'43
8038	The Mad Ghoul	Nov. 12,'43
8030	Never a Dull Moment	Nov. 19,'43
8004	His Butler's Sister	Nov. 26,'43
8042	So's Your Uncle	Dec. 3,'43
8041	She's for Me	Dec. 10,'43
8026	Calling Dr. Death	Dec. 17,'43
8025	Moonlight in Vermont	Dec. 24,'43
8064	Gung Ho	Dec. 31,'43
8034	Sing a Jingle	Jan. 7,'44
8003	Ali Baba and the 40 Thieves	Jan. 14,'44
8021	Spider Woman	Jan. 21,'44
8083	Marshal of Gunsmoke	Jan. 21,'44
8014	Phantom Lady	Jan. 28,'44
8020	Swingtime Johnny	Feb. 4,'44
8066	The Impostor	Feb. 11,'44
8029	Weekend Pass	Feb. 18,'44
8011	Chip Off the Old Block	Feb. 25,'44
8031	Hat-Check Honey	Mar. 10,'44
8084	Oklahoma Raiders	Mar. 17,'44
8065	Ladies Courageous	Mar. 17,'44
8044	Hi Good-Lookin'	Mar. 24,'44
8027	Weird Woman	Apr. 14,'44
8016	Her Primitive Man	Apr. 21,'44
8037	Moon Over Las Vegas	Apr. 28,'44
8036	Slightly Terrific	May 5,'44
....	Cobra Woman	May 12,'44
....	Pardon My Rhythm	May 19,'44
....	Follow the Boys	Not Set
....	Moonlight and Cactus	Not Set
....	The Mummy's Ghost	Not Set
....	This Is the Life	Not Set
....	Gypsy Wildcat	Not Set
....	Patrick the Great	Not Set
....	The Merry Monahans	Not Set
....	Christmas Holiday	Not Set
....	The Invisible Man's Revenge	Not Set
....	The Scarlet Claw	Not Set
....	Climax	Not Set
....	Slick Chick	Not Set
....	Jungle Woman	Not Set
....	The Ghost Catchers	Not Set
....	South of Dixie	Not Set
....	Murder in the Blue Room	Not Set
....	The Very Thought of You	Not Set
....	Dead Men's Eyes	Not Set
....	Twilight on the Prairie	Not Set

WARNER BROS.

301	Watch on the Rhine	Sep. 4,'43
330	Oklahoma Kid (R)	Sep. 11,'43
302	Murder on the Waterfront	Sep. 18,'43
303	Thank Your Lucky Stars	Sep. 25,'43
331	Song of the Saddle (R)	Oct. 2,'43
332	Prairie Thunder (R)	Oct. 2,'43
333	Cherokee Strip (R)	Oct. 2,'43
334	Empty Holsters (R)	Oct. 2,'43
335	Guns of the Pecos (R)	Oct. 2,'43
336	Land Beyond the Law (R)	Oct. 2,'43
304	Adventure in Iraq	Oct. 9,'43
305	Princess O'Rourke	Oct. 23,'43
306	Find the Blackmailer	Nov. 6,'43
307	Northern Pursuit	Nov. 13,'43
308	Old Acquaintance	Nov. 27,'43
327	Crime School (R)	Dec. 4,'43
328	Girls on Probation (R)	Dec. 4,'43
309	Destination, Tokyo	Jan. 1,'44
310	The Desert Song	Jan. 29,'44
224	This Is the Army	Feb. 15,'44
311	In Our Time	Feb. 19,'44
325	Frisco Kid (R)	Mar. 4,'44
312	Passage to Marseille	Mar. 11,'44
313	Shine On, Harvest Moon	Apr. 8,'44
314	Uncertain Glory	Apr. 22,'44
315	Adventures of Mark Twain	May 6,'44
....	Arsenic and Old Lace	Not Set
....	Crime by Night	Not Set
....	Devotion	Not Set
....	The Last Ride	Not Set
....	Saratoga Trunk	Not Set
....	Conflict	Not Set
....	Rhapsody in Blue	Not Set
....	Mr. Skeffington	Not Set
....	The Horn Blows at Midnight	Not Set
....	The Animal Kingdom	Not Set
....	Between Two Worlds	Not Set
....	My Reputation	Not Set
....	Mask of Dimitrios	Not Set
....	Make Your Own Bed	Not Set
....	Cinderella Jones	Not Set
....	Janie	Not Set
....	The Conspirators	Not Set
....	The Doughgirls	Not Set
....	To Have and Have Not	Not Set

ADVANCE SYNOPSES *and information*

THE IMPATIENT YEARS
(Columbia)

PRODUCER-DIRECTOR: Irving Cummings. **PLAYERS:** Jean Arthur, Lee Bowman, Charles Coburn, Edgar Buchanan, Charley Grapewin, Grant Mitchell, Phil Brown.

COMEDY-DRAMA. Jean Arthur and Lee Bowman, a young soldier, meet in San Francisco and fall in love. Their wedding is held up three days by the marriage license law, but they are finally married. After one day he is shipped out. He returns to find they are strangers to each other although she is the mother of his child. They seek a divorce, but instead are sentenced to go back to San Francisco and repeat everything they did during the four days when they first fell in love.

THE INVISIBLE MAN'S REVENGE
(Universal)

PRODUCER - DIRECTOR: Ford Beebe. **PLAYERS:** Jon Hall, Evelyn Ankers, Alan Curtis, John Carradine, Gale Sondergaard, Lester Mathews, Leon Errol.

MYSTERY. Jon Hall allows scientist John Carradine to make him invisible so he can seek revenge on Lester Mathews and Gale Sondergaard because they allegedly cheated him out of a South African diamond field. He gets the diamond property and threatens Alan Curtis, who is about to marry Evelyn Ankers. Through a blood transfusion, which kills the scientist, Hall becomes visible but later begins to turn invisible. Hall starts to take another blood transfusion from Curtis, but the dead scientist's Great Dane, Brutus, breaks in and kills Hall.

NATIONAL BARN DANCE
(Paramount)

PRODUCER: Walter MacEwen. **DIRECTOR:** Hugh Benett. **PLAYERS:** Jean Heather, James Brown, Charles Quigley, Lulubelle and Scotty, Hoosier Hot Shots, Arky the Arkansas Woodchopper, The Dinning Sisters, Joe Kelly, Glen Wilte, Pat Buttram, Catherine Craig.

COMEDY WITH MUSIC. This is a fictional story of the origin of the National Barn Dance radio show back in the 1920's with a love story woven through it. Jean Heather and Charles Quigley handle the romantic leads. The entire cast of the radio show has been signed for the film.

GOLD TOWN
(M-G-M)

PRODUCER: O. O. Dull. **DIRECTOR:** Roy Del Ruth. **PLAYERS:** Wallace Beery, Binnie Barnes, Frances Rafferty, Bruce Kellogg, Donald Meek, Henry O'Neill, Chill Wills, Noah Beery.

DRAMA. 'Honest Plush' Brannon is a Barbary Coast bunco artist in love with Lil Damish, honky tonk operator. After a shooting affray Brannon is ordered out of town. Lil stakes him. Mistaken for a friend of a financier, Brannon is accepted by the townsfolk of Gold Town, Nev., where he sells them stock in a gold mining claim. The gambler he had outshot in San Francisco steals the money and Brannon turns Robin Hood outlaw to repay the townspeople. In a gun battle with the gambler, Brannon comes out winner. Evidence linking the dead gambler with the holdups clears him. Lil helps him and announces she and Brannon are going to wed.

LADIES IN WASHINGTON
(20th Century-Fox)

PRODUCER: William Girard. **DIRECTOR:** Louis King. **PLAYERS:** Ronald Graham, Trudy Marshall, Doris Merrick, Sheila Ryan, Bob Bailey, Jackie Paley, Edna Mae Jones, JoCarrol Dennison, Jane Hale, Beverly Whitney, Barbara Booth, Carleton Young.

COMEDY-DRAMA. This is a story of girls employed in Washington and their trials and tribulations in the overcrowded city. They all room at Mother Henry's boarding house, run by an elderly man influenced to provide rooms for the government workers in the belief he would be doing his bit in the war. Two of the girls fall in love with Washington doctors, with considerable hilarity involved in mixups of affairs, with a Nazi spy also involved.

THE CONTENDER
(PRC Pictures)

PRODUCER: Bert Sternbach. DIRECTOR: Sam Newfield. PLAYERS: Buster Crabbe, Arline Judge, Julie Gibson, Glenn Strange, Donald Mayor, Milton Kibbee, Roland Drew, Sam Flint, Joel Davis, Joel Newfield.

DRAMA. A father's love for his son who wants to go to military school prompts Gary Farrell to quit his truck driving job and become a boxer. He shows class and is coached by a famous trainer. Two women enter his life: one, an honest girl who writes sports for a newspaper, and the other a honey-blonde night club addict. He falls for the latter, but finally awakens to the fact that it's the newspaper woman for him.

WATERFRONT
(PRC Pictures)

PRODUCER: Arthur Alexander. DIRECTOR: Steve Sekely. PLAYERS: J. Carrol Naish, John Carradine, Maris Wrixon, Terry Frost, John Bleifer, Olga Fabian.

SPY DRAMA. A group of Nazi agents are seeking information on shipping from San Francisco's waterfront. They weave a Gestapo web around a naturalized German in the employ of a shipping firm, but he sacrifices his family in Germany and his own life to help trap the spy band. Throughout is woven the love story of Freda, secretary to the shipping firm official, who is finally slain.

LOST IN A HAREM
(M-G-M)

PRODUCER: George Height. DIRECTOR: Charles F. Reisner. PLAYERS: Bud Abbott, Lou Costello, Marilyn Maxwell, John Conte, Murray Leonard, Douglas Dumbrille, Lottie Harrison, Jimmy Dorsey and band.

COMEDY WITH MUSIC. Abbott and Costello play a couple of prop men in a third-rate show touring the Orient. Marilyn Maxwell is the star. The trio lands in jail through a series of misadventures. They are rescued by a sheik, temporarily out of work because his uncle has grabbed control of his domains. The quartet then sets out to reestablish the young sheik with comical results when they invade the harem.

THE CONSPIRATORS
(Warners)

PRODUCER: Hal B. Wallis. DIRECTOR: Jean Negulesco. PLAYERS: Hedy Lamarr, Paul Henreid, Sidney Greenstreet, Peter Lorre, Carol Thurston, Vladimir Sokoloff, Victor Francen, Kurt Katch, George Coulouris.

DRAMA. This is another story of the underground in occupied countries and in Nazi Germany. The headquarters are in Lisbon, where Paul Henreid and Hedy Lamarr operate to assist fugitives escape from the Nazi-held countries and direct sabotage against Nazi war factories, railroads, troop concentrations and airfields.

IN THE MEANTIME, DARLING
(20th Century-Fox)

PRODUCER-DIRECTOR: Otto Preminger. PLAYERS: Jeanne Crain, Frank Latimore, Kevin O'Shea, Gail Robbins, Stanley Prager, Elisabeth Riston, Mary Nash, Eugene Pallette, Heather Angel, B. S. Pully, George Holmes, Reed Hadley, William Colby, Ruth Clifford, Mae Marsh.

COMEDY-DRAMA. This story is laid in a small southern town near an Army training camp. A young girl marries her lieutenant sweetheart and hilarious comedy ensues in situations arising from her efforts to adjust herself to Army life. It has been termed an Army life "Grand Hotel" with comedy.

TO HAVE AND HAVE NOT
(Warners)

PRODUCER-DIRECTOR: Howard Hawks. PLAYERS: Humphrey Bogart, Dolores Moran, Betty Bacall, Walter Brennan, John Ridgely, Hoagy Carmichael.

DRAMA. The script is written around a character, Harry Morgan, in the Ernest Hemingway novel of the same title. Morgan is a chap who will not do anything for anybody unless he's well repaid. He's utterly independent and scornful of outside help or interference. While sword fishing with a wealthy man who has chartered his cruiser he loses his client in a gun fight in a French cafe in Martinique. Broke, he makes a deal with the DeGaullists, becomes romantically involved, and his better nature comes to the surface.

THE SCARLET CLAW
(Universal)

PRODUCER-DIRECTOR: Roy William Neill. PLAYERS: Basil Rathbone as Sherlock Holmes, Nigel Bruce, Lou Harding, George Kirby, Charles Francis, Victoria Horne, David Clyde, Paul Cavanaugh, Gerald Hamer, Arthur Hohl, Ian Wolfe, Miles Mander.

MYSTERY. Mysterious reappearance of a 100-year-old monster on the marshes near La Morte Rouge, near Quebec, throws townsfolk into a frenzy of fear. Sherlock Holmes and Dr. Watson are attending an occult society meeting when Lord Penrose is notified of his wife's murder. The pair narrowly escape death trailing the apparition, and a young girl and a judge are slain before Holmes discovers the maniac's identity.

STORM OVER LISBON
(Republic)

PRODUCER-DIRECTOR: George Sherman. PLAYERS: Vera Hruba Ralston, Eric von Stroheim, Richard Arlen, Mona Barrie, Otto Kruger.

DRAMA. Maritza, (Vera Ralston) working for Portugal's secret police, becomes a dancer at Deresco's to uncover his plotting with Nazi agents. John Craig (Richard Arlen) escaped from a Nazi prison camp, is hiding to await passage on the Clipper with vital secrets on film which he carries. Deresco is commissioned to stop him. Maritza pretends to help Deresco to get evidence on him and falls in love with Craig. Although Deresco traps them both, the secret police kill the Nazi agent and Craig is free to leave. He bids her farewell at the plane, telling her he will return.

THE VERY THOUGHT OF YOU
(Warners)

PRODUCER: Jerry Wald. DIRECTOR: Delmer Daves. PLAYERS: Dennis Morgan, Faye Emerson, Dane Clark, Marianne O'Brien, Beulah Bondi, Henry Travers, Colleen Townsend, John Alvin, Georgia King.

DRAMA. Two soldiers on leave after many months of service on Attu meet two girls. One falls in love with the girl he meets but her parents raise objections. Disregarding the attitude of the parents, the girl marries him, but the soldier has to return to duty. From there on the story carries out the theme of "Dear John: I'm sorry it was all a mistake" sort of letters breaking off the romance and damaging the morale of the serviceman.

GAMBLER'S CHOICE
(Paramount-Pine-Thomas)

PRODUCERS: Pine Thomas. DIRECTOR: Frank McDonald. PLAYERS: Chester Morris, Nancy Kelly, Russell Hayden, Lloyd Corrigan, Lee Patrick, Sheldon Leonard, Tom Dugan, Lyle Talbot, Maxine Lewis, Charles Arnst, Virginia Sale, Billy Nelson.

DRAMA. Three childhood friends, Chester Morris, Nancy Kelly and Russell Hayden, grow up in New York's Tenderloin district. Morris becomes a big time gambler, Nancy a singer in his casino, and Hayden a staunch officer of the law. Hayden starts a cleanup drive and is victimized in a frameup. His boyhood chum, the gambler, saves him but loses his life in doing so, thereby leaving the girl to his rival.

SECRETS IN THE DARK
(M-G-M)

PRODUCER: Edwin Knopf. DIRECTOR: Jules Dassin. PLAYERS: Robert Young, Susan Peters, Betty Lawler, Felix Bressart, Marta Linden, Morris Ankrum, Alexander Granach, Katherine Balfour, Peggy Maley.

DRAMA. Virginia McKay, daughter of wealth, awakens in a sanitarium where she was sent because of frightful dreams during which she re-lives the accident in which her brothers were killed. She escapes, is befriended by Johnny, a young steel worker, and finally falls in love with him. When her parents and the psychiatrist find her, she flees. Johnny loses his nerve but Virginia climbs the building he is working on and calls out she's no longer afraid for her sanity. Johnny rushes across the steel in a romantic finish.

ONE BODY TOO MANY
(Paramount-Pine-Thomas)

PRODUCERS: William Pine and William Thomas. DIRECTOR: Frank McDonald. PLAYERS: Jack Haley, Jean Parker, Blanche Yurka, Bela Lugosi, George Zucco, Lyle Talbot, Fay Helm, Maxine Fife, Bernard Nedell, Douglas Fowley, Dorothy Granger.

COMEDY-DRAMA. The story centers around the will of an eccentric millionaire. Jack Haley, an insurance salesman who is mistaken for a detective, becomes involved in the efforts of the heirs to carry out the terms of the will. The corpse is stolen, the attorney murdered, and the real detective discovered bound and gagged in a secret passage before Haley and the dead man's niece discover the real culprit.

ONE EXCITING NIGHT
(RKO Radio)

PRODUCER: Herman Schlom. DIRECTOR: Gordon Douglas. PLAYERS: Tom Conway, Louis Borell, Audrey Long, Don Douglas, Jean Brooks, Tessa Brind, Claire Carleton, Eddie Brophy, Russell Hopton, Edmund Glover, Tom Bryson.

MYSTERY. Tom Conway plays a clever criminal attorney who sets out to outwit a band of daring crooks. He and his wife play romantic roles of the "Thin Man" type. In unraveling the machinations of the crooks, Conway faces a possible murder charge, but manages to turn the tables and pin the crime on its real perpetrator, the leader of the band. Everything turns out fine in the attorney-detective wife-assistant romance.

GOOD-NIGHT, SWEETHEART
(Republic)

ASSOCIATE PRODUCER: Edward White. DIRECTOR: Joseph Santley. PLAYERS: Ruth Terry, Bob Livingston, Robert Armstrong, Henry Hull, Lloyd Corrigan, Thurston Hall, Maude Eburne, Lucien Littlefield, Chester Conklin.

COMEDY-DRAMA. Johnny Newsome, metropolitan reporter, takes over is half-interest in a small town newspaper determined to use big city expose tactics to build circulation. He tries to dig up some dirt on his rival publisher, a prominent judge, and thinks he has it when a girl says she's the woman in the judge's life. When Johnny discovers she's really the judge's niece and he has been hoaxed, he tries to frame him only to find himself accused of murdering a mysterious woman he had impersonated. He's finally freed when the judge's niece, who has fallen in love with him, comes to his aid. The judges marries the pair.

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

(•) before the title indicates 1942-43 product.

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Consult Service Data in the PRODUCT DIGEST SECTION for Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation.

Short Subjects Chart with Synopsis Index can be found on pages 1836-1837.

Feature Product Including Coming Attractions, listed by Company, in order of release, on pages 1848-1849.

						REVIEWED			
Title	*Company*	*Prod. Number*	*Stars*	*Release Date*	*Running Time*	*M. P. Herald Issue*	*Product Digest Page*	*Advance Synopsis Page*	*Service Data Page*
ABOVE Suspicion	MGM	402	Joan Crawford-Fred MacMurray	Sept.,'43	90m	May 1,'43	1546	1081	1575
Action in Arabia	RKO	420	George Sanders-Virginia Bruce	Block 4	75m	Feb. 19,'44	1762	1746	1847
Address Unknown	Col.	....	Paul Lukas-Mady Christians	Not Set	....	....	....	1695	....
Adventure in Iraq	WB	304	John Loder-Ruth Ford	Oct. 9,'43	64m	Sept. 25,'43	1553	1530	....
Adventure in Music	Crystal	....	Classical Music Feature	Mar. 10,'44	62m	Mar. 25,'44	1814	....	....
Adventures of a Rookie	RKO	402	Wally Brown-Alan Carney	Block 1	64m	Aug. 21,'43	1547	1471	1617
Adventures of Mark Twain	WB	315	Fredric March-Alexis Smith	May 6,'44	130m	....	....	936	....
Adventures of Tartu (British)	MGM	406	Robert Donat-Valerie Hobson	Oct.,'43	103m	Aug. 7,'43	1546	....	1655
Ali Baba and 40 Thieves (color)	Univ.	8003	Jon Hall-Maria Montez	Jan. 14,'44	87m	Jan. 15,'44	1713	1457	1847
Always a Bridesmaid	Univ.	8023	Andrew Sisters-Patric Knowles	Sept. 24,'43	61m	Oct. 2,'43	1566	1192	....
Amazing Mr. Forrest, The	PRC	413	Edward E. Horton-Jack Buchanan	Mar. 29,'44	....	....	....	1747	....
American Miracle (color) (formerly America)	MGM	....	Brian Donlevy-Ann Richard	Not Set	....	....	....	1457	....
And Now Tomorrow	Para.	....	Loretta Young-Alan Ladd	Not Set	....	....	....	1715	....
And the Angels Sing	Para.	....	Fred MacMurray-Dorothy Lamour	Block 5	....	....	....	1555	....
Andy Hardy's Blonde Trouble	MGM	424	Mickey Rooney-Lewis Stone	May,'44	107m	Apr. 8,'44	1833	1456	....
Animal Kingdom, The	WB	....	Ann Sheridan-Olivia de Havilland	Not Set	....	....	....	1431	....
Arizona Trail	Univ.	8081	Tex Ritter-Fuzzy Knight	Sept. 24,'43	57m	....	....	1545	....
Arizona Whirlwind	Mono.	....	Ken Maynard-Hoot Gibson	Mar. 18,'44	59m	Apr. 15,'44	1845	1746	....
Around the World	RKO	411	Kay Kyser-Joan Davis-Mischa Auer	Block 3	81m	Nov. 27,'43	1645	1457	1766
Arsenic and Old Lace	WB	....	Cary Grant-Raymond Massey	Not Set	....	....	....	1806	....
At Night We Dream (color)	Col.	....	Merle Oberon-Paul Muni	Not Set	....	....	....	1715	....
BANJO on My Knee (Reissue)	20th-Fox	407	Barbara Stanwyck-Joel McCrea	Oct. 29,'43	95m	Dec. 5,'36	1585	....	....
Bar 20	UA	....	William Boyd-Andy Clyde	Oct. 1,'43	54m	July 24,'43	1559	....	....
Bathing Beauty (color) (formerly Mr. Co-Ed)	MGM	....	Red Skelton-Esther Williams	Not Set	....	....	....	1635	....
Battle of Russia	20th-Fox	414	Documentary	Nov. 5,'43	80m	Nov. 6,'43	1615	....	1766
Beautiful But Broke	Col.	5022	Joan Davis-Jane Frazee	Jan. 28,'44	72m	Feb. 5,'44	1742	1696	....
Bell Bottom George (British)	Col.	....	George Formby	Not Set	97m	Jan. 29,'44	1734	....	....
Belle of the Yukon	RKO	....	Randolph Scott-Gypsy Rose Lee	Not Set	....	....	....	1835	....
Beneath Western Skies	Rep.	354	Bob Livingston-Smiley Burnette	Mar. 3,'44	....	....	....	1746	....
Bermuda Mystery	20th-Fox	....	Preston Foster-Ann Rutherford	Not Set	....	....	....	1835	....
Best Foot Forward (color)	MGM	405	Lucille Ball-William Gaxton	Oct.,'43	94m	July 3,'43	1532	1191	1617
Between Two Worlds (formerly Outward Bound)	WB	....	John Garfield-Paul Henreid	Not Set	....	....	....	1646	....
Beyond the Last Frontier	Rep.	351	Eddie Dew-Smiley Burnette	Sept. 18,'43	55m	Sept. 11,'43	1529	....	....
Big Show, The (Reissue)	Rep.	3302	Gene Autry	Mar. 1,'44	71m	....	....	....	....
Black Hills Express	Rep.	362	Don Barry-Wally Vernon	Aug. 15,'43	55m	Aug. 7,'43	1546	1457	....
Black Parachute, The (formerly Mission Thirty-six)	Col.	....	John Carradine-Bela Lugosi	May 4,'44	....	....	....	1806	....
Blazing Frontier	PRC	459	Buster Crabbe-Al St. John	Sept. 1,'43	59m	Apr. 15,'44	1845	1531	....
•Blazing Guns	Mono.	....	Hoot Gibson-Ken Maynard	Oct. 8,'43	55m	Sept. 18,'43	1542	1509	....
Bombers Moon	20th-Fox	401	George Montgomery-Annabella	Aug. 6,'43	70m	July 10,'43	1532	1305	....
Boss of Rawhide	PRC	452	Dave O'Brien-Jim Newill	Nov. 20,'43	59m	....	....	1599	....
Bridge of San Luis Rey, The	UA	....	Lynn Bari-Akim Tamiroff	Feb. 11,'44	107m	Feb. 5,'44	1742	1636	1847
Bring On the Girls (color)	Para.	....	Veronica Lake-Sonny Tufts	Not Set	....	....	....	1763	....
Broadway Rhythm (color)	MGM	419	George Murphy-Ginny Simms	Mar.,'44	115m	Jan. 22,'44	1725	1616	1847
Buffalo Bill (color)	20th-Fox	424	Maureen O'Hara-Joel McCrea	Apr.,'44	90m	Mar. 18,'44	1801	1531	....
By Secret Command (formerly Pilebuck)	Col.	....	Pat O'Brien-Ruth Warrick	Not Set	....	....	....	1786	....
CALIFORNIA Joe	Rep.	365	Don Barry-Helen Talbot	Dec. 29,'43	55m	Jan. 8,'44	1706	1675	....
Calling Dr. Death	Univ.	8026	Lon Chaney-Patricia Morison	Dec. 17,'43	63m	Dec. 18,'43	1673	1635	....
•Campus Rhythm	Mono.	....	Gale Storm-Robert Lowery	Nov. 19,'43	63m	Oct. 9,'43	1574	1545	....
Candelight in Algeria (Br.)	Br. Lion	....	James Mason-Carla Lehmann	Not Set	85m	Jan. 1,'44	1694	....	....
Canterville Ghost, The	MGM	....	Charles Laughton-Margaret O'Brien	Not Set	....	....	....	1635	....
Canyon City	Rep.	364	Don Barry-Helen Talbot	Nov. 29,'43	55m	Nov. 13,'43	1626	1599	....
Casanova Brown	RKO	....	Gary Cooper-Teresa Wright	Not Set	....	....	....	1806	....
Casanova in Burlesque	Rep.	333	Joe E. Brown-June Havoc	Feb. 19,'44	72m	Jan. 29,'44	1733	1676	....
Career Girl	PRC	403	Frances Langford-Craig Wood	Jan. 11,'44	66m	Dec. 18,'43	1674	1634	....
Chance of a Lifetime, The	Col.	5034	Chester Morris-Jeanne Bates	Oct. 26,'43	66m	Oct. 16,'43	1586	1545	....
Charlie Chan in Secret Service	Mono.	....	Sidney Toler-Gwen Kenyon	Feb. 14,'44	65m	Jan. 15,'44	1714	1599	....
Charlie Chan in The Chinese Cat	Mono.	....	Sidney Toler-Joan Woodbury	Apr. 6,'44	65m	Apr. 1,'44	1826	....	....
Cherokee Strip (Reissue)	WB	333	Dick Foran	Oct. 2,'43	56m	....	....	....	....
Chip Off the Old Block	Univ.	8011	Donald O'Connor-Peggy Ryan	Feb. 25,'44	81m	Feb. 19,'44	1761	1715	....
Christmas Holiday	Univ.	....	Deanna Durbin-Gene Kelly	Not Set	....	....	....	1695	....

Title	Company	Prod. Number	Stars	Release Date	Running Time	— REVIEWED — M. P. Herald Issue	Product Digest Page	Advance Synopsis Page	Service Data Page
Cinderella Jones	WB	....	Joan Leslie-Robert Alda	Not Set	....	....	....	1746	....
City That Stopped Hitler	Para.	4331	Russian Documentary	Special	57m	Sept. 4,'43	1521	....	1655
Claudia	20th-Fox	404	Dorothy McGuire-Robert Young	Sept. 3,'43	91m	Aug. 21,'43	1558	....	1655
Climax, The (color)	Univ.	....	Susanna Foster-Boris Karloff	Not Set	....	....	....	1786	....
Coastal Command (British)	RKO	....	Documentary	Not Set	60m	Nov. 14,'42	1005	....	....
Cobra Woman (color)	Univ.	....	Jon Hall-Maria Montez	May 12,'44	....	....	....	1457	1655
Conflict	WB	....	Humphrey Bogart-Alexis Smith	Not Set	....	....	....	1456	....
Conspirators, The	WB	....	Hedy Lamarr-Paul Henreid	Not Set	....	....	....	1850	....
Contender, The	PRC	....	Buster Crabbe-Arline Judge	May 10,'44	....	....	....	1850	....
Corvette K-225	Univ.	8007	Randolph Scott-James Brown	Oct 1,'43	99m	Oct. 2,'43	1565	1240	1719
Courageous Mr. Penn (Br.)	Hoffberg	....	Clifford Evans-Deborah Kerr	Dec. 22,'43	78m	Jan. 1,'44	1694	....	....
Cover Girl (color)	Col.	....	Rita Hayworth-Gene Kelly	Apr. 6,'44	110m	Mar. 11,'44	1793	1416	1847
Cowboy Canteen	Col.	5220	Charles Starrett-Jane Frazee	Feb. 8,'44	72m	Feb. 26,'44	1774	1763	....
Cowboy in the Clouds	Col.	5203	Charles Starrett-Julie Duncan	Dec. 23,'43	55m	Jan. 8,'44	1706	1636	....
Cowboy and the Senorita, The	Rep.	342	Roy Rogers-Dale Evans-Mary Lee	May 12,'44	78m	Apr. 1,'44	1825	1747	....
Crazy House	Univ.	8005	Olsen and Johnson	Oct. 8,'43	80m	Oct. 23,'43	1595	1531	1719
Crime by Night	WB	....	Jane Wyman-Jerome Cowan	Not Set	....	....	....	1091	....
Crime Doctor's Strangest Case	Col.	5021	Warner Baxter-Lynn Merrick	Dec. 9,'43	68m	Jan. 22,'44	1725	1654	....
Crime School (Reissue)	WB	327	Humphrey Bogart-Dead End Kids	Dec. 4,'43	86m	May 7,'38	1626	....	....
Cross of Lorraine, The	MGM	414	Pierre Aumont-Gene Kelly	Jan.,'44	90m	Nov. 13,'43	1625	1457	1719
Cry "Havoc"	MGM	417	Margaret Sullavan-Ann Sothern	Feb.,'44	97m	Nov. 6,'43	1614	1555	....
Curse of the Cat People	RKO	418	Simone Simon-Kent Smith	Block 4	70m	Feb. 19,'44	1762	1715	....
DANCING Masters, The	20th-Fox	413	Laurel and Hardy	Nov. 19,'43	63m	Oct. 30,'43	1605	1555	....
●Dangerous Blondes	Col.	4016	Evelyn Keyes-Edmund Lowe	Sept. 23,'43	80m	Oct. 23,'43	1594	1509	....
Danger! Women at Work	PRC	411	Patsy Kelly-Mary Brian	Aug. 23,'43	59m	July 17,'43	1426	....	....
Days of Glory	RKO	....	Tamara Toumanova-Gregory Peck	Block 5	....	....	....	1636	....
Death Valley Manhunt	Rep.	375	Bill Elliott-Gabby Hayes	Sept. 25,'43	55m	Aug. 28,'43	1558	1402	....
Death Valley Rangers	Mono.	....	Hoot Gibson-Ken Maynard	Dec. 3,'43	59m	Dec. 18,'43	1674	1555	....
Deerslayer, The	Rep.	306	Bruce Kellogg-Jean Parker	Nov. 22,'43	67m	Nov. 6,'43	1615	1599	....
Desert Song, The (color)	WB	310	Dennis Morgan-Irene Manning	Jan. 29,'44	96m	Dec. 18,'43	1673	872	1818
Destination, Toyko	WB	309	Cary Grant-John Garfield	Jan. 1,'44	135m	Dec. 25,'43	1685	1530	1847
Detective Kitty O'Day	Mono.	....	Jean Parker-Tim Ryan	May 13,'44	63m	Apr. 1,'44	1826	....	....
Devil Riders, The	PRC	460	Buster Crabbe-Al St. John	Nov. 5,'43	58m	Feb. 12,'44	1754	1566	....
Dixie Showboat	PRC	....	Frances Langford-Guy Kibbee	Not Set	....	....	....	1835	....
Double Indemnity	Para.	....	Barbara Stanwyck-Fred MacMurray	Block 5	....	....	....	1646	....
Doughboys in Ireland	Col.	5031	Kenny Baker-Jeff Donnell	Oct. 7,'43	61m	Oct. 9,'43	1574	1545	....
Doughgirls, The	WB	....	Ann Sheridan-Alexis Smith	Not Set	....	....	....	1835	....
Dragon Seed	MGM	....	Katharine Hepburn-Walter Huston	Not Set	....	....	....	1675	....
Drifter, The	PRC	461	Buster Crabbe-Al St. John	Dec. 20,'43	60m	....	....	1606	....
Dr. Gillespie's Criminal Case	MGM	407	Lionel Barrymore-Van Johnson	Nov.,'43	89m	May 8,'43	1546	1192	....
Dr. Paul Joseph Goebbels	Frank	....	Paul Andor-Claudia Drake-Donald Woods	Not Set	....	....	....	1599	....
Drums of Fu Manchu	Rep.	305	Henry Brandon-William Royle	Nov. 27,'43	68m	Nov. 13,'43	1626	1606	....
EMPTY Holsters (Reissue)	WB	334	Dick Foran	Oct. 2,'43	62m	....	....	....	....
Escape to Danger (British)	RKO	419	Eric Portman-Ann Dvorak	Block 4	83m	Feb. 5,'44	1742	....	....
Eve of St. Mark	20th-Fox	....	Michael O'Shea-Anne Baxter	Not Set	....	....	....	1636	....
FALCON and the Coeds, The	RKO	410	Tom Conway-Jean Brooks	Block 2	68m	Nov. 6,'43	1615	1599	....
Falcon Out West, The	RKO	....	Tom Conway-Barbara Hale	Block 5	64m	Mar. 4,'44	1782	....	....
Fallen Sparrow, The	RKO	401	Maureen O'Hara-John Garfield	Block 1	93m	Aug. 21,'43	1547	1182	1719
False Colors	UA	....	William Boyd	Nov. 5,'43	65m	Nov. 6,'43	1614	1431	....
Fighting Seabees, The	Rep.	311	John Wayne-Susan Hayward	Mar. 10,'44	100m	Jan. 22,'44	1725	1616	1847
Find the Blackmailer	WB	306	Faye Emerson-Jerome Cowan	Nov. 6,'43	55m	Oct. 23,'43	1594	....	....
Fired Wife	Univ.	8017	Robert Paige-Louise Allbritton	Sept. 3,'43	73m	Sept. 4,'43	1521	....	....
Flesh and Fantasy	Univ.	8062	Charles Boyer-Barbara Stanwyck	Oct. 29,'43	94m	Sept. 18,'43	1541	1058	1766
Follow the Boys	Univ.	....	Stage and Screen Entertainers	Not Set	122m	Apr. 1,'44	1825	1635	....
Follow the Leader	Mono.	....	East Side Kids	Not Set	....	....	....	1606	....
For Whom the Bell Tolls (color)	Para.	4338	Gary Cooper-Ingrid Bergman	Special	168m	July 17,'43	1546	855	1719
Four Jills in a Jeep	20th-Fox	423	Kay Francis-Carole Landis	Mar.,'44	89m	Mar. 18,'44	1802	1676	....
Frenchman's Creek (color)	Para.	....	Joan Fontaine-Arturo de Cordova	Not Set	....	....	....	1416	....
Frisco Kid (Reissue)	WB	325	James Cagney-Margaret Lindsay	Mar. 4,'44	77m	Nov. 2,'35	1726	....	....
Frontier Law	Univ.	8082	Russell Hayden-Jennifer Holt	Nov. 5,'43	55m	....	....	1606	....
Frontier Outlaws	PRC	462	Buster Crabbe-Al St. John	Mar. 4,'44	....	....	....	1746	....
Fugitive from Sonora	Rep.	361	Don Barry-Lynn Merrick	July 1,'43	55m	July 10,'43	1414	1375	....
GAMBLER'S Choice	Para.	....	Chester Morris-Nancy Kelly	Block 5	....	....	....	1850	....
Gang's All Here, The (color)	20th-Fox	416	Alice Faye-Carmen Miranda	Dec. 24,'43	103m	Dec. 4,'43	1653	1530	1847
Gangway for Tomorrow	RKO	407	Margo-Robert Ryan-John Carradine	Block 2	69m	Nov. 6,'43	1614	1566	....
Gaslight	MGM	425	Charles Boyer-Ingrid Bergman	May,'44	....	....	....	1786	....
Ghost Catchers, The	Univ.	....	Olsen and Johnson	Not Set	....	....	....	1835	....
Ghost Ship, The	RKO	412	Richard Dix-Edith Barrett	Block 3	69m	Dec. 11,'43	1666	1646	....
Ghost That Walks Alone, The	Col.	5042	Arthur Lake-Lynn Roberts	Feb. 10,'44	64m	Feb. 19,'44	1762	1696	....
Gildersleeve on Broadway	RKO	409	Harold Peary-Billie Burke	Block 2	65m	Oct. 23,'43	1595	1566	....
Gildersleeve's Ghost	RKO	....	Harold Peary-Marion Martin	Not Set	....	....	....	1786	....
Girl Crazy	MGM	409	Mickey Rooney-Judy Garland	Nov.,'43	99m	Aug. 7,'43	1558	1191	1766
Girl from Monterrey, The	PRC	412	Armida-Edgar Kennedy	Oct. 4,'43	61m	Sept. 25,'43	1554	1509	....
Girl in the Case, The	Col.	....	Edmund Lowe-Janis Carter	Apr. 20,'44	....	....	....	1806	....
Girls on Probation (Reissue)	WB	328	Jane Bryan-Ronald Reagan	Dec. 4,'43	63m	Oct. 29,'38	1626	....	....
Going My Way	Para.	4319	Bing Crosby-Rise Stevens	Not Set	130m	Feb. 26,'44	1773	1763	....
Gold Town	MGM	....	Wallace Beery-Binnie Barnes	Not Set	....	....	....	1849	....
Good-bye, My Love (formerly Strange Confession)	UA	....	George Sanders-Linda Darnell	Not Set	....	....	....	1747	....
Good Fellows, The	Para.	4302	Cecil Kellaway-Helen Walker	Block 1	70m	Aug. 14,'43	1559	1191	....
Good-night, Sweetheart	Rep.	....	Bob Livingston-Ruth Terry	Not Set	....	....	....	1850	....
Government Girl	RKO	408	Olivia de Havilland-Sonny Tufts	Block 2	93m	Nov. 6,'43	1614	1416	1766
Great Moment, The (formerly Great Without Glory)	Para.	....	Joel McCrea-Betty Field	Not Set	....	....	....	912	....
Great Mr. Handel, The (color) (British)	Midfilm	....	Wilfred Lawson-Elizabeth Allan	Sept. 9,'43	89m	Sept. 18,'43	1542	....	..

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED		Advance Synopsis Page	Service Data Page
						M. P. Herald Issue	Product Digest Page		
Greenwich Village (color)	20th-Fox	....	Don Ameche-Carmen Miranda	Not Set	....	....	....	1676	....
Guadalcanal Diary	20th-Fox	412	Preston Foster-Lloyd Nolan	Nov. 5,'43	93m	Oct. 30,'43	1605	1457	1766
Gung Ho	Univ.	8064	Randolph Scott-Grace McDonald	Dec. 31,'43	88m	Dec. 25,'43	1686	1599	1847
Gunsmoke Mesa	PRC	453	Dave O'Brien-Jim Newill	Jan. 3,'44	59m	....	....	1635	....
Guns of the Law	PRC	455	Dave O'Brien-Jim Newill	Apr. 10,'44	....	....	....	1806	....
Guns of the Pecos (Reissue)	WB	335	Dick Foran	Oct. 2,'43	56m	....	....	....	....
Guy Named Joe, A	MGM	416	Spencer Tracy-Irene Dunne	Mar.'44	120m	Dec. 25,'43	1686	1431	1847
Gypsy Wildcat (color)	Univ.	....	Maria Montez-Jon Hall	Not Set	....	....	....	1675	....
HAIL the Conquering Hero	Para.	....	Eddie Bracken-Ella Raines	Not Set	....	....	....	1696	....
Hail to the Rangers	Col.	5201	Charles Starrett	Sept. 16,'43	57m	Nov. 27,'43	1646	1055	....
Hairy Ape, The	UA	....	William Bendix-Susan Hayward	Not Set	....	....	....	1763	....
Halfway House, The (British)	Ealing	....	Francoise Rosay-Mervyn Johns	Not Set	95m	Mar. 4,'44	1781	....	....
Hands Across the Border	Rep.	341	Roy Rogers-Ruth Terry	Jan. 5,'44	73m	Dec. 11,'43	1665	1545	....
Happy Land	20th-Fox	415	Don Ameche-Frances Dee	Dec. 3,'43	75m	Nov. 13,'43	1625	1555	1766
Harvest Melody	PRC	402	Rosemary Lane-Johnny Downs	Nov. 22,'43	71m	Oct. 9,'43	1574	1545	....
Hat-Check Honey	Univ.	8031	Grace McDonald-Leon Errol	Mar. 10,'44	69m	Mar. 1,'44	1794	1746	....
Heat's On, The	Col.	5009	Mae West-Victor Moore	Dec. 2,'43	79m	Dec. 4,'43	1653	1555	1818
Heaven Can Wait (color)	20th-Fox	402	Don Ameche-Gene Tierney	Aug. 13,'43	112m	July 24,'43	1578	1240	1617
Heaven Is Around the Corner (British)	Nat'l-Anglo	....	Will Fyffe-Leni Lynn	Not Set	100m	Mar. 18,'44	1802	....	....
Heavenly Body, The	MGM	421	William Powell-Hedy Lamarr	Apr.,'44	94m	Jan. 1,'44	1693	1555	1766
Heavenly Days	RKO	....	Fibber McGee and Molly	Not Set	....	....	....	1817	....
Henry Aldrich, Boy Scout	Para.	4311	Jimmy Lydon-Charlie Smith	Block 3	66m	Jan. 8,'44	1706	1696	1818
Henry Aldrich Haunts a House	Para.	4306	Jimmy Lydon-Charlie Smith	Block 2	73m	Nov. 6,'43	1614	1566	1766
Henry Aldrich's Little Secret	Para.	....	Jimmy Lydon-Charlie Smith	Not Set	....	....	....	1747	....
Henry Aldrich Plays Cupid	Para.	....	Jimmy Lydon-Charlie Smith	Block 5	....	....	....	1431	....
Her Bachelor Husband	Mono.	....	Johnny Downs-Wanda McKay	Not Set	....	....	....	1747	....
Here Comes Elmer	Rep.	303	Al Pearce-Dale Evans	Nov. 15,'43	74m	Oct. 16,'43	1585	....	....
Heroes Are Made (Russian)	Artkino	....	Russian Feature	Mar. 15,'44	74m	Mar. 25,'44	1813	....	....
Her Primitive Man	Univ.	8016	Louise Allbritton-Robert Paige	Apr. 21,'44	79m	Apr. 8,'44	1833	1675	....
Hey, Rookie	Col.	5013	Ann Miller-Larry Parks	Mar. 9,'44	....	....	....	1654	....
Hidden Valley Outlaws	Rep.	378	Bill Elliott-Gabby Hayes	Apr. 2,'44	55m	Apr. 8,'44	1834	1806	....
Hi Diddle Diddle	UA	....	Martha Scott-Adolphe Menjou	Aug. 20,'43	73m	July 31,'43	1559	1375	1617
Hi Good-Lookin'	Univ.	8044	Eddie Quillan-Harriet Hilliard	Mar. 24,'44	62m	Mar. 18,'44	1801	1763	....
Higher and Higher	RKO	415	Michele Morgan-Frank Sinatra	Block 3	90m	Dec. 11,'43	1665	1616	1847
His Butler's Sister	Univ.	8004	Deanna Durbin-Franchot Tone	Nov. 26,'43	93m	Nov. 13,'43	1625	1555	1766
Hitler Gang, The	Para.	....	Robert Watson-Victor Varconi	Block 5	....	....	....	1675	....
Hi Ya Sailor	Univ.	8035	Donald Woods-Elyse Knox	Oct. 15,'43	63m	Oct. 9,'43	1574	1531	....
Holy Matrimony	20th-Fox	403	Monty Woolley-Gracie Fields	Aug 27,'43	87m	Aug. 28,'43	1547	1431	1655
Home in Indiana (color)	20th-Fox	....	Walter Brennan-Lon McAllister	Not Set	....	....	....	1634	....
Hoosier Holiday	Rep.	302	Dale Evans-George Byron	Sept. 13,'43	72m	Aug. 28,'43	1547	....	....
Horn Blows at Midnight, The	WB	....	Jack Benny-Alexis Smith	Not Set	....	....	....	1715	....
Hostages	Para.	4305	Luise Rainer-William Bendix	Block 1	87m	Aug. 14,'43	1579	1277	1766
Hot Rhythm	Mono.	....	Dona Drake-Robert Lowery	Apr. 22,'44	79m	Mar. 4,'44	1783	1763	....
Hour Before the Dawn, The	Para.	4317	Veronica Lake-Franchot Tone	Block 4	75m	Mar. 4,'44	1781	1555	....
I DOOD It	MGM	403	Red Skelton-Eleanor Powell	Sept.,'43	102m	July 31,'43	1579	1191	1719
I Love a Soldier	Para.	....	Paulette Goddard-Sonny Tufts	Not Set	....	....	....	1675	....
Impatient Years, The	Col.	....	Jean Arthur-Lee Bowman-Charles Coburn	Not Set	....	....	....	1849	....
Impostor, The	Univ.	8066	Jean Gabin-Allyn Joslyn	Feb. 11,'44	94m	Feb. 12,'44	1754	1616	1847
Incendiary Blonde (color)	Para.	....	Betty Hutton-Arturo de Cordova	Not Set	....	....	....	1675	....
In Old Chicago (Reissue)	20th-Fox	406	Alice Faye-Tyrone Power-Don Ameche	Oct. 29,'43	94m	Jan. 8,'38	1542	....	....
In Old Oklahoma	Rep.	307	John Wayne-Martha Scott	Dec. 6,'43	102m	Oct. 23,'43	1593	....	1719
In Our Time	WB	311	Ida Lupino-Paul Henreid	Feb. 19,'44	110m	Feb. 5,'44	1741	1416	1847
In the Meantime, Darling	20th-Fox	....	Jeanne Crain-Frank Latimore	Not Set	...	....	....	1850	....
Invisible Man's Revenge, The	Univ.	....	Jon Hall-Evelyn Ankers	Not Set	....	....	....	1849	....
Irish Eyes Are Smiling (color)	20th-Fox	....	Monty Woolley-Dick Haymes	Not Set	....	....	....	1835	....
Iron Major, The	RKO	406	Pat O'Brien-Ruth Warrick	Block 2	85m	Oct. 23,'43	1593	1555	1719
Is Everybody Happy?	Col.	5016	Ted Lewis-Nan Wynn	Oct. 28,'43	73m	Nov. 27,'43	1646	1545	1655
Isle of Forgotten Sins	PRC	401	John Carradine-Gale Sondergaard	Aug. 15,'43	82m	July 3,'43	1532	1339	1617
It Happened Tomorrow	UA	....	Dick Powell-Linda Darnell	Apr. 7,'44	84m	Mar. 25,'44	1813	1675	....
JACK London	UA	....	Michael O'Shea-Susan Hayward	Dec. 24,'43	93m	Nov. 27,'43	1645	1554	1847
Jamboree	Rep.	316	George Byron-Ruth Terry	May 5,'44	71m	Apr. 1,'44	1825	1817	....
Jam Session	Col.	5015	Ann Miller-Jess Barker	Apr. 13,'44	....	....	....	1806	....
Jane Eyre	20th-Fox	420	Orson Welles-Joan Fontaine	Feb.,'44	96m	Feb. 5,'44	1741	1240	1847
Janie	WB	....	Joyce Reynolds-Robert Hutton	Not Set	....	....	....	1747	....
Jive Junction	PRC	407	Dickie Moore-Tina Thayer	Dec. 20,'43	64m	Nov. 20,'43	1633	1606	....
Johnny Come Lately	UA	....	James Cagney-Grace George	Sept. 3,'43	97m	Aug. 28,'43	1559	1375	1719
Johnny Doesn't Live Here Any More	Mono.	....	Simone Simon-James Ellison	May 12,'44	....	....	....	1826	....
KANSAN, The	UA	....	Richard Dix-Jane Wyatt	Sept. 10,'43	79m	June 19,'43	1547	1182	....
Keys of the Kingdom	20th-Fox	....	Sir Cedric Hardwicke-Roddy McDowell	Not Set	....	....	....	1806	....
Kings of the Ring	Lewis-Lesser	....	Fight Film Feature	Jan. 22,'44	95m	Jan. 29,'44	1735	....	....
Kismet (color)	MGM	....	Ronald Colman-Marlene Dietrich	Not Set	....	....	....	1635	....
Klondike Kate	Col.	5029	Ann Savage-Tom Neal	Dec. 16,'43	62m	Feb. 5,'44	1742	1636	....
Knickerbocker Holiday	UA	....	Nelson Eddy-Charles Coburn	Mar. 17,'44	85m	Mar. 4,'44	1781	1635	1818
LAD from Our Town	Artkino	....	Russian Feature	Oct. 6,'43	65m	Oct. 16,'43	1586	....	....
Ladies Courageous	Univ.	8065	Loretta Young-Geraldine Fitzgerald	Mar. 17,'44	88m	Mar. 25,'44	1814	1616	1847
Ladies in Washington	20th-Fox	....	Ronald Graham-Trudy Marshall	Not Set	....	....	....	1849	....
Lady and the Monster, The	Rep.	315	Vera Ralston-Richard Arlen	Apr. 17,'44	86m	Mar. 18,'44	1801	....	....
Lady in the Dark (color)	Para.	4336	Ginger Rogers-Ray Milland	Special	100m	Feb. 12,'44	1753	1091	1818
Lady In the Death House	PRC	414	Lionel Atwill-Jean Parker	Mar. 15,'44	56m	Mar. 25,'44	1814	1746	....
Lady, Let's Dance	Mono.	....	Belita-James Ellison	Apr. 15,'44	88m	Jan. 29,'44	1735	1599	....
Lady Takes a Chance, A	RKO	405	Jean Arthur-John Wayne	Block 1	86m	Aug. 21,'43	1547	1240	1655
Land Beyond the Law (Reissue)	WB	336	Dick Foran	Oct. 2,'43	55m	Mar. 25,'44	1814	....	....

						REVIEWED			
Title	*Company*	*Prod. Number*	*Stars*	*Release Date*	*Running Time*	*M. P. Herald Issue*	*Product Digest Page*	*Advance Synopsis Page*	*Service Data Page*
Laramie Trail, The	Rep.	355	Bob Livingston-Smiley Burnette	Apr. 3,'44	55m	Mar. 25,'44	1814	1786	....
Larceny with Music	Univ.	8028	Allan Jones-Kitty Carlisle	Sept. 10,'43	64m	Sept. 11,'43	1530	1351	....
Lassie Come Home (color)	MGM	410	Roddy McDowall-Edmund Gwenn	Dec.,'43	90m	Aug. 21,'43	1546	1240	1766
Last Ride, The	WB	....	Richard Travis-Eleanor Parker	Not Set	....	....	....	1115	....
Law Men	Mono.	....	Johnny Mack Brown	Apr. 25,'44	....	....	....	1817	....
Let's Face It	Para.	4301	Bob Hope-Betty Hutton	Block 1	76m	Aug. 7,'43	1559	1277	1766
Lifeboat	20th-Fox	419	Tallulah Bankhead-William Bendix	Jan. 28,'44	96m	Jan. 15,'44	1713	1616	1818
Life and Death of Colonel Blimp (British)	Archers-Gen'l	....	Anton Walbrook-Roger Livesey	Not Set	163m	July 10,'43	1413	....	....
Lodger, The	20th-Fox	417	Laird Cregar-Merle Oberon	Jan. 7,'44	84m	Jan. 8,'44	1705	1636	1818
Look to Your Children (formerly Are These Our Children?)	RKO	....	Kent Smith-Jean Brooks	Not Set	....	....	....	1786	....
Lost Angel	MGM	415	Margaret O'Brien-James Craig	Jan.,'44	91m	Nov. 6,'43	1613	1555	1847
Lost in a Harem	MGM	....	Bud Abbott-Lou Costello	Not Set	....	....	....	1850	....
Lumber Jack	UA	....	William Boyd-Andy Clyde	Apr. 28,'44	65m	Apr. 8,'44	1834	1763	....
MADAME Curie	MGM	490	Greer Garson-Walter Pidgeon	Feb.,'44	124m	Nov. 20,'43	1633	1416	1847
Mad Ghoul, The	Univ.	8038	Evelyn Ankers-David Bruce	Nov. 12,'43	65m	Oct. 23,'43	1594	1586	....
Make Your Own Bed	WB	....	Jack Carson-Jane Wyman	Not Set	....	....	....	1715	....
Man from Down Under, The	MGM	411	Charles Laughton-Binnie Barnes	Dec.,'43	103m	Aug. 7,'43	1547	....	....
Man from 'Frisco, The	Rep.	....	Michael O'Shea-Anne Shirley	Not Set	....	....	....	1835	....
Man from the Rio Grande, The	Rep.	363	Don Barry-Twinkle Watts	Oct. 18,'43	55m	Oct. 2,'43	1566	....	....
Manhattan Serenade	RKO	....	Frank Sinatra-George Murphy	Not Set	....	....	....	1785	....
Man in Half Moon Street, The	Para.	....	Nils Asther-Helen Walker	Not Set	....	....	....	1747	....
Marine Raiders	RKO	....	Pat O'Brien-Ruth Hussey	Not Set	....	....	....	1696	....
Marriage Is a Private Affair	MGM	....	Lana Turner-John Hodiak	Not Set	....	....	....	1806	....
Marshal of Gunsmoke	Univ.	8083	Tex Ritter-Russell Hayden	Jan. 21,'44	....	....	....	1676	....
Mask of Dimitrios, The	WB	....	Sydney Greenstreet-Peter Lorre	Not Set	....	....	....	1746	....
Meet Me in St. Louis (color)	MGM	....	Judy Garland-Margaret O'Brien	Not Set	....	....	....	1715	....
Meet the People	MGM	426	Dick Powell-Lucille Ball	May,'44	100m	Apr. 8,'44	1834	1456	....
Melody Parade	Mono.	....	Mary Beth Hughes-Eddie Quillan	Aug. 27,'43	73m	Aug. 7,'43	1559	1339	....
Memphis Belle, The (color)	WAC	....	War Documentary	Apr. 14,'44	41m	Mar. 25,'44	1813	....	....
Men of the Sea (British)	PRC	420	Wilfred Lawson-Mary Jerrold	Apr. 30,'44	....	....	....	....	....
Men on Her Mind	PRC	409	Mary Beth Hughes-Edward Norris	Feb. 12,'44	67m	Feb. 5,'44	1743	1715	....
Merry Monahans, The	Univ.	....	Donald O'Connor-Peggy Ryan	Not Set	....	....	....	1786	....
Million Dollar Kid, The	Mono.	....	East Side Kids	Feb. 28,'44	65m	Feb. 26,'44	1774	1676	....
Minesweeper	Para.	4308	Richard Arlen-Jean Parker	Block 2	66m	Nov. 6,'43	1615	1606	1818
Ministry of Fear	Para.	....	Ray Milland-Marjorie Reynolds	Not Set	....	....	....	1616	....
Miracle of Morgan's Creek, The	Para.	4312	Eddie Bracken-Betty Hutton	Block 3	99m	Jan. 8,'44	1705	1079	1847
Mojave Firebrand	Rep.	377	Bill Elliott-Gabby Hayes	Mar. 19,'44	55m	Jan. 29,'44	1734	....	....
Monster Maker, The	PRC	419	J. Carrol Naish-Ralph Morgan	Apr. 15,'44	62m	Mar. 11,'44	1794	....	....
Moonlight and Cactus	Univ.	....	Andrews Sisters-Leo Carillo	Not Set	....	....	....	1746	....
Moonlight in Vermont	Univ.	8025	Gloria Jean-Fay Helm	Dec. 24,'43	62m	Dec. 25,'43	1686	1635	....
Moon Over Las Vegas	Univ.	8037	Anne Gwynne-David Bruce	Apr. 28,'44	69m	Apr. 15,'44	1845	1785	....
Mr. Muggs Steps Out	Mono.	....	East Side Kids	Dec. 10,'43	63m	Dec. 25,'43	1686	1555	....
Mr. Skeffington	WB	....	Bette Davis-Claude Rains	Not Set	....	....	....	1654	....
Mr. Winkle Goes to War	Col.	....	E. G. Robinson-Robert Armstrong	Not Set	....	....	....	1817	....
Mrs. Parkington	MGM	....	Greer Garson-Walter Pidgeon	Not Set	....	....	....	1835	....
Mummy's Ghost, The	Univ.	....	John Carradine-Lon Chaney	Not Set	....	....	....	1763	....
Murder on the Waterfront	WB	302	John Loder-Ruth Ford	Sept. 18,'43	49m	July 31,'43	1579	....	....
My Best Gal	Rep.	312	Jane Withers-Jimmy Lydon	Mar. 28,'44	67m	Mar. 18,'44	1802	1696	....
My Reputation	WB	....	Barbara Stanwyck-George Brent	Not Set	....	....	....	1695	....
Mystery Broadcast	Rep.	304	Nils Asther-Ruth Terry	Nov. 23,'43	63m	Oct. 23,'43	1595	1586	....
●Mystery of the 13th Guest	Mono.	....	Dick Purcell-Helen Parrish	Nov. 5,'43	60m	Oct. 16,'43	1586	....	....
NABONGA	PRC	408	Buster Crabbe-Fifi Dorsey	Jan. 25,'44	73m	Mar. 4,'44	1783	1634	....
National Barn Dance	Para.	....	Jean Heather-James Brown	Not Set	....	....	....	1849	....
National Velvet (color)	MGM	....	Mickey Rooney-Jackie Jenkins	Not Set	....	....	....	1763	....
Navy Way, The	Para.	4316	Robert Lowery-Jean Parker	Block 4	75m	Feb. 26,'44	1774	1747	....
●Nearly Eighteen	Mono.	....	Gale Storm-Bill Henry	Nov. 12,'43	61m	Oct. 30,'43	1605	1545	....
Never a Dull Moment	Univ.	8030	Ritz Bros.-Frances Langford	Nov. 19,'43	60m	Nov. 6,'43	1615	1351	....
Nine Girls	Col.	5018	Ann Harding-Evelyn Keyes	Feb. 17,'44	75m	Mar. 18,'44	1802	1676	1847
No Greater Love (Russian)	Artkino	....	Russian feature	Mar. 3,'44	71m	Mar. 4,'44	1782	....	....
None But the Lonely Heart	RKO	....	Cary Grant-Ethel Barrymore	Not Set	....	....	....	1826	....
None Shall Escape	Col.	5006	Marsha Hunt-Alexander Knox	Feb. 3,'44	85m	Jan. 15,'44	1713	1695	1847
Northern Pursuit	WB	307	Errol Flynn-Julie Bishop	Nov. 13,'43	94m	Oct. 23,'43	1593	1471	1847
North Star, The	RKO-Goldwyn	451	Walter Huston-Anne Baxter	Special	105m	Oct. 16,'43	1585	1305	1766
Norway Replies	Hoffberg	....	Documentary on Norway	Feb. 25,'44	61m	Mar. 4,'44	1782	....	....
No Time for Love	Para.	4309	Claudette Colbert-Fred MacMurray	Block 2	83m	Nov. 13,'43	1625	855	1818
OH, SUSANNA (Reissue)	Rep.	3303	Gene Autry	Apr. 15,'44	59m	....	....	....	....
Oklahoma Kid (Reissue)	WB	330	James Cagney-Humphrey Bogart	Sept. 11,'43	80m	Mar. 18,'39	1482	....	....
Oklahoma Raiders	Univ.	8084	Tex Ritter-Fuzzy Knight	Mar. 17,'44	....	....	....	1785	....
Old Acquaintance	WB	308	Bette Devis-Miriam Hopkins	Nov. 27,'43	110m	Nov. 6,'43	1613	1192	1719
O My Darling Clementine	Rep.	308	Frank Albertson-Lorna Grey	Dec. 31,'43	68m	Dec. 4,'43	1653	1636	....
Once Upon a Time (formerly Curly)	Col.	....	Cary Grant-Janet Blair	May 11,'44	....	....	....	1616	....
One Body Too Many	Para.	....	Jack Haley-Jean Parker	Not Set	....	....	....	1850	....
One Exciting Night	RKO	....	Tom Conway-Jean Brooks	Not Set	....	....	....	1850	....
Our Hearts Were Young and Gay	Para.	....	Diana Lynn-Gail Russell	Not Set	....	....	....	1746	....
Outlaw Roundup	PRC	454	Dave O'Brien-Jim Newill	Feb. 10,'44	....	....	....	1715	....
Outlaw Trail, The	Mono.	....	Hoot Gibson-Bob Steele	Apr. 29,'44	55m	Apr. 1,'44	1826	1786	....
Outlaws of Sante Fe	Rep.	366	Don Barry-Wally Vernon	Apr. 4,'44	54m	Mar. 18,'44	1802	....	....
Overland Mail Robbery	Rep.	376	Bill Elliott-Anne Jeffreys	Nov. 20,'43	55m	Oct. 23,'43	1594	....	....
PARDON My Rhythm	Univ.	....	Gloria Jean-Patric Knowles	May 19,'44	....	....	....	1785	....
Paris After Dark	20th-Fox	409	George Sanders-Brenda Marshall	Oct. 15,'43	85m	Oct. 9,'43	1573	1545	....
Partners of the Trail	Mono.	....	Johnny Mack Brown-Raymond Hatton	Apr. 1,'44	54m	Mar. 4,'44	1782	1747	....

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Passage to Marseille	WB	312	Humphrey Bogart-Michele Morgan	Mar. 11,'44	109m	Feb. 19,'44	1761	1616	....
Passport to Destiny (formerly Passport to Adventure)	RKO	417	Elsa Lanchester-Gordon Oliver	Block 4	64m	Jan. 29,'44	1734	1636	....
Patrick the Great	Univ.	....	Donald O'Connor-Peggy Ryan	Not Set	....	....	....	1675	....
Phantom Lady	Univ.	8014	Ella Raines-Franchot Tone	Jan. 28,'44	87m	Jan. 29,'44	1733	1675	....
Pinto Bandit	PRC	456	Dave O'Brien-Jim Newill	Apr. 27,'44	....	....	....	1826	....
Pin Up Girl (color)	20th-Fox	....	Betty Grable-Joe E. Brown	Not Set	....	....	....	1531	....
Pistol Packin' Mama	Rep.	310	Ruth Terry-Bob Livingston	Dec. 15,'43	64m	Dec. 11,'43	1666	1654	1818
Practically Yours	Para.	....	Claudette Colbert-Fred MacMurray	Not Set	....	....	....	1806	....
Prairie Thunder (Reissue)	WB	332	Dick Foran	Oct. 2,'43	55m	....	....	....	....
Pride of the Plains	Rep.	353	Robert Livingston-Smiley Burnette	Jan. 5,'44	56m	Dec. 4,'43	1653	....	....
Princess O'Rourke	WB	305	Olivia de Havilland-Robert Cummings	Oct. 23,'43	94m	Sept. 25,'43	1553	962	1655
Purple Heart, The	20th-Fox	422	Dana Andrews-Richard Conte	Mar.,'44	99m	Feb. 26,'44	1773	1654	....
RACKET Man, The	Col.	5036	Tom Neal-Jeanne Bates	Jan. 18,'44	65m	Jan. 8,'44	1706	1676	....
Raiders of the Border	Mono.	....	Johnny Mack Brown	Jan. 31,'44	53m	Jan. 15,'44	1714	....	....
Raiders of Sunset Pass	Rep.	352	Eddie Dew-Smiley Burnette	Dec. 20,'43	56m	Dec. 25,'43	1686	1457	....
Rainbow Island (color)	Para.	....	Dorothy Lamour-Eddie Bracken	Not Set	....	....	....	1654	....
Rains Came, The (Reissue)	20th-Fox	410	Myrna Loy-Tyrone Power	Nov. 26,'43	95m	Sept. 9,'39	1574	....	....
Rationing	MGM	418	Wallace Beery-Marjorie Main	Mar.,'44	93m	Jan. 29,'44	1734	1616	1847
Return of the Ape Man	Mono.	....	Bela Lugosi-John Carradine	Not Set	....	....	....	1606	....
Return of the Rangers	PRC	451	Dave O'Brein-Jim Newill	Oct. 26,'43	60m	Oct. 16,'43	1585	1545	....
Return of the Vampire	Col.	5024	Bela Lugosi-Frieda Inescourt	Nov. 11,'43	69m	Feb. 5,'44	1742	1599	....
Rhapsody in Blue	WB	....	Joan Leslie-Robert Alda	Not Set	....	....	....	1530	....
Riders of the Deadline	UA	....	William Boyd	Dec. 3,'43	70m	Jan. 15,'44	1714	1696	....
Riding High (color)	Para.	4307	Dorothy Lamour-Dick Powell	Block 2	88m	Nov. 6,'43	1613	1431	1847
Riding West	Col.	....	Charles Starrett-Shirley Patterson	May 18,'44	....	....	....	1835	....
Road to Utopia	Para.	....	Bing Crosby-Bob Hope-D. Lamour	Not Set	....	....	....	1715	....
Roger Touhy, Gangster	20th-Fox	....	Preston Foster-Lois Andrews	Not Set	....	....	....	1362	....
Rookies in Burma	RKO	414	Alan Carney-Wally Brown	Block 3	62m	Dec. 11,'43	1666	1646	....
Rootin', Tootin' Rhythm (Reissue)	Rep.	3301	Gene Autry	Jan. 15,'44	61m	....	....	....	....
Rosie the Riveter	Rep.	313	Jane Frazee-Frank Albertson	Apr. 9,'44	75m	Mar. 25,'44	1814	1785	....
SAHARA	Col.	5003	Humphrey Bogart-Bruce Bennett	Oct. 14,'43	97m	Oct. 2,'43	1565	1305	1719
Saint Meets the Tiger, The	Rep.	301	Hugh Sinclair-Jean Gillis	July 29,'43	70m	Aug. 7,'43	1471	....	....
Sailor's Holiday	Col.	5038	Arthur Lake-Jane Lawrence	Feb. 24,'44	61m	Apr. 15,'44	1845	1696	....
Salute to the Marines (color)	MGM	401	Wallace Beery-Fay Bainter	Sept.,'43	101m	July 31,'43	1579	1057	1655
San Demetrio, London (British)	Ealing	....	Walter Fitzgerald-Ralph Michael	Not Set	105m	Jan. 29,'44	1734	....	....
San Francisco de Asis (Mex.)	Azteca	....	Jose Luis Jimenez	Not Set	125m	Apr. 1,'44	1826	....	....
Saratoga Trunk	WB	....	Gary Cooper-Ingrid Bergman	Not Set	....	....	....	1431	....
Scarlet Claw, The	Univ.	....	Basil Rathbone-Nigel Bruce	Not Set	....	....	....	1850	....
Secrets in the Dark	MGM	....	Susan Peters-Robert Young	Not Set	....	....	....	1850	....
See Here, Private Hargrove	MGM	420	Robert Walker-Donna Reed	Mar.,'44	100m	Feb. 19,'44	1761	1616	1847
Sensations of 1945 (color)	UA-Stone	....	W. C. Fields-Eleanor Powell	Not Set	....	....	....	1746	....
Seven Days Ashore	RKO	....	Wally Brown-Gordon Oliver	Block 5	....	....	....	1817	....
Seventh Cross, The	MGM	....	Spencer Tracy-Signe Hasso	Not Set	....	....	....	1715	....
Seventh Victim, The	RKO	403	Tom Conway-Kim Hunter	Block 1	71m	Aug. 21,'43	1558	1471	....
Shake Hands with Murder	PRC	422	Iris Adrian-Frank Jenks	Apr. 22,'44	....	....	....	1835	....
Sherlock Holmes Faces Death	Univ.	8024	Basil Rathbone-Nigel Bruce	Sept. 17,'43	68m	Sept. 11,'43	1529	....	....
She's for Me	Univ.	8041	David Bruce-Grace McDonald	Dec. 10,'43	60m	Dec. 11,'43	1665	1635	....
Shine On, Harvest Moon	WB	313	Ann Sheridan-Dennis Morgan	Apr. 8,'44	112m	Mar. 11,'44	1794	1457	1847
Shipbuilders, The (Br.)	Br. Nat'l-Anglo	....	Clive Brook-Morland Graham	Not Set	90m	Jan. 29,'44	1733	....	....
Show Business	RKO	....	Eddie Cantor-George Murphy	Block 5	....	....	....	1675	....
Shrine of Victory (British)	20th-Fox	426	Documentary on Greece	Apr.,'44	45m	Aug. 21,'43	1495	....	....
Silent Partner	Rep.	....	Beverly Loyd-William Henry	Not Set	....	....	....	1835	....
Silver City Raiders	Col.	5202	Russell Hayden-Bob Wills	Nov. 4,'43	55m	Nov. 27,'43	1646	....	....
Since You Went Away	UA	....	Colbert-Temple-Woolley-Cotten	Not Set	....	....	....	1635	....
Sing a Jingle	Univ.	8034	Allan Jones-June Vincent	Jan. 7,'44	62m	Jan. 1,'44	1694	1654	....
Slightly Terrific	Univ.	8036	Leon Errol -Anne Rooney	May 5,'44	....	....	....	1785	....
•Smart Guy	Mono.	....	Rick Vallin-Wanda McKay	Dec. 17,'43	63m	Jan. 1,'44	1695	1599	....
Snow White and the Seven Dwarfs (color)	RKO-Disney	....	Disney Cartoon Feature	Reissue	83m	Dec. 25'37	1782	....	....
So This Is Washington	RKO	404	Lum 'n' Abner-Mildred Coles	Block 1	64m	Aug. 21,'43	1558	1471	....
Son of Dracula	Univ.	8013	Louise Allbritton-Lon Chaney	Nov. 5,'43	80m	Nov. 13,'43	1626	1241	1818
Song of Bernadette, The	20th-Fox	....	Jennifer Jones-Charles Bickford	Special	157m	Dec. 25,'43	1685	1416	1847
Song of Russia	MGM	422	Robert Taylor-Susan Peters	Feb.,'44	107m	Jan. 1,'44	1693	1416	1847
Song of the Open Road	UA	....	Edgar Bergen-"Charlie"-Bonita Granville	Not Set	....	....	....	1695	....
Song of the Saddle (Reissue)	WB	331	Dick Foran	Oct. 2,'43	59m	Apr.11,'36	1482	....	....
So's Your Uncle	Univ.	8042	Donald Woods-Elyse Knox	Dec. 3,'43	64m	Dec. 4,'43	1654	1635	....
Spider Woman	Univ.	8021	Basil Rathbone-Nigel Bruce	Jan. 21,'44	63m	Jan. 15,'44	1714	1675	....
Spotlight Scandals	Mono.	....	Billy Gilbert-Frank Fay	Sept. 24,'43	73m	July 24,'43	1579	1351	....
Standing Room Only	Para.	4314	Paulette Goddard-Fred MacMurray	Block 3	83m	Jan. 8,'44	1706	1616	1847
Storm Over Lisbon	Rep.	....	Vera Hruba Ralston-Erich von Stroheim	Not Set	....	....	....	1850	....
Story of Dr. Wassell (color)	Para.	4337	Gary Cooper-Laraine Day	Special	....	....	....	1530	....
Strange Death of Adolf Hitler	Univ.	8022	Ludwig Donath-Gale Sondergaard	Sept. 10,'43	72m	Sept. 4,'43	1522	....	....
Submarine Base	PRC	405	John Litel-Alan Baxter	July 20,'43	65m	July 10,'43	1414	1305	....
Sullivans, The	20th-Fox	421	Anne Baxter-Thomas Mitchell	Feb.,'44	111m	Feb. 5,'44	1741	1636	1818
Sultan's Daughter, The	Mono.	....	Ann Corio-Charles Butterworth	Jan. 24,'44	64m	Dec. 18,'43	1674	1555	....
Sundown Valley	Col.	5205	Charles Starrett-Jeanne Bates	Mar. 23,'44	57m	Apr. 8,'44	1834	1763	....
•Suspected Person (British)	PRC	315	Clifford Evans-Patricia Roc	Nov. 29,'43	78m	Jan. 1,'44	1694	....	....
Sweet and Lowdown	20th-Fox	....	Lynn Bari-Benny Goodman	Not Set	....	....	....	1786	....
Sweet Rosie O'Grady (color)	20th-Fox	408	Betty Grable-Robert Young	Oct. 1,'43	76m	Sept. 25,'43	1553	1305	1719
Sweethearts of the U. S. A.	Mono.	....	Una Merkel-Donald Novis	Mar. 18,'44	63m	Mar. 18,'44	1802	1586	....
Swing Fever	MGM	423	Kay Kyser-Marilyn Maxwell	Apr.,'44	81m	Nov. 13,'43	1626	1241	....
Swing Out the Blues	Col.	5020	Bob Haymes-Lynn Merrick	Jan. 20,'44	70m	Jan. 22,'44	1726	1636	....
Swing Shift Maisie	MGM	404	Ann Sothern-James Craig	Oct.,'43	86m	May 8,'43	1546	1191	1617
Swingtime Johnny	Univ.	8020	Andrews Sisters-Harriet Hilliard	Feb. 4,'44	60m	Jan. 1,'44	1695	1676	....
TAKE It Big	Para.	....	Jack Haley-Harriet Hilliard	Not Set	....	....	....	1786	....
Tampico	20th-Fox	425	Lynn Bari-Edward G. Robinson	Apr.,'44	75m	Apr. 1,'44	1825	1636	....

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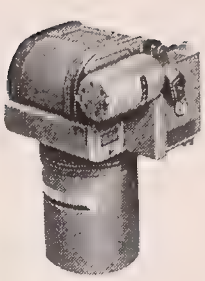
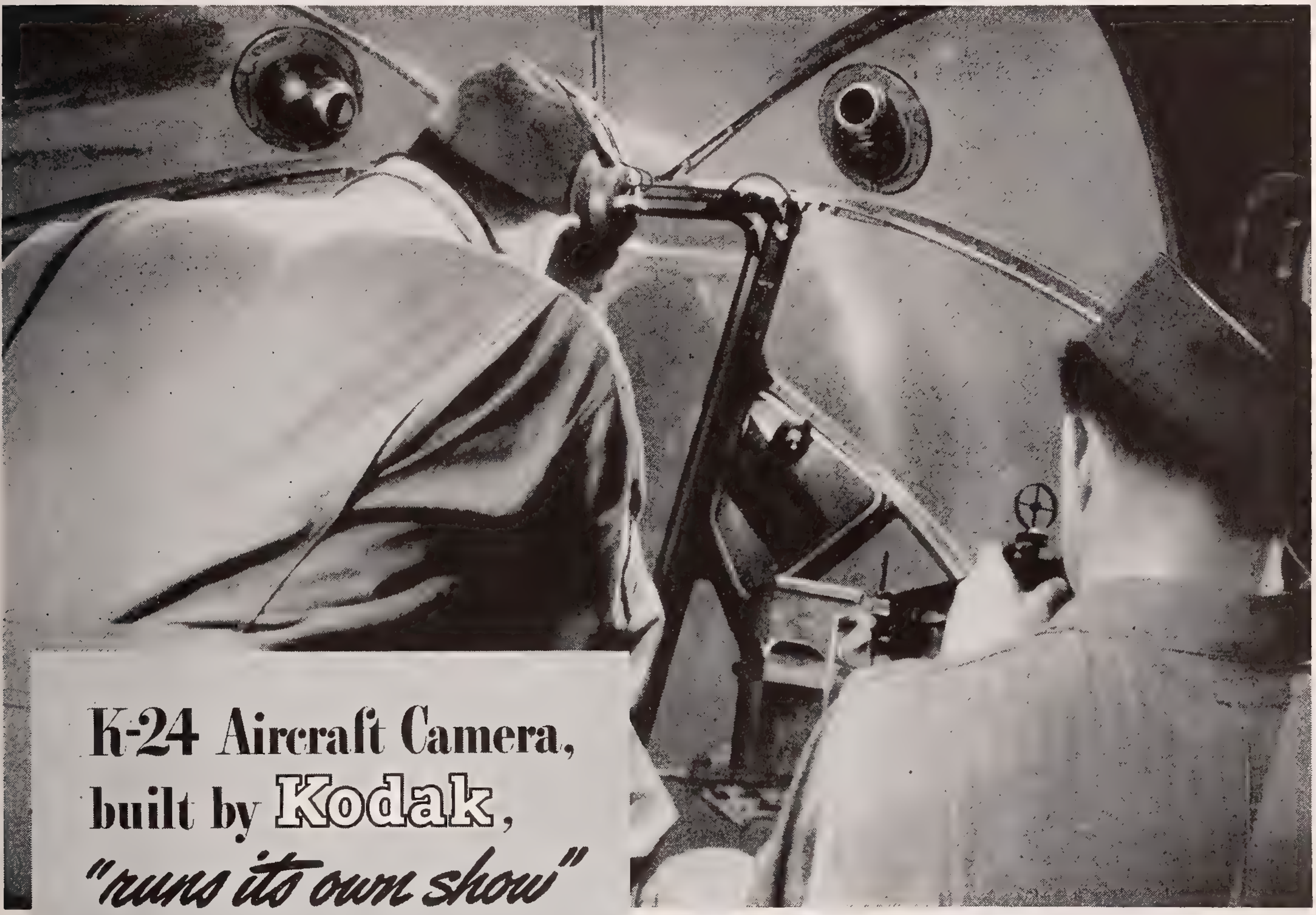
Tarzan's Desert Mystery	RKO	413	Johnny Weissmuller-Nancy Kelly	Block 3	70m	Dec. 11,'43	1666	1362	1847
Tender Comrade	RKO	416	Ginger Rogers-Robert Ryan	Block 4	101m	Jan. 1,'44	1693	1635	1847
Texas Kid, The	Mono.	....	Johnny Mack Brown	Nov. 26,'43	57m	Nov. 27,'43	1645	1545	....
Texas Masquerade	UA	....	William Boyd	Feb. 18,'44	59m	Jan. 29,'44	1733	....	....
Thank Your Lucky Stars	WB	303	Warner Stars Revue	Sept. 25,'43	127m	Aug. 21,'43	1559	1058	1719
That Nazty Nuisance	UA	....	Bobby Watson-Joe Devlin	Aug. 6,'43	42m	June 12,'43	1546	1019	....
There's Something About a Soldier	Col.	5017	Evelyn Keyes-Tom Neal	Nov. 30,'43	81m	Dec. 18,'43	1674	1545	....
●This Is the Army (color)	WB	224	Joan Leslie-George Murphy-Stage Cast	Feb. 15,'44	115m	July 31,'43	1453	1276	1575
This Is the Life (formerly Angela)	Univ.	....	Susanna Foster-Donald O'Connor	Not Set	....	....	....	1416	....
Thousands Cheer (color)	MGM	413	Kathryn Grayson-Gene Kelly	Jan.,'44	126m	Sept. 18,'43	1541	1079	1766
Three Men in White	MGM	427	Lionel Barrymore-Van Johnson	June,'44	....	....	....	1786	....
Three Russian Girls	UA	....	Anna Sten-Kent Smith	Jan. 14,'44	80m	Jan. 1,'44	1694	1457	1818
Thundering Gun Slingers	PRC	463	Buster Crabbe-Al St. John	Mar. 25,'44	....	....	....	1786	....
Thundering Hoofs	UA	....	William Boyd	Not Set	....	....	....	1747	....
Tiger Fangs	PRC	406	Frank Buck-Duncan Renaldo	Sept. 10,'43	59m	Sept. 25,'43	1554	1531	....
Till We Meet Again	Para.	....	Ray Milland-Maureen O'Hara	Not Set	....	....	....	1676	....
Timber Queen	Para.	4313	Dick Arlen-Mary Beth Hughes	Block 3	66m	Jan. 8,'44	1706	1696	....
Time Flies (British)	Gains.	....	Tommy Handley-Evelyn Dall	Not Set	88m	Mar. 18,'44	1803	....	....
To Have and Have Not	WB	....	Humphrey Bogart-Dolores Moran	Not Set	....	....	....	1850	....
Top Man	Univ.	8009	Donald O'Connor-Peggy Ryan	Sept. 17,'43	82m	Sept. 18,'43	1541	1456	....
Tornado	Para.	4304	Chester Morris-Nancy Kelly	Block 1	80m	Aug. 14,'43	1579	1457	....
Trocadero	Rep.	314	Rosemary Lane-Johnny Downs	Apr. 24,'44	74m	Apr. 8,'44	1833	1806	....
True to Life	Para.	4303	Mary Martin-Franchot Tone	Block 1	93m	Aug. 14,'43	1578	1079	1719
●Tumbling Tumbleweed (Reissue)	Rep.	2308	Gene Autry-Lucille Browne	Dec. 1,'43	58m	....	....	....	....
Tunisian Victory	MGM-MOI	466	Documentary	Apr. 28,'44	80m	Mar. 11,'44	1794	....	....
Two-Man Submarine	Col.	5039	Tom Neal-Ann Savage	Mar. 16,'44	....	....	....	1746	....
Two Girls and a Sailor	MGM	428	Jimmy Durante-Van Johnson	June,'44	....	....	....	1696	....
UKRAINE in Flames (Russian)	Artkino	....	Documentary	Apr. 1,'44	56m	Apr. 15,'44	1845	....	....
Uncensored (British)	20th-Fox	418	Eric Portman-Phyllis Calvert	Jan. 21,'44	83m	Aug. 1,'42	1714	....	....
Uncertain Glory	WB	314	Errol Flynn-Paul Lukas	Apr. 22,'44	102m	Apr. 8,'44	1833	1636	....
Under Two Flags (Reissue)	20th-Fox	411	Ronald Colman-Claudette Colbert	Nov. 26,'43	99m	May 9,'36	1574	....	....
Uninvited, The	Para.	4315	Ray Milland-Ruth Hussey	Block 3	98m	Jan. 8,'44	1705	1416	1847
Unknown Guest	Mono.	....	Victor Jory-Pamela Blake	Oct. 22,'43	64m	Aug. 28,'43	1559	....	....
Up in Arms (color)	RKO-Goldwyn	452	Danny Kaye-Dinah Shore	Not Set	105m	Feb. 12,'44	1753	1457	1847
Up in Mabel's Room	UA	....	Marjorie Reynolds-Dennis O'Keefe	Not Set	76m	Mar. 25,'44	1813	1695	....
VALLEY of Vengeance	PRC	464	Buster Crabbe-Al St. John	May 5,'44	....	....	....	....	....
Very Thought of You, The	WB	....	Dennis Morgan-Faye Emerson	Not Set	....	....	....	1850	....
Victory Through Air Power (color)	UA-Disney	....	Disney Aviation Feature	Aug. 13,'43	65m	July 10,'43	1532	1375	1617
Vigilantes Ride, The	Col.	5204	Russell Hayden-Shirley Patterson	Feb. 3,'44	55m	Feb. 12,'44	1754	1081	....
Virgin of Guadalupe (Mex.)	Maya	....	Jose Luis Jimenez	May 14,'43	95m	May 22,'43	1325	....	....
Voice in the Wind	UA	....	Francis Lederer-Sigrid Gurie	Apr. 21,'44	85m	Mar. 4,'44	1782	....	1847
Voodoo Man, The	Mono.	....	Bela Lugosi-John Carradine	Feb. 21,'44	62m	Feb. 26,'44	1774	1676	....
WATCH on the Rhine	WB	301	Bette Davis-Paul Lukas	Sept. 4,'43	113m	July 31,'43	1579	986	1719
Waterfront	PRC	415	J. Carroll Naish-John Carradine	May 24,'44	....	....	....	1850	....
Weekend Pass	Univ.	8029	Martha O'Driscoll-Noah Beery, Jr.	Feb. 18,'44	63m	Feb. 5,'44	1742	1676	....
Weird Woman	Univ.	8027	Lon Chaney-Anne Gwynne	Apr. 14,'44	64m	Apr. 8,'44	1834	1747	....
Westward Bound	Mono.	....	Ken Maynard-Hoot Gibson	Jan. 17,'44	59m	Jan. 15,'44	1714	1599	....
●What a Man	Mono.	....	Johnny Downs-Wanda McKay	Jan. 31,'44	73m	Dec. 11,'43	1666	....	....
What a Woman!	Col.	5005	Rosalind Russell-Brian Aherne	Dec. 28,'43	93m	Dec. 11,'43	1665	1635	1818
Where Are Your Children?	Mono.	....	Jackie Cooper-Patricia Morison	Jan. 17,'44	72m	Nov. 27,'43	1645	1606	1847
Whispering Footsteps	Rep.	309	John Hubbard-Rita Quigley	Dec. 30,'43	55m	Feb. 26,'44	1774	1636	....
Whistler, The	Col.	....	Richard Dix-Gloria Stuart	Mar. 30,'44	....	....	....	1785	....
Whistling in Brooklyn	MGM	412	Red Skelton-Ann Rutherford	Dec.,'43	87m	Oct. 2,'43	1565	1431	1766
White Cliffs of Dover, The	MGM	....	Irene Dunne-Roddy McDowall	Not Set	126m	Mar. 11,'44	1793	1586	....
Wilson (color)	20th-Fox	....	Alexander Knox-Charles Coburn	Not Set	....	....	....	1676	....
Wing and a Prayer	20th-Fox	....	Don Ameche-Dana Andrews	Not Set	....	....	....	1835	....
Wintertime	20th-Fox	405	Sonja Henie-Jack Oakie	Sept. 17,'43	82m	Sept. 11,'43	1529	1431	1655
Woman of the Town, The	UA	....	Albert Dekker-Claire Trevor	Dec. 31,'43	88m	Dec. 18,'43	1673	1531	1818
Women in Bondage	Mono.	....	Gail Patrick-Nancy Kelly	Jan. 10,'44	72m	Nov. 20,'43	1634	1554	1818
Women in War (Reissue)	Rep.	9002	Elsie Janis-Wendy Barrie	Jan. 25,'44	69m	May 25,'40	1726	....	....
Wyoming Hurricane	Col.	....	Russell Hayden-Bob Wills	Apr. 20,'44	....	....	....	1079	....
YANKS Ahoy	UA-Roach	....	Joe Sawyer-William Tracy	July 1,'43	58m	Mar. 13,'43	1532	1019	....
Yellow Canary (British)	Wilcox-RKO	....	Anna Neagle-Richard Greene	Block 5	98m	Nov. 20,'43	1634	....	....
Young Ideas	MGM	408	Mary Astor-Herbert Marshall	Nov.,'43	77m	July 31,'43	1578	1240	1818
You Can't Ration Love	Para.	4318	Betty Jane Rhodes-Johnnie Johnston	Block 4	79m	Mar. 4,'44	1781	1763	....
You're a Lucky Fellow, Mr. Smith	Univ.	8033	Allan Jones-Evelyn Ankers	Oct. 22,'43	64m	Oct. 9,'43	1573	1531	....

Feature Product, including Coming Attractions, listed Company by Company, in Order of Release on page 1848.

You press the button . . . it does the rest

Kodak's K-24 Aircraft Camera is completely automatic. In reconnaissance, you push a switch button on your "stick" and the camera, in the nose or tail, clicks away. In a bomber, it is in the plane's belly, connected, through complex electrical controls, with the bombsight itself. Its focal plane shutter, power operated, has speeds of 1/50, 1/450, 1/900, and "time." It is fitted, as are most other aerial cameras, with Kodak aerial lenses, including Kodak Aero Ektars incorporating elements of Kodak's revolutionary new optical glass . . . interchangeable in a range of focal lengths and speeds for different missions. Uses Kodak Aero Films in prethreaded interchangeable magazines holding 56 feet, enough for 125 pictures, 5 inches square.





K-24 Aircraft Camera, built by Kodak, *"runs its own show"*

Bombardier, at left, is hunched over his bombsight which is electrically coupled with the camera, automatically taking pictures every time bombs are released. At right is a gunner covering the nose with his "fifty."

TANGLING with fighters and flak while making a bombing run . . . or scurrying over enemy country at low altitude on a reconnaissance job . . . the last thing you have time for is "keeping a snapshot record of your trip."

Yet in reconnaissance, that's really what you're out for—and in bombing, you want to bring back "picture information" on the relation of your falling bombs to the target . . . for the camera makes a record of details you couldn't possibly see and remember.

Pretty hopeless, without a camera that "runs its own show" . . . Kodak's K-24 does just that.

On a reconnaissance flight—with no bombs to unload—you press a button for each picture, operating the fixed-position camera by remote control. Or, if you want a series, simply hold the button down, and the camera takes 3 pictures a second.

"Chalking up the score" in the training of bombardier and pilot is another vital phase of the K-24's activity—to know how good you're getting to be, you consult the photographic evidence.

The K-24 is no hero—the pilot and crew play that role. But it does take a lot off a hero's mind.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

REMEMBER THE PLOESTI RAID? how at the cost of more than 500 trained fliers, our Liberators fought through one of the most heavily fortified areas in the world, to drop the bombs that knocked out one-third of Germany's oil supply? -how some of the pilots who missed the target on their first run turned back and flew through solid sheets of flame to try again? A stern example for us at home.

BUY MORE WAR BONDS

Serving human progress through photography

SOMETHING WONDERFUL is coming your way!

This is the fabulous story of a fabulous guy . . . and the wonderful things that happen to him . . . and to YOU! A timeless tale of today . . . whimsically woven of romance . . . and tenderness . . . laughter . . . and that thing called "heart". . .

I'm Somethi
Wonderful,
too!

Cary GRANT

IN ALEXANDER HALL'S

ONCE UPON A TIME

with **JANET BLAIR** JAMES GLEASON · TED DONALDSON

Screen play by Lewis Meltzer and Oscar Saul
Directed by ALEXANDER HALL · A COLUMBIA PICTURE

MOTION PICTURE HERALD

REVIEWS

(In Product Digest)

- The Story of Dr. Wassell
- Pin Up Girl
- Show Business
- Days of Glory
- And the Angels Sing
- Seven Days Ashore
- Henry Aldrich Plays Cupid
- Bermuda Mystery
- Slightly Terrific

Fox West Coast Asks First Permit for OCR Theatres

Distributors Win Directed Verdict in New Haven Suit

Korda Sells UA Stock and Buys British Studio for MGM

William Fox to offer Stock to Exhibitors in New Deal

16mm Circuits Expanding as Entertainment Film Market

VOL. 155, NO. 4 APRIL 22, 1944

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M-G-MEAL-TICKET!
TWO GIRLS AND A SAILOR
GASLIGHT

SPRINGTIME 5

Charles Boyer, Ingrid Bergm
Joseph Cotten in "GASLIGHT" w
Dame May Whitty, Angela La
bury, Barbara Everest • Screen P
by John Van Druten, Walter Rei
and John L. Balderston • Ba
Upon the Play by Patrick Hamil
Directed by George Cukor • Produ

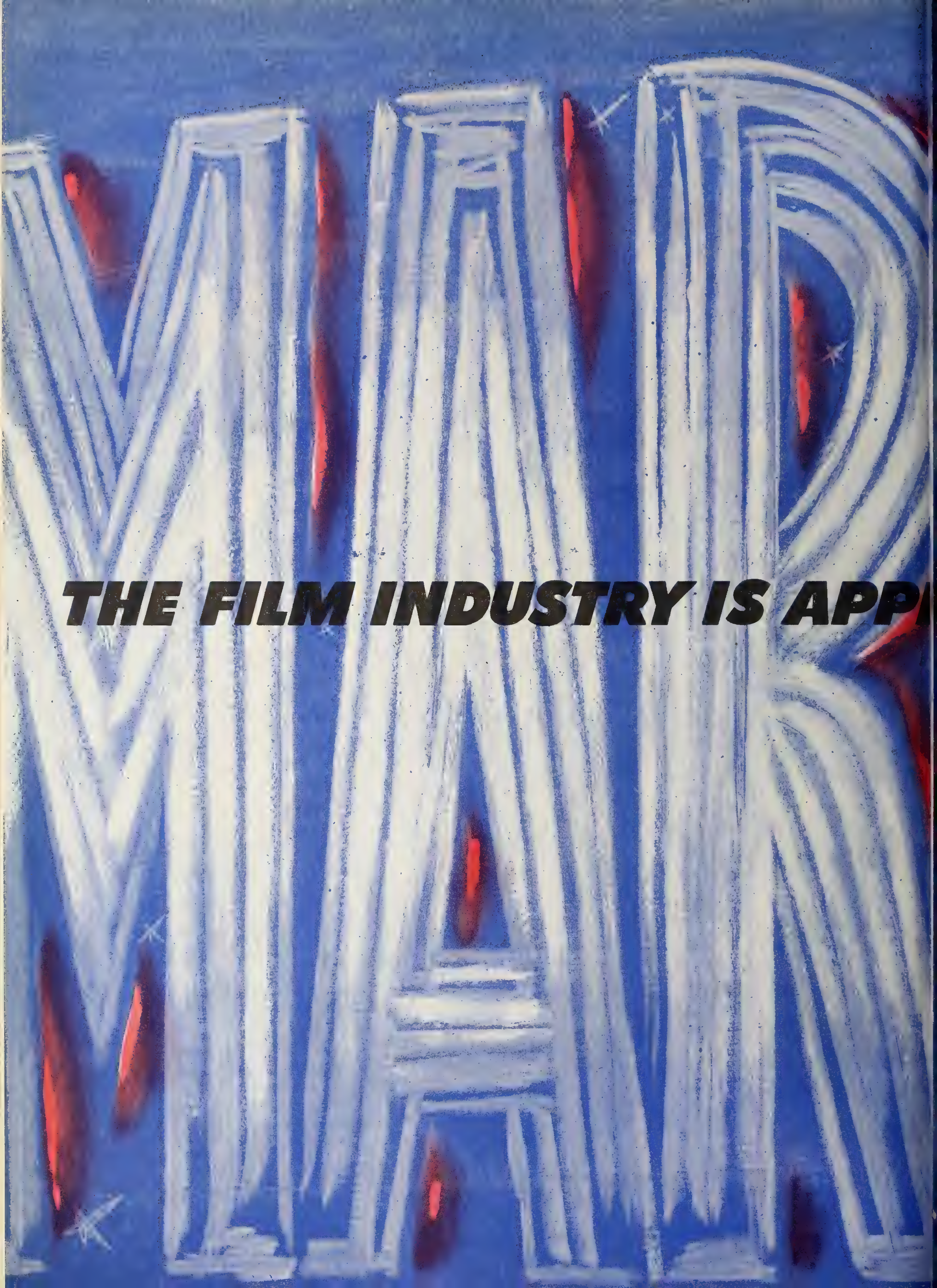
3 MEN IN WHITE
ANDY HARDY'S BLONDE TROUBLE
MEET THE PEOPLE

O GIRLS AND A SAILOR" with Van Johnson, June
son, Gloria DeHaven, Jose Iturbi, Jimmy Durante, Gracie
n, Lena Horne • Harry James and His Music Makers
Helen Forrest • Xavier Cugat and His Orchestra with
Romay • Tom Drake, Henry Stephenson, Henry
eill, Ben Blue, Carlos Ramirez, Frank Sully, Albert
es, Donald Meek, Amparo Novarro, Virginia O'Brien,
e Twins • Original Screen Play by Richard Connell
Gladys Lehman • Directed by Richard Thorpe
Produced by Joe Pasternak

"ANDY HARDY'S BLONDE TROUBLE" with Lewis Stone, Mickey Rooney, Fay Holden, Sara Haden, Bonita Granville, Jean Porter, Keye Luke and Herbert Marshall Screen Play by Harry Ruskin, William Ludwig and Agnes Christine Johnson • Directed by George B. Seitz

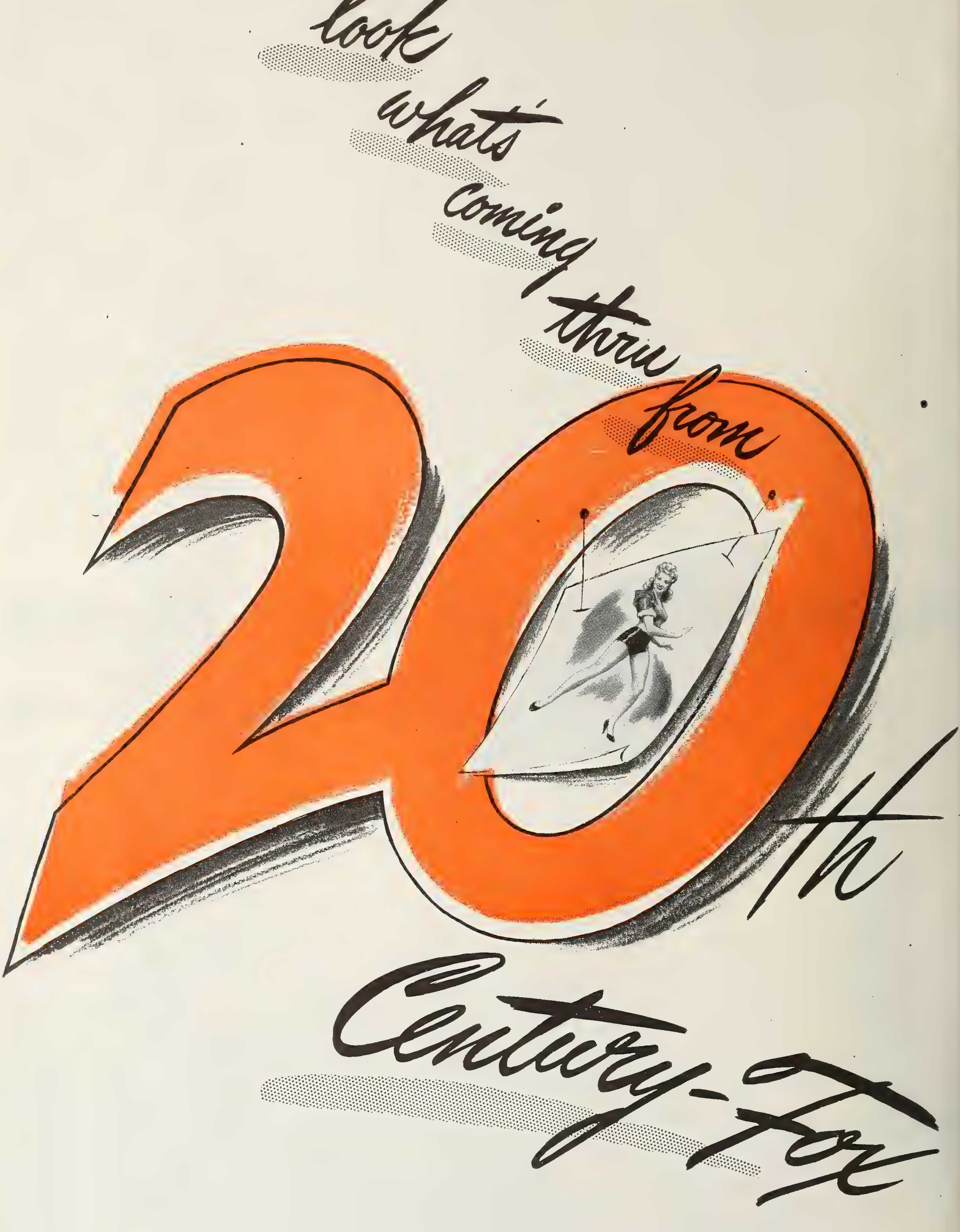
"MEET THE PEOPLE" Starring Lucille Ball, Dick Powell with Virginia O'Brien, Bert Lahr, "Rags" Ragland, June Allyson and Vaughn Monroe and His Orchestra • Spike Jones and His City Slickers • Screen Play by S. M. Herzig and Fred Saidy Directed by Charles Riesner Produced by E. Y. Harburg

"THREE MEN IN WHITE" with Lionel Barrymore, Van Johnson, Marilyn Maxwell, Keye Luke, Ava Gardner, Alma Kruger, "Rags" Ragland Original Screen Play by Martin Berkeley and Harry Ruskin • Directed by Willis Goldbeck



THE FILM INDUSTRY IS APP

OACHING A NEW HIGH MARK.
Warner Bros.
Jack L. Warner
Executive Producer


look what's coming thru from
20th
Century-Fox

("Pin Up Girl"-Grable-Technicolor!)

MOTION PICTURE HERALD

COLVIN BROWN, Publisher

MARTIN QUIGLEY
President and Editor-in-Chief

TERRY RAMSAYE, Editor

Vol. 155, No. 4

April 22, 1944

TELEVISION, AGAIN

ALTHOUGH it still stands "around the corner" the television pot is simmering merrily. The newest promise comes from the week's meeting of the Society of Motion Picture Engineers, who seem to think that much more portable television cameras and pick-up equipment shortly will be available. That would be beneficial. One can remember when sound newsreel trucks appeared with five tons of equipment. The sound picture trucks loomed so large that the customers at a football stadium had to go to the theatre to see what the game was like. Television is about that bulky yet.

Our piece about television a fortnight ago stirred up a deal of mail. Mr. Theodore Streibert of Mutual Broadcasting writes to say that our piece neglected an important appeal: "that is the liveness of the screen, the sense of immediacy that the viewer gets by seeing and hearing dramatic action occurring at the time he sees it. It gives a sense of participation in what is going on." True enough, but that ringside feeling also pertains to the film picture screen. The time is always now.

Mr. Ralph B. Austrian, radio and television consultant to Radio-Keith-Orpheum Corporation, communicates his displeasure at some of the published criticisms, elsewhere, of television's capacities, based on the telecasting of "Patrolling the Ether." He points out this was a publicity and promotional device for the picture, not a demonstration of a picture particularly made for and adapted to television transmission.

Strong urgence for unified approach to television comes in a note from Mr. Earl G. Hines of General Precision Equipment. "I know," he says, "how hard it is for producers to cooperate because of the high competitive spirit between the various companies, but here is a place where they could unite toward a common end."

As things stand just now, however, it is possible that the Department of Justice might take a special view of any such unity.

One surprising manifestation of the week was the release of a publicity broadside proclaiming promises of a miracle in color television based on an alleged new carbon arc. Traced to its source this proved to be an amazingly extensive expansion of some casual and entirely speculative luncheon table remarks by an expert technician. He thought about a new television lamp, but he didn't promise one.

Television is somewhat closer, but it is still around that corner.

* * *

THE MOST PEOPLE

WITH a somewhat impassioned approach Mr. Russell Crouse of dramatic stage fame has written a letter to the New York *Times,* in which he complains: "The fear of offending some one has kept some mighty important subjects out of pictures. . . . The theatre was up against that form of censorship once, but it had the courage to break through and justify its existence."

He does not name those important subjects.

Meanwhile, it is to be recalled that "the theatre" was forced back into the service of metropolitan minorities by the motion picture. It went for daring, pungency and argument because those qualities could find audience among those left over from the more popular approach of the screen. The motion picture may attribute a considerable portion of its difficulties to those occasions when it has followed the stage.

The motion picture has on the whole evidenced considerably more enterprise than the stage. It obviously serves more people, with more satisfaction.

* * *

SOMETIMES our industry has just plain hard luck. A returning traveler brings a tale. Last month the generous Mr. J. Arthur Rank was presenting the House of Commons of the British Parliament with a projection equipment—important now that the motion picture is so much a subject of governmental and international attention. The final touches of installation were in progress, unhappily, just at the hour when the House was assembled for ordinary session and the chaplain was reading the customary prayers. Somebody touched something and bang went the electric lights. It was a foggy March morning in London. All proceedings were delayed until the Sergeant-at-Arms produced candles. When the prayers were over, remarks behind hand were about "the blooming cinema." Scotland Yard has not yet reported on the cause of the blackout.

* * *

THERE seems to be quite a hoop-te-do because Captain Eddie Rickenbacker had proposed to send a case of Scotch to an aviator in the Pacific who had made a new ace record in downing enemy planes. There was also some talk about champagne. Putting aside the prohibitionists' contentions, the real objection should be against imported liquor. Maryland's rye, Kentucky's bourbon, or even Puerto Rico's rum would make a more suitable award for an American flyer. Also, while we are on the subject, it would be appropriate to arrange that U. S. ship launchings should require not a French champagne but good square-faced sea-going native rum, Coca Cola, or even White Rock. If that is isolationism, make the most of it.

* * *

EXAMINATION of the editorial diary covering a total of thirteen industry organization luncheons, two dinners and a breakfast in the region bounded by Fifty-second street, Broadway and Park avenue, finds fifteen entrees of chicken in its solid forms, ranging from roast capon, through assorted sautes to creamed-in-shell. The one breakfast purveyed scrambled eggs, which is incipient or premature chicken in a moderately coagulated state. That prickly sensation along the back is an intimation of wings-to-come, and if at times things seem confused it is because of an illusion of feathers before the eyes. When the war drives are all over and the bugles have sounded recall around the world, it will be appropriate to launch a fund drive to erect a great memorial to the rooster.

* * *

¶ Advices from London say that Mr. Gabriel Pascal says that Mr. George Bernard Shaw is the greatest scenario writer in the world. Mr. Shaw says that Mr. Pascal is the greatest film producer in the world. What a jolly coincidence that they are working together!

—*Terry Ramsaye*

THIS WEEK IN THE NEWS

FOX West Coast may build OCR houses in war communities Page 13

EXHIBITORS facing new migrations of population in wartime Page 13

WILLIAM Fox to sell stock to exhibitors in his new deal Page 16

ON THE MARCH—Red Kann discusses the United Artists situation Page 18

JUDGE orders dismissal of New Haven trust suit against majors Page 21

UNITED ARTISTS acquires Alexander Korda' quarter interest in company Page 2

BRITISH theatres fighting Sunday ruling whic bans children Page 2

16 MILLIMETER field increasing use of enter tainment product Page 2

SMPE studios post-war application of war time techniques Page 3

TWO CITIES, British studio, plans an Anglo French feature Page 3

SERVICE DEPARTMENTS

Book Reviews Page 40

Hollywood Scene Page 35

In the Newsreels Page 42

Late Reviews Page 39

Managers' Round Table Page 45

Picture Grosses Page 51

Shorts on Broadway Page 5

What the Picture Did for Me Page 4

IN PRODUCT DIGEST SECTION

Showmen's Reviews Page 185

The Release Chart Page 185

Who Asks Whom?

Washington Bureau

RESUMPTION of conferences between Assistant Attorney General Tom C. Clark and the distributors, for which the former this week said he was ready at any time, has been held up by the resignation of Joseph Hazen from Warner Brothers and lack of word from the distributors as to whether he will continue to speak for them or be succeeded by some person or group not yet named.

At the Department of Justice, Mr. Clark said his study of the reports submitted by exhibitor groups had been concluded. The Department has ready recommendations for revision of and additions to the distributors' proposals of January 25. However, he said, no word had been received from New York as to who was now representing the industry.

Mr. Clark did not disclose along what lines the department would seek changes in the proposals, but admitted that some of the more important of the exhibitors' recommendations would be followed up. Other of their recommendations would not be insisted upon because it was felt that some of the practices involved automatically would improve under the major changes which are being sought in the decree which expired last November.

In New York distributors said that they had not heard a word from Mr. Clark for several weeks. They were waiting for him to set the next date. Although here had been some discussion of retaining Mr. Hazen as an independent counsel it was considered more probable that Austin Keough, of Paramount, or one of the other attorneys who had participated in discussions with Mr. Clark would carry on.

Promotion

JAMES ROOSEVELT, former motion picture producer, son of the President, and active in the Marine Corps since our entrance into the war, was made a full colonel Wednesday. He had been a lieutenant colonel. Colonel Roosevelt participated in the raid on Makin Island and has been wounded and decorated for bravery. His headquarters currently are in San Diego.

His brother, Franklin, Jr., a Navy lieutenant now at Norfolk, will be promoted to lieutenant commander if he passes the necessary physical standards, the Navy announced the same day.

White Way to Pastel

BROADWAY'S Douglas Leigh, the apostle of bigger and brighter illuminated signs for Times Square, foresees the post-war Great White Way as a base of spectacular pastel illumination. There will be animated signs, three dimensional displays, black light, red light, mercury vapor lamps, fluorescent buildings and a blaze that will eclipse any previous illumination.

The public will yearn for "great masses of warm friendly light" after the blackouts and dimouts of wartime, Mr. Leigh says. He has consulted psychologists and plans to meet all demands for a "dream world" of light. Additionally, the inventor of signs that blow smoke rings, pour coffee and dance, has some ideas for adding rain, snow, fog and other weather to his displays.

Buildings along Broadway also will undergo a transformation, he predicts. They will be shaped and decorated to imitate packages and gilded in a thousand colors. The Empire State building, says the sign man, is a natural for a cigar or cigarette advertisement. He also has thoughts about huge motion picture and television screens on building sides, but admits that they might tie up traffic.

While dreaming about the post-war bright lights, Mr. Leigh is a lieutenant in the Navy's special training devices branch.

No Deal

IT IS being reported in Mexico that "Cantinflas," tramp comedian and producer, whose name as producer and vice-president of Posa Films is Mario Moreno, rejected a $100,000 offer from Paramount to play opposite Dorothy Lamour in "A Medal for Benny," the largest offer for a single picture ever made to a Mexican player by Hollywood. Senor Moreno is said to have declared that he does not care to work in Hollywood at present. From Hollywood there recently came the announcement that Arturo de Cordova, Mexican player under contract to Paramount, who recently visited his homeland and had an interview with President Avila Camacho, had been named to the role opposite Miss Lamour.

Meanwhile, "Cantinflas," it is reported, has accepted a two-week radio and stage engagement in Havana at $20,000 for the contract, plus half the gross of his stage appearances in the Cuban capital.

Senor Moreno is Mexico's greatest money-making film actor, and has won many honors, the latest of which is his election by acclamation as secretary general of Mexico's newest union, that of the clown bull fighters.

No Calliope

TELEVISION cameras from WNBT, the National Broadcasting Company station in New York, Saturday were to invade the arena of Madison Square Garden to broadcast some of the color and action of Ringling Brothers and Barnum & Bailey circus. For publicity, the circus was to put on special arena acts from 6:30 to 7:00 P.M.

There was to be no calliope and no brass band. The American Federation of Musicians, it was reported, would not approve music on the audio portions of telecasts without special compensation and clearance.

The actors' unions also are expressing renewed interest in television. It is one of the topics of current meetings in New York between Walter Abel, Murray Kinnell and Florence Marston of the SAG and officials of the Associated Actors and Artists of America, parent organization. Jurisdiction over television never has been allocated among radio, screen and stage units of the Four A.

In Hollywood a Television Guild headed by John Folger has been formed "for social reasons" and to advance television acting. But it includes many SAG members and eventually will seek Four A recognition.

Some Grand Totals

NATIONAL THEATRES collected $439,000 for the Red Cross, Charles P. Skouras, the circuit's president, announced late this week. The figure is better than seven per cent, or almost one-twelfth, of the estimated grand total for the country, some $6,000,000. The National Theatres' figure broken down by divisions, shows Southern California accounting for $176,000 of the total; Northern California, $104,000; Midwest, $40,000; Wisconsin, $31,000; Northwest, $60,000, and the Mountain division, $28,000.

Shaw Fortissimo

ondon Bureau

MID a snowstorm of publicity releases in hich Gabriel Pascal nominates George Berard Shaw as the "first and best scenario riter in the world" and Mr. Shaw nominates r. Pascal as the "greatest film producer in e world," the former Hungarian cavalry offir turned producer, this week announced that ooting of Mr. Shaw's "Caesar and Cleopatra" ould start at Denham May 8 "definitely, ablutely, certainly." Vivien Leigh and Claude ains will star.

The 88-year-old Irish playwright broke a long adition for Mr. Pascal when he wrote a new ene for the screen production of his play hich surely sets a record high in motion picre studio literature. One extract from the resed scene reads:

"Dead Silence. Cleopatra, stiff with terror d staring at the soldiers for the arrival of aesar, sees no seven-armed monster born of a ger and a burning mountain. . . .

"She turns and sees Caesar sitting on the rone, his hitherto severe expression changed a smile of extraordinary charm and kindliness. scinated and enlightened, she throws away r sceptre and her headdress and throws herlf into Caesar's lap, flinging her arms around s neck.

"All the woods and brass in the orchestra let with every note in the chromatic scale forsimo! Meanwhile, the strings put on their utes and the screen goes black.

"The din is infernal; but it moderates as the struments drop out one by one, the extreme scords first, then the 13ths, 11ths, 9ths, down the diminished 7ths, on which the muted rings join in with Schubertian sweetness, and odulates back to the nocturne of the Sphynx the desert. . . . "

There will be, it may be surmised, vast rearch on the part of Denham's technicians fore that scene goes on the floor.

aughing Comedians

NITED ARTISTS held a special preview of lward Small's "Up in Mabel's Room" ursday night at the Gotham theatre, New ork. Honored guests were some 600 comeans, many of them the leading laugh-getters America. Comedy for comedians was the eme. And there were all types of comedians hand, representing the screen, stage, radio d circus. And the comedians proved they can it what they go after—laughs.

ill for Damages

N ITEMIZED bill for $3,500,000,000 has en prepared in the U. S. Treasury Departent for presentation to Axis countries at the se of the war. The bill represents the holdgs of American motion picture companies and er companies and individuals in those counes, most of which have been seized by the emy.

In a report on the census of American propies abroad undertaken last year, Henry Mornthau, Jr., Secretary of the Treasury, said ednesday that investments of U. S. industries and of individuals in foreign countries ran to more than $13,300,000,000. No specific information was given on the foreign holdings of the motion picture or other industries. Approximately 220,000 reports were filed showing that American holdings in Germany amounted to $1,290,000,000, in Italy to $265,000,000 and in Japan to $90,000,000. This total is more than three times the known Axis holdings in this country which were estimated at $450,000,000. In addition, Americans owned more than $2,000,000,000 worth of property in enemy occupied areas, most of which is believed to have been seized by the Axis.

In this issue

ON THE MARCH
by RED KANN

Report on the maneuvers and developments current and future in the high command of United Artists

On page 18.

Sponsoring the News

SPONSORSHIP of a daily 15-minute radio news report from the fighting fronts has been undertaken in New York by Twentieth Century-Fox and the Roxy theatre. A 52-week contract was signed by the company this week for a program, "World Front Page," 6:30 to 6:45 P.M., Monday through Friday. The program, carried over the Mutual Network, consists of broadcasts of foreign correspondents. It is under the auspices of the *Christian Science Monitor.*

Showman's Job

THE MAYOR of Boston, Maurice J. Tobin, decided his city should have a thorough cleansing for Easter, so he appointed Harry Browning, head publicist of M & P Theatres, chairman of Boston's Clean-Up campaign. Mr. Browning went to work. He got the courts to impose heavy fines on two offenders who refused to clean up. The dispatch from Boston fails to say what the culprits failed to clean up, but the court action was a warning to others. The chairman made tieups with department stores, churches, fraternal societies, etc., and then got the police department and the Public Works Commission to work with him. Theatre managers and owners joined in. Thousands of tons of waste paper and refuse were collected and disposed of. And Boston met Easter as clean and smart as any bonnet just off a department store shelf. Mr. Browning apparently has developed a civic avocation.

Monopoly Report

London Bureau

MEASURES necessary to counteract the danger of a film trade monopoly may still be enacted in Great Britain. The British Board of Trade's special committee to investigate the problem has completed the taking of evidence and Hugh Dalton, Board of Trade president, is pressing the committee for early recommendations, it is said.

Among those testifying was J. Arthur Rank, whose spreading interests in production, distribution, and exhibition are said to have been the basis of the investigation. Some others called were from outside the industry.

The committee comprises Albert Palache, London banker, chairman; Sir Walter Citrine, general secretary of the Trades Union Congress; Philip Guedella, historian, and Professor Albert Arnold Plant, of the London University School of Economics.

Thanks, Uncle Samba

UNABLE since the end of 1943 to obtain money from Brazil, American film companies were told at a meeting of foreign sales managers in New York last week that they might hope to receive some balances shortly.

The hope will be based upon recent publication of Brazil's new tax decree, and expectation that a new exchange rate will be arranged between Brazil and the United States.

Projector carbons will be shipped to Argentina. The subject was raised at the meeting, and met no objection. Some film companies will send pictures to Spain's International Sample Fair in June at Barcelona, their representatives indicated.

A speaker at the meeting was the head of the OWI's overseas film division, Robert Riskin.

Cash in Hand

ACCORDING to the monthly statement released this week by the U. S. Treasury, Americans have twice as much cash in their pockets as they did in the year preceding this country's entry into the war. On March 31, money in circulation amounted to $21,086,721,952, or $152.96 for every person in the nation. The figure represents a rise of $23,136,420, or $1.74 per capita, over the previous month, and is double the figure of $76.11 average at the end of September, 1941. The per capita figure a year ago was $119.41. It's cash that buys tickets.

Favorite Son

DAVID O. SELZNICK has been named to the "favorite son" delegation of California Republicans which will carry the name of Governor Earl Warren to the GOP Convention in Chicago in June. Mr. Selznick was appointed a convention delegate several weeks ago by Governor Warren. He has been active in California Republican State Committee affairs since Governor Warren's election.

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THIS WEEK the Camera reports:

GENERALS. Screening of "Tunisian Victory" at the National Press Club, Washington, last week, brought high United Nations military and governmental officials. Above are General Sir John Lavarack, head of the Australian military mission; Major General Sir John Dill; Lt. Colonel Frank Capra and Lt. Colonel Geoffrey Keating, co-producers, and Major General Alexander D. Surles, director of the U. S Army Bureau of Public Relations. Produced by the British and American Signal Corps, the picture is being released here by MGM.

The Mark Twain
ks for Soldiers Society
IAL OVERSEAS PREVIEW
For Members of
d States Forces in London
E ADVENTURES OF
RK TWAIN"

IN LONDON. American doughboys, top picture, admire the display board for the overseas preview of "The Adventures of Mark Twain". Below, Max Milder, Warner managing director, and Peter Burnup, Quigley Publications London manager, talk with doughboys from Missouri.

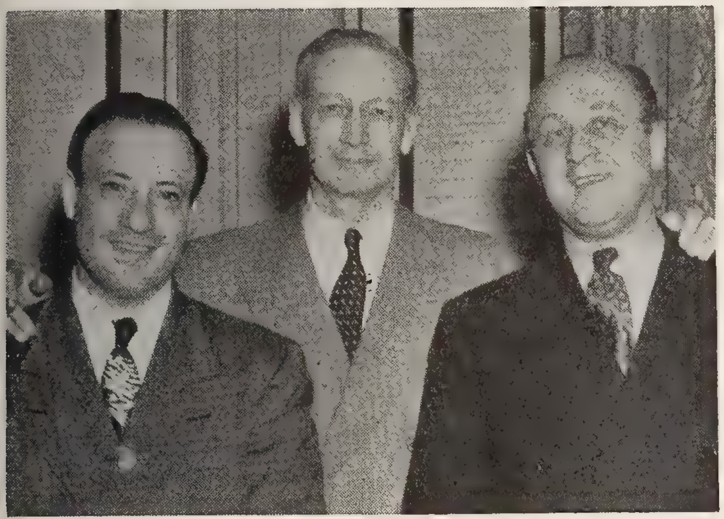
PLAQUE presentation. The recipient is Sidney Franklin, right, producer, whose films have played longest and gathered most money at the Radio City Music Hall, New York. The donor of the plaque is G. S. Eyssell, managing director of the theatre.

By Staff Photographer

AT THE Motion Picture Associates board meeting in New York, to discuss the annual dinner-dance: Saul Trauner, Harold Klein, Leo Abrams, Morris Sanders, Charles Penser, Morris Fraum, Jack Ellis.

PARTY. At the cocktail party to Joan Davis, RKO star, last week, in the Hampshire House, New York, are: Miss Davis, Ned E. Depinet, RKO Radio Pictures president, and Terry Ramsaye, editor of the *Motion Picture Herald*. Miss Davis will be seen soon in RKO's "Show Business, reviewed on page 1857 of the Product Digest.

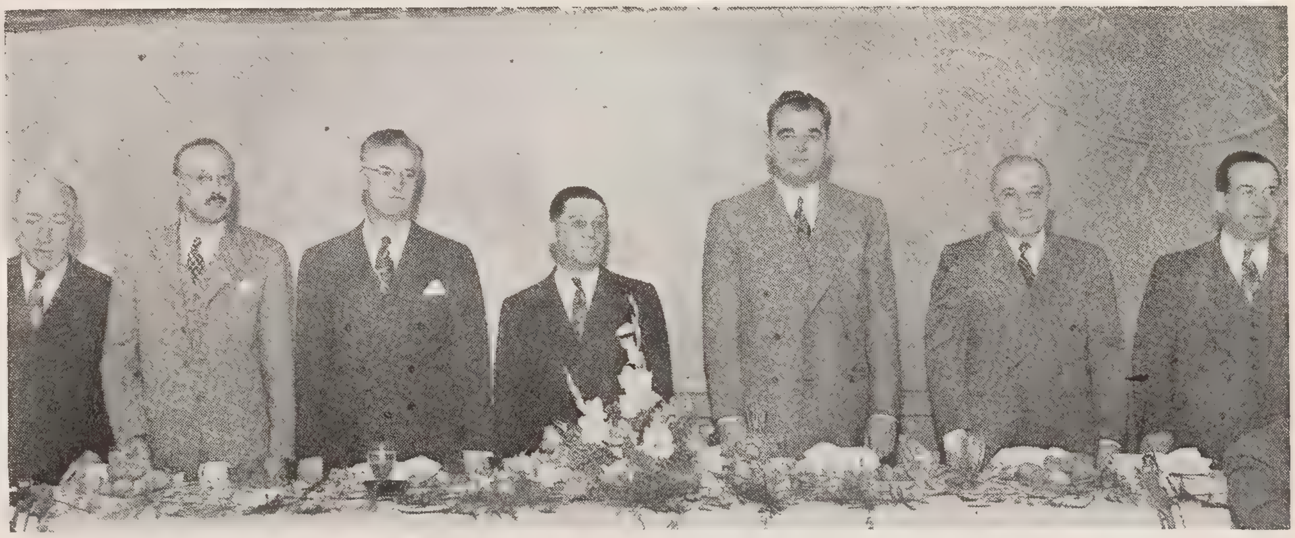
CEREMONY. Checks totaling $103,338 were presented last week at the Washington, D. C., Variety Club to Commissioner J. Russell Young for the infantile paralysis fund. They represented collections for the March of Dimes from midnight shows and a basketball game. Above, left to right, are Carter Barron of Loew's and the WAC; Commissioner Young; Fred Kogod, K.-B. circuit; William Hoyle of the Lichtman circuit in Washington; Frank La Falce, WAC publicity chairman for the District of Columbia territory.



TESTIMONIAL in Cleveland. Approximately 250 of the industry in that city honored RKO sales executives Charles Boasberg and Bernard Kranze at dinner last week in the Hotel Hollenden. Above, Mr. Boasberg, left, and Mr. Kranze, right, pose with Robert Mochrie, RKO general sales manager. Mr. Boasberg is New York metropolitan manager, Mr. Kranze east central district manager.

SCREENING. Posed in front of the Dundee, Omaha, where "Follow the Boys" was shown, are (back row) Abe Cohen, Harold Levy, Ed Cohen, Mayor F. A. Guggenmons of Dorchester, Harold B. Johnson, Herman Levy, Walter Green, Oky Goodman, Oscar Hanson; (front row) J. H. Clark, Dan Miller, C. A. Steele, Sam Epstein, Phil Monsky, I. M. Weiner, Carl Johnson.

GOODWILL LUNCHEON, right. At the luncheon in the Statler Hotel, Cleveland, last week, honoring Tom Connors and L. Jack Schlaifer, 20th-Fox sales manager and central division manager, respectively. Left to right, Nat Wolf, Warner zone manager; Martin Smith, National Allied president; James J. Grady, 20th-Fox district manager; I. J. Schmertz, branch manager; Mr. Connors and Mr. Schlaifer; Meyer Fine, Associated Theatres circuit.

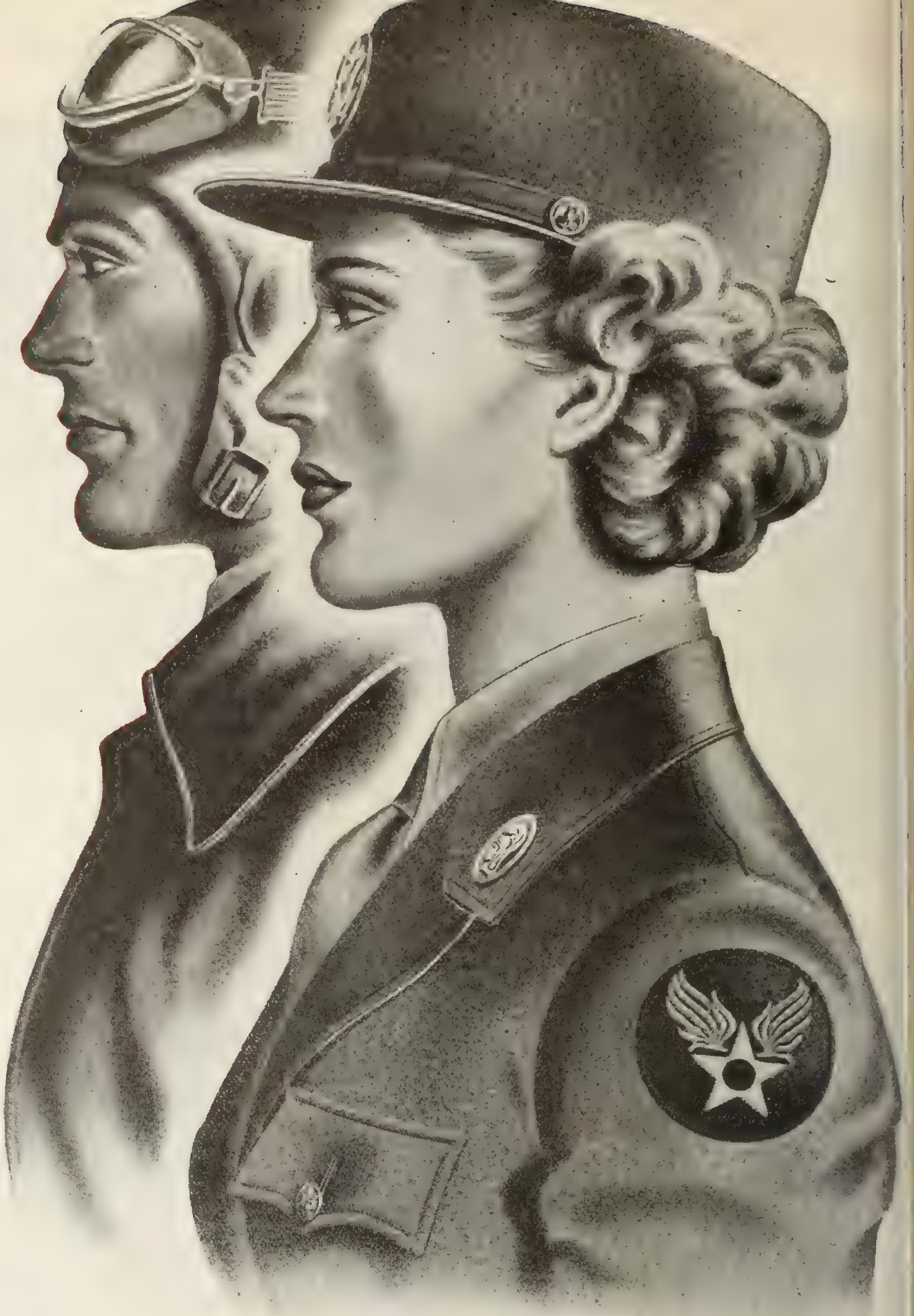


THIS NEEDS THE SIGNATURE OF A PATRIOT– YOU!

"In recognition of the meritorious services rendered to our Armed Forces by the WOMEN'S ARMY CORPS I wish to pledge the wholehearted cooperation of myself and entire theatre personnel in promoting National WAC Recruiting Week.

I will exhibit the special trailer at every 'performance,' as well as display the advertising material, all of which will be made available to me without charge.

I will publicize this campaign as widely as possible during this week and cooperate fully with other exhibitors in my vicinity in any and all activities to further promote its success."



"Shoulder to shoulder with the troops in the war effort—"

MOTION PICTURE THEATRE WOMEN'S ARMY CORPS RECRUITING CAMPAIGN

Week of May 11th thru 17th

Your Pledge Card is in the mails. Sign it and return at once to your local War Activities Committee Chairman.

Sponsored by War Activities Committee of Motion Picture Industry, 1501 Broadway, New York City

FOX WEST COAST MAY BUILD WAR COMMUNITY HOUSES

Executives Confer with Officials but Ask Justice Dept. Clearance on Expansion

Executives of Fox West Coast Theatres conferred Monday in Washington with Government officials on plans for the circuit to participate in the building and operation of new houses in crowded West Coast areas to meet the recreational needs of war workers.

Charles P. Skouras, president; John F. Caskey, counsel for Twentieth Century-Fox; W. H. Lollier, head of the circuit's real estate department, and Andrew Krappman, Mr. Skouras' assistant, were in the group which is investigating the Government requests for new theatres.

While in Washington they conferred with George W. McMurphey, chief of the Office of Civilian Requirements and other War Production Board officials.

Tom C. Clark, Assistant Attorney General, was also visited by the circuit delegation, who sought to ascertain the Department of Justice's views with regard to expansion of an affiliated circuit. They pointed out that the new theatre construction was suggested by the OCR to fill an urgent need for recreational facilities.

Wednesday it was reported the circuit had filed applications for theatres in eight towns in the San Francisco area.

Mr. McMurphey and the OCR in a recent survey of seating and population reported an urgent need for new theatres in central California. He listed in March such towns as Alameda, Berkeley, Richmond, Oakland, Albany, Napa, Livermore, Pleasanton, San Bruno and Vallejo.

Additionally there is said to be need for new theatres in Southern California and in the shipyard and aircraft centers of the Northwest.

Suggests 11 Theatre Seats Per 100 Population

Mr. McMurphey has estimated that a war community should have about 11 theatre seats per 100 population in order to adequately serve the demand for film recreation. The ratio is far less than this in many war centers, with some boom towns reporting only one or two seats per 100 residents.

The Government, through funds appropriated in the Lanham Act, has offered to underwrite the construction of new theatres to fill the needs of these war communities. The OCR and the WPB have promised high priority assistance to exhibitors who wanted to build or operate the houses.

Product Shortage Discourages Operators from Building

Response, particularly from major circuits, has been very slow. Fox West Coast is the first large affiliated circuit to express interest.

The other circuits have been discouraged by construction difficulties, despite priorities, the probability that many of the boom town theatres would become post-war "ghost houses." Additionally independent operators have been reluctant to make commitments with the OCR until they had assurance of a product supply for the new theatres.

Slowness of applications from individual theatre men is attributed in part to requirements that they furnish extensive proof of financial backing, and inventories of seats, projectors and other equipment. OCR officials admit that not all localities recommended for theatres by field agents will offer hope of a long term investment. It may require Government funds to build in these areas. But the OCR points out that many other sectors will probably retain a large percent of their wartime population increases.

Seek Clarity on Post-war Status of Theatres

Mr. Skouras and the Fox group were said to have expressed primary interest in the postwar status of these new theatres. Among questions which they sought to determine were whether the title to the houses would remain with or revert to the Government, whether operators could buy the theatres after the war, and whether the amortization costs would be spread over a sufficiently long period as to make current operation profitable.

It was not disclosed whether the OCR gave any pledges in this respect. But observers, who report that the entire question of postwar policy in respect to many Government built war installations has not been set, doubted that the circuit received any commitment.

Mr. Clark, it was reported, discussed the proposed additions informally with Mr. Skouras and Mr. Caskey without committing the Department of Justice. Circuit acquisition was forbidden by the Consent Decree, and in October Mr. Clark warned against acquisition of any more theatres until the pending revised decree is settled.

But if the war program necessitates extra theatres, and no independents can be found willing or able to handle them, the Department of Justice would not place serious objection in the way of approval of circuit operation, it was indicated.

California exhibitors, meanwhile, through the Independent Theatre Owners of Southern California and Arizona, have undertaken to survey the extent to which existing theatres are used in the 21 areas under consideration by the OCR for new houses. They will report to the WPB.

Many Houses Are Not Being Used to Capacity

The ITO and Pacific Coast Conference of exhibitors previously had advised the Office of Civilian Requirements that it believed these existing theatres were not being used to full capacity. Even in areas where production is on three shifts the business is reported to average less than 40 percent of capacity. Many theatres run matinees on Sunday only.

Robert Poole, PCCITO trustee, has advised the OCR that independent exhibitors are seriously concerned lest Government-sponsored expansion of seating capacity result in "white elephant" theatres which could be used for destructive competition after the war. When the survey is completed exhibitors will present it to the OCR and WPB in Washington.

Lynn Made Staff Officer

Jeffery Lynn, former motion picture player, is now a staff officer of a Mitchell air squadron based in Italy, according to press dispatches from Naples. He is listed under his real name, 2nd Lieut. Ragner Lind.

Exhibitors Facing New Migration of War Workers

Washington Bureau

Exhibitors, not yet recovered from three years of migration which drained workers from 2,620 U. S. counties into 469 counties which became the centers of war production, are facing what may develop into a new major shift in population, it was indicated Wednesday in reports reaching Washington from field offices of the War Manpower Commission.

Dissatisfaction with living conditions, including a lack of adequate recreational facilities; an assumption that the war will be over soon; desire for permanent jobs in less congested and more comfortable areas; cut-backs of war production; cuts in overtime which reduce earnings, and plain old-fashioned home-sickness are advanced as the major reasons for a steady increase in the number of workers leaving the war production centers.

Currently, the situation is a cause for concern over the loss of man-hours of productive activity caused by the movement of workers and the possibility that the shift may increase to the proportions of a major migration. It also is an omen of what will occur when war production shuts down at the close of hostilities and the race for peacetime jobs begins.

Right now, the migration of workers is a two-way movement, and those leaving war centers to seek new locations pass others coming in to take jobs. But after the war, the movement will be one way—out from the war centers to pre-war surroundings.

In some war centers, where the labor supply was ample last year, the loss of workers has created a serious stringency. In others there has been an actual shortage of labor.

Richmond, Cal., is the most seriously affected center yet reported, with workers leaving the area at the rate of 10,000 a month. Buffalo reports it is now losing workers at the rate of 1,500 a month. In Baltimore, during the past eight months workers have been leaving at the rate of nearly 5,000 a month, with a net loss of between 15,000 and 20,000 during the period; new workers are coming in at the rate of only 3,000 to 4,000 a month.

The number of new workers coming in to Detroit has leveled off, but the outward movement is increasing; new arrivals declined from 12,600 in August, 1943, to 6,700 in January, 1944, while departures increased from 3,000 to 5,000.

The War Manpower Commission is continuing its survey of these population shifts in the key production areas. With the aid of housing authorities, the Federal Security Agency, the Office of Civilian Requirements, and other agencies, it also is endeavoring to meet some of the more pressing conditions of inadequate housing, medical and educational facilities and in recreation which have been held responsible for many departures from war jobs.

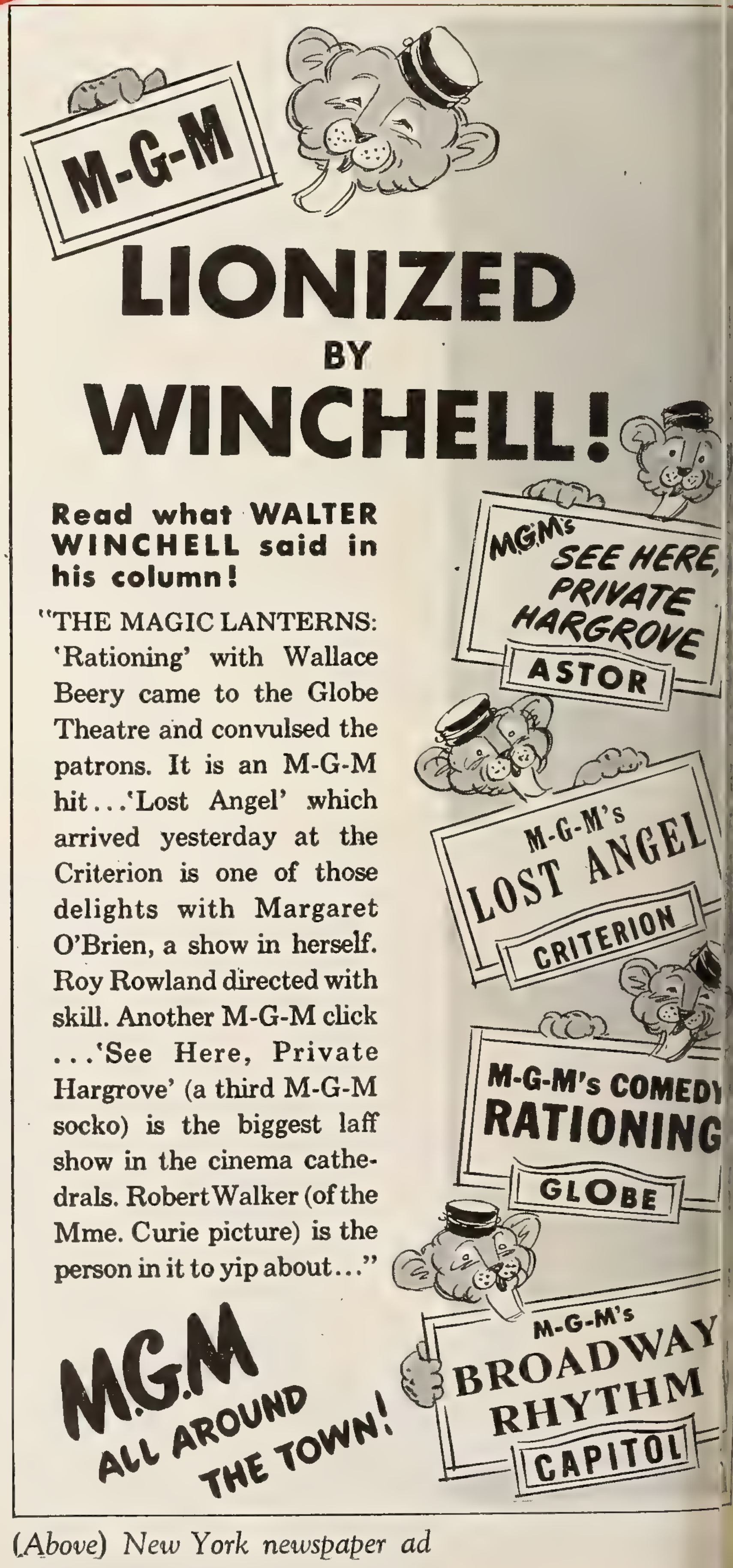
Exhibitors Seek No OCR Aid On Local Problems

Announcement of the Office of Civilian Requirements several months ago that it was prepared to go to the assistance of any exhibitors troubled by local problems has resulted in no requests for aid, it was disclosed in Washington by George W. McMurphey, chief of the OCR recreation section. Mr. McMurphey pointed out that the failure of exhibitors to come forward might be due to the fact that no difficulties had arisen in war manufacturing areas, or to the cooperation of municipal authorities in relaxing regulations.

Naturally! MGM WHEREVER YOU

Again New York's Main Stem is *very* M-G-M, and it's the same throughout the nation!

*(Oh, Mr. Winchell, watch for →
M-G-M's "White Cliffs of Dover" next attraction at Radio City Music Hall)*



LIONIZED BY WINCHELL!

Read what WALTER WINCHELL said in his column!

"THE MAGIC LANTERNS: 'Rationing' with Wallace Beery came to the Globe Theatre and convulsed the patrons. It is an M-G-M hit...'Lost Angel' which arrived yesterday at the Criterion is one of those delights with Margaret O'Brien, a show in herself. Roy Rowland directed with skill. Another M-G-M click ...'See Here, Private Hargrove' (a third M-G-M socko) is the biggest laff show in the cinema cathedrals. Robert Walker (of the Mme. Curie picture) is the person in it to yip about..."

M-G-M's SEE HERE, PRIVATE HARGROVE
ASTOR

M-G-M's LOST ANGEL
CRITERION

M-G-M's COMEDY
RATIONING
GLOBE

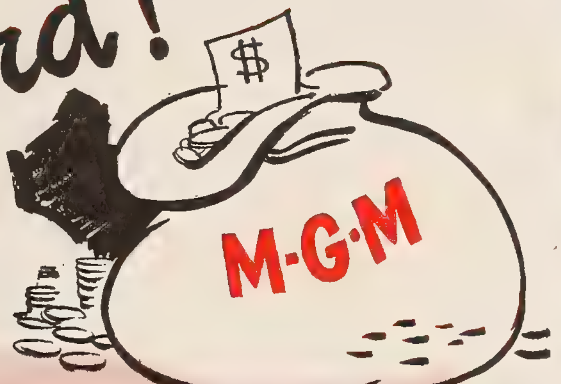
M-G-M's BROADWAY RHYTHM
CAPITOL

M.G.M ALL AROUND THE TOWN!

(Above) New York newspaper ad

LOOK!

ew Record!



TECHNICOLORIOT!

"BROADWAY RHYTHM"

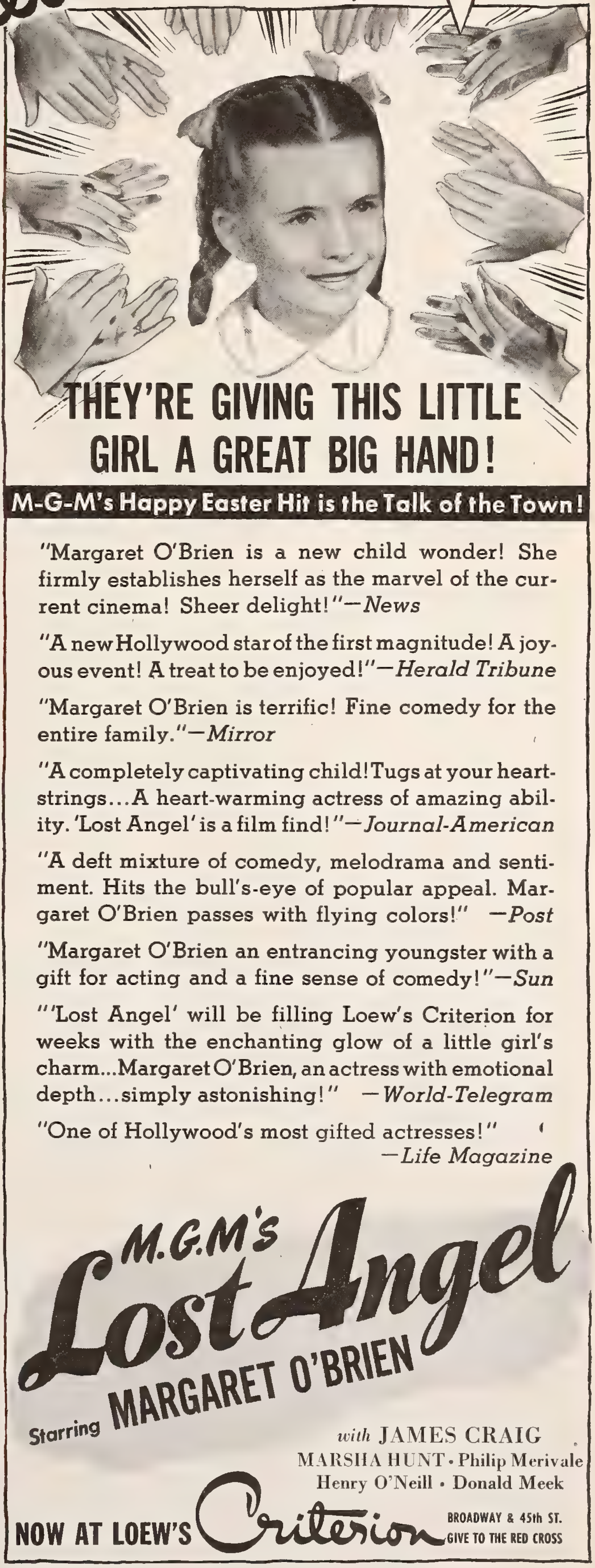
Biggest for M-G-M at Capitol, N. Y. since new policy began!

New Showmanship!

"TUNISIAN VICTORY"

Biggest Ballyhoo of modern times at Wash., D. C. Premiere. Watch for detailed campaign! Copy it and cash in!

New Star!



THEY'RE GIVING THIS LITTLE GIRL A GREAT BIG HAND!

M-G-M's Happy Easter Hit is the Talk of the Town!

"Margaret O'Brien is a new child wonder! She firmly establishes herself as the marvel of the current cinema! Sheer delight!"—*News*

"A new Hollywood star of the first magnitude! A joyous event! A treat to be enjoyed!"—*Herald Tribune*

"Margaret O'Brien is terrific! Fine comedy for the entire family."—*Mirror*

"A completely captivating child! Tugs at your heartstrings...A heart-warming actress of amazing ability. 'Lost Angel' is a film find!"—*Journal-American*

"A deft mixture of comedy, melodrama and sentiment. Hits the bull's-eye of popular appeal. Margaret O'Brien passes with flying colors!" —*Post*

"Margaret O'Brien an entrancing youngster with a gift for acting and a fine sense of comedy!"—*Sun*

"'Lost Angel' will be filling Loew's Criterion for weeks with the enchanting glow of a little girl's charm...Margaret O'Brien, an actress with emotional depth...simply astonishing!" —*World-Telegram*

"One of Hollywood's most gifted actresses!"
—*Life Magazine*

M.G.M's
Lost Angel
Starring **MARGARET O'BRIEN**
with JAMES CRAIG
MARSHA HUNT · Philip Merivale
Henry O'Neill · Donald Meek

NOW AT LOEW'S Criterion BROADWAY & 45th ST.
GIVE TO THE RED CROSS

(Above) New York newspaper ad

WILLIAM FOX TO SELL STOCK TO EXHIBITORS IN NEW DEAL

Plans Gigantic Cooperative After War to Sell Product on Worldwide Basis

by BERT HICKS

William Fox at mid week divulged the details of his grandiose plans for an immense cooperative enterprise which is to produce and distribute pictures on, come peace, "a world-wide basis." Mr. Fox looked out over a long, burning cigar and announced that the exhibitors, "who know me and will welcome me back," will play a major role in the financing of his proposed project.

"They will buy stock. As stockholders they will get a franchise and first choice on all product."

The discussion took place in Mr. Fox's private office on the seventh floor of the Lefcourt Building on Fifth Avenue. The private office is at the far end of the suite and consumes about one-third of the footage. Across the door opening on to the building's corridor is the name "William Fox," nothing else.

Three Men Compose Fox's New York Office Staff

Within, the suite's reception room is virtually bare, awaiting furniture. The next room, large and square, has two or three tables and a couple of desks, all looking second-hand, and Mr. Fox's staff, one Teddy Altman, who describes himself as general utility man; Herbert Leitstein, who, Mr. Altman says, is Mr. Fox's secretary, and Joseph Hart, the chief, and only apparent, auditor. Teddy Altman and his brother Moe have been operating Mr. Fox's parking lot at the rear of the Roxy theatre in New York.

Proceeding south in the suite of offices the furniture becomes less sparse and more padded. Beyond a closed portal is Mr. Fox's private office. There are several padded leather chairs and a very new mahogany desk.

The exhibitors, Mr. Fox made it plain, will be represented at the studio. Exhibitor groups will choose representatives who will join the other stockholders in the mapping of plans.

Cooperating with the exhibitors in this cooperative enterprise, Mr. Fox said, will be the directors, cameramen, stars and William Fox. All to share in the ownership, all to share in the responsibilities.

Asked what definitive action had been taken to date, Mr. Fox mentioned an option on a 1,500-acre tract of land, upon which the cooperative is to build "the largest and most modern studio ever erected." Asked where the tract of land is located, Mr. Fox said, "On the outskirts of Los Angeles."

Sees Cooperatives Post-war Trend in All Industries

"Perhaps I am dreaming," he said, "but it is my guess that cooperatives in all great industries will be the trend after war."

In his anticipation of a great cooperative wherein exhibitors will purchase a voice in the making of policies, Mr. Fox was asked how he pictured an equitable distribution of profits, responsibility, and policy-making when the voice of the large stockholder is likely to drown out the voice of the small stockholder.

"We are working on the details now," he answered. "In the past, First National tried it with exhibitors, and then United Artists with the artists. But neither went far enough. We will go further. We will not only include both exhibitors and artists, and directors and cameramen, but we will work out some plan that will make them all equitable parts of the cooperative."

And an exhibitor will have as much say about production as anyone else? he was asked. "That is right," he replied. "But we still have to work out the details. After all, we can't start building our studios and exchanges until the government will release material. And that probably won't be until after the war. Do you know when the war will end? Well, neither do I. But it will end, and in the meantime we can do as much as possible towards having everything in readiness."

To Build New Type of Exchange Unlike Anything Before

What is the next move? he was asked.

"Well, I'm going to make a tour of the exchange centers. I am going to make the trip looking for plots of ground because I plan to build a new type of exchange unlike anything yet built. We're working on ideas in that connection, too. But first I want to make sure we can get the land to build the exchanges, when the war is over. While I'm making a tour of the exchanges," Mr. Fox went on, his cigar still between his teeth but now unlighted, "I plan to call on leading exhibitors, who know me and will welcome me back to the industry."

Asked about the report that his real plans are to capture the 16mm equipment field after the war, and that any other plans are but a "smoke screen" to hide his real post-war plans, Mr. Fox said:

"That story is ridiculous on the face of it. Here, look at this booklet"—the booklet having to do with the Mitchell Camera Company—"which has to do entirely with Mrs. Fox, not me. I do not own a single share of stock in the Mitchell Camera Company, and my plans are in no way related to the post-war plans for that company." Mrs. William Fox, Mr. Fox explained, "is the sole stockholder in the company. I do not own a share."

When he was in Hollywood, he was asked, was he in touch with the Mitchell Camera Company in connection with post-war plans?

Husband Should Look After His Wife's Investments

"I visit Hollywood on the average of six times a year. Naturally I have had talks with the officials of the company. A husband should look after his wife's investments, shouldn't he? That story said my plans are to build an empire. It is not my wife's plan nor is it my plan to build an empire. My plan is to build a cooperative enterprise."

You do not plan to be an industrial emperor, then? he was asked.

"Certainly not. A worker in a cooperative. As for Mrs. Fox, she simply plans to expand after the war. The Mitchell Camera Company is going to make 8mm and 16mm amateur cameras and projectors. It now supplies about 90 per cent of Hollywood's cameras. It is simply going into the amateur field."

Returning to his own plans, Mr. Fox was reminded that he had failed to include producers in his cooperative enterprise. Won't producers be allowed to buy stock and join the company? he was asked.

"Producers! Who in hell are the producers? Where did they come from? We didn't have them in the business in my day. My organization will turn the direction back to the directors. No sir—no producers. We got along without them in my day."

In Mr. Fox's day—which was at its height in the 1920's—his private office, in what is now the home office of Twentieth-Fox, was far beyond a reception room and an outer office. In those days it was necessary to interview his secretary before seeing Mr. Fox, and his secretary was behind not only a closed, but a locked door. After a key had admitted one to the secretary's inner sanctum, it was still necessary to unlock the door leading into the private sanctum of William Fox. Now what you need is merely crust.

Somewhere in the neighborhood of being three score and ten years of age, he looks 15 years younger.

Urges Washington Ban to Curb Juvenile Delinquency

A ban on the admission of children to motion picture theatres and other places of amusement in the District of Columbia during school hours, unless accompanied by parent or guardian, was recommended recently by a House District sub-committee which completed an investigation of the problem of juvenile delinquency in Washington several weeks ago.

Except for this proposal, to be affected by the District school and other authorities through the voluntary cooperation of exhibitors, the 3,000-word report prepared by Representative Thomas D'Alesandro of Maryland, chairman of the sub-committee, made no reference whatever to motion pictures.

The omission of any discussion of the alleged influence of motion pictures on juvenile behavior, although pictures were discussed during the sub-committee's investigation, was viewed in Washington as giving films a clean bill of health—a tribute not extended to certain other forms of commercial amusement attendance at which was seen as pernicious because of the lack of constructive supervision.

In its report, the sub-committee made clear its belief that lack of proper home atmosphere was a major factor contributing to delinquency and indicated that schools and churches should exert their influence more substantially.

"Juvenile delinquency is not something that occurs overnight," it was declared. "It starts in the home and is progressive."

Milwaukee Curfew Ordinance May Be Amended

The Milwaukee Common Council's Judiciary Committee has recommended adoption of amendments to the city curfew ordinance making agents or servants of firms, corporations and individuals operating amusement places, hotels and rooming houses liable for violations of the ordinance. The ordinance forbids minors under 16 to attend public places between midnight and 5 A.M., and forbids minors under 18 to loiter in hotels or rooming houses from 10 P.M. to 7 A.M.

Major White at Fort Monmouth

Maj. Lyman G. White, formerly in the foreign production department of MGM's home office, has been named director of the Security and Intelligence Division at Fort Monmouth, N. J. Maj. White was with MGM from 1935 until October, 1940, when he was called to active duty from the reserve.

OTE! REVISED TRADE-SHOW DATES!

This is NEW Schedule for Trade-Showings of M-G-M's "GASLIGHT" and "THREE MEN IN WHITE"

			DAY, DATE AND HOURS OF SCREENING			
CITY	**PLACE**	**ADDRESS**	**THREE MEN IN WHITE**		**GASLIGHT**	
LBANY	20th-Fox Screen Room	1052 Broadway	FRI. 4/28	8 P.M.	FRI. 5/5	8 P.M.
TLANTA	20th-Fox Screen Room	197 Walton St., N.W.	FRI. 4/28	10:30 A.M.	FRI. 5/5	10:30 A.M.
OSTON	M-G-M Screen Room	46 Church St.	FRI. 4/28	10 A.M. & 2:15 P.M.	FRI. 5/5	10 A.M. & 2:15 P.M.
UFFALO	20th-Fox Screen Room	290 Franklin St.	FRI. 4/28	8 P.M.	FRI. 5/5	8 P.M.
HARLOTTE	20th-Fox Screen Room	308 South Church St.	FRI. 4/28	1:30 P.M.	FRI. 5/5	1:30 P.M.
HICAGO	H. C. Igel's Screen Room	1301 S. Wabash Ave.	FRI. 4/28	1 P.M.	FRI. 5/5	1 P.M.
NCINNATI	RKO Screen Room	16 East Sixth Street	FRI. 4/28	7 P.M.	FRI. 5/5	7 P.M.
LEVELAND	20th-Fox Screen Room	2219 Payne Avenue	FRI. 4/28	1 P.M.	FRI. 5/5	1 P.M.
ALLAS	20th-Fox Screen Room	1803 Wood Street	FRI. 4/28	2:30 P.M.	FRI. 5/5	2:30 P.M.
ENVER	Paramount Screen Room	2100 Stout Street	FRI. 4/28	2 P.M.	FRI. 5/5	2 P.M.
ES MOINES	20th-Fox Screen Room	1300 High Street	FRI. 4/28	1 P.M.	FRI. 5/5	1 P.M.
ETROIT	Max Blumenthal's Sc. Rm.	2310 Cass Avenue	FRI. 4/28	1:30 P.M.	FRI. 5/5	1:30 P.M.
DIANAPOLIS	20th-Fox Screen Room	326 No. Illinois Street	FRI. 4/28	10 A.M.	FRI. 5/5	10 A.M.
ANSAS CITY	Vogue Theatre	3444 Broadway	FRI. 4/28	1 P.M.	FRI. 5/5	1 P.M.
OS ANGELES	20th-Fox Screen Room	2019 S. Vermont Avenue	FRI. 4/28	2:30 P.M.	FRI. 5/5	2:30 P.M.
EMPHIS	20th-Fox Screen Room	151 Vance Avenue	FRI. 4/28	10 A.M.	FRI. 5/5	10 A.M.
ILWAUKEE	Warner Screen Room	212 W. Wisconsin Ave.	FRI. 4/28	1:30 P.M	FRI. 5/5	1:30 P.M.
INNEAPOLIS	20th-Fox Screen Room	1015 Currie Avenue	FRI. 4/28	1 P.M.	FRI. 5/5	1 P.M.
EW HAVEN	20th-Fox Screen Room	40 Whiting St.	FRI. 4/28	10 A.M.	FRI. 5/5	10 A.M.
EW ORLEANS	20th-Fox Screen Room	200 South Liberty	FRI. 4/28	1:30 P.M	FRI. 5/5	1:30 P.M.
EW YORK } EW JERSEY }	M-G-M Screen Room	630 Ninth Avenue	FRI. 4/28	10:30 A.M. & 2:30 P.M.	FRI. 5/5	10:30 A.M. & 2:30 P.M.
KLA'MA CITY	20th-Fox Screen Room	10 North Lee Street	FRI. 4/28	1 P.M.	FRI. 5/5	1 P.M.
MAHA	20th-Fox Screen Room	1502 Davenport	FRI. 4/28	1:15 P.M.	FRI. 5/5	1:15 P.M.
HILADELPHIA	M-G-M Screen Room	1233 Summer Street	FRI. 4/28	11 A.M.	FRI. 5/5	11 A.M.
ITTSBURGH	M-G-M Screen Room	1623 Blvd. of Allies	FRI. 4/28	2 P.M.	FRI. 5/5	2 P.M.
ORTLAND	B. F. Shearer Screen Rm.	1947 N.W. Kearney St.	FRI. 4/28	1 P.M.	FRI. 5/5	1 P.M.
T. LOUIS	S'Renco Screen Room	3143 Olive St.	FRI. 4/28	1 P.M.	FRI. 5/5	1 P.M.
ALT LAKE CITY	20th-Fox Screen Room	216 East First St., South	FRI. 4/28	1 P.M.	FRI. 5/5	1 P.M.
. FRANCISCO	20th-Fox Screen Room	245 Hyde Street	FRI. 4/28	1:30 P.M.	FRI. 5/5	1:30 P.M.
EATTLE	Jewel Box Preview Theatre	2318 Second Avenue	FRI. 4/28	1 P.M.	FRI. 5/5	1 P.M.
WASH., D. C.	20th-Fox Screen Room	932 New Jersey, N.W.	FRI. 4/28	1 P.M.	FRI. 5/5	1 P.M.

"Three Men In White"—*Lionel Barrymore, Van Johnson, Marilyn Maxwell*
"Gaslight"—*Charles Boyer, Ingrid Bergman, Joseph Cotten*

ON THE MARCH

by RED KANN

HOLLYWOOD

IT'S a whale of a yarn that resides in United Artists. One chapter consumed hefty portions of this page in late January. Since then, maneuvers have been maneuvering, developments have been developing, and the machines certainly have been buzzing.

This follow-up, designed to bring the new into focus, will find itself delving into an assortment of ingredients. There are facts. There are surmises. There are downright guesses and cross-sectional impressions of things to come. They may never reach the blossoming stage, but there's interest in the buds.

In a different word, this page today ought to make for sprightly reading.

The approaches could be several. Yet, no matter how, or which, it all gets back to David Oliver Selznick. Until a few days ago, he was a 25 per cent owner of United Artists through Vanguard Films. Actually, he comes into final possession of his stock if he delivers ten pictures in five years. "Since You Went Away" will be the first. "Double Furlough," maiden effort under the Vanguard imprint, will be the second, counting for a half unit.

Thus, the understanding goes, twenty Vanguards will complete the obligation on the stock, but whatever Selznick himself makes will represent one full unit. How many directly of his own will apply toward fulfillment of the arrangement and how many of Vanguard, on which Selznick's name will not appear, is for time to demonstrate.

It is accepted in those areas which usually know that David's electric burst into production after his long layoff will turn out to be a sustained activity; that he will follow "SYWA" with others of his own, which ought to interest the men operating theatres; that Vanguard not only will proceed toward the UA stock objective but also serve to thin out heavy overhead and make the personally-produced Selznick pictures less expensive to carry.

Four Becomes Three

NOW that Korda has sold out for a tidy million and UA has bought in his 25 per cent through UA Productions, a wholly-owned subsidiary, despite argument and opposition from Charlie Chaplin, owner-members reduce from four to three—Selznick, Mary Pickford and Charlie. And, while the acquired block becomes treasury stock held in the name of the subsidiary corporation, the effect is to divide ownership into thirds, not quarters. Thus, Selznick, like the other two, assumes a larger share of the whole. And the balance of power continues without change—for the time being.

What the succeeding step, or steps, will be projects this dissertation into the regions of surmise. The surmise is additional maneuvers inevitably are on the wing because Selznick is ambitious, because the way he is constructed makes it required for him to be the key figure in any enterprise of which he becomes part. Because his family name has industry tradition and because he is fiercely proud of it, the probability is strong it will flash, finally, across the national and international film scene endowed with as much permanency as any matter of its nature can be.

Hollywood has been ablaze, virtually, with conjectures and speculations over Selznick's purpose in weaning away Neil F. Agnew from his almost 25 years with Paramount. Having merely a sales representative in New York to maintain vigil over contracts is one course. Having a distributor of Agnew's stature and experience maintain vigil over a limited number of attractions strikes observers as something else. The conjectures and the speculations, therefore, become an inescapable part of the current melee.

The Move and Agnew

IT has been tossed around, for instance, that Agnew, representing Selznick in UA now, must constitute a direct or an indirect threat to Grad Sears. This, on the ground both men are of the same school, that they are cut essentially from the same bolt of experience—they worked alongside of one another in Chicago for years—that both are national distributors accustomed to guiding national sales staffs; that the presence of both men in the one company *can* mean a duplication of effort.

Here is how that situation lines up:

Agnew and Sears are close friends; Agnew is close to Carl Leserman, as well. It would take much to hurt that friendship and considerably more to sever it, and all three are presently determined that nothing will hurt it, nothing sever it. Furthermore, independence of thought and action are commonly accepted characteristics of Sears and Leserman. Additionally, there are agreements binding them and covering UA distribution so that the conclusion appears to be one: While they are at UA, Messrs. S. and L. are going to run the sales machine, and no one else.

They have made their position clear to all required parties, not once but at least twice in the last ten days. Agnew understands and agrees.

Selznick for Speed

NEVERTHELESS, Selznick is building his producing activities strongly and rapidly. With his reputation as a picture-maker entrenched beyond all doubts, he has much to offer. With Agnew as his sales general, he has more to offer now. And, while this is not designed to be a tied-up package of predictions to come, it is interesting to bear in mind that, if he cannot make the strides which his ambitions credit him in one direction, there can be other directions for Selznick. He is in position now to move with a producing organization intensively on the job and a sales organization if you allow, as we do, that Agnew is a pivot around which one may be created.

It should be remembered, also, that Selznick almost made a deal with Warner on "Gone With the Wind" and finally settled on M-G-M despite his UA affiliation; that he turned over "Jane Eyre" and "The Keys of the Kingdom," plus personalities under his contract, to Twentieth Century-Fox to produce despite his UA affiliation. That's the historic backlog. There is also the accepted idea history can repeat.

Meanwhile, one phase of the intricate internal condition at UA clarifies itself with the departure of Korda. He is no longer in the peculiar position of partner in Metro's British producing company, of which he has a 25 per cent interest, and partner in UA, of which he held an identical interest. A man may be interested in competitive companies, but when he is able to block one by exercising the unanimous rule procedure prevailing at UA, it's the kind of possibility which arouses the interest of the Department of Justice. There is no evidence to introduce that he did, or would, but it might have been. Because it might have been, the Justice Department displayed its interest after Korda made his deal with Nicholas M. Schenck and Louis B. Mayer.

BUT, as one situation eliminated its wrinkles, another now succeeds. When the UA directors determined to go ahead on the stock purchase, they were obviously aware of the unanimous rule requirement UA's bylaws reputedly prevent stockholders from buying or selling company stock. Reputedly, the by-laws do not impose the two-way restrictions on the directors who may *buy*, but who may not *sell*. On such an alleged loophole, reputedly discovered in a minute re-inspection of those bylaws, the directors voted the Korda deal. Regardless of how it came about, the fact is they acted and the purchase by official statement from Ed Raftery, UA president, is cemented and sealed.

Chaplin, open-facedly, opposed on the ground reserves should be maintained to improve UA's asset position. Not open-faced is his accredited position the unanimous rule has been contravened by the directors in spirit and intent, if not technically. Not open-faced is the divergent view that Chaplin fought the Korda stock purchase because he sought to swing tha interest to Arthur Rank and thereby vest hal of the control in the hands of two British citizens. He, of course, is the other one.

On the above, it's surmise. Between surmise and facts yet to establish themselves is Chaplin's future course of action. The rumor is his course may be rough, tough. The rumor, moreover has reached the other UA groups who are either resigned to it, and/or preparing for it.

It is surmise, also, about the gross of "Since You Went Away." But it is fact on the par of David O. that he expects it to do $8,000,000

Hays Foresees New Advances In Next Decade

Speaking of Thomas Edison and George Eastman as "great inventors and great men," Will H. Hays, on the industry's 50th anniversary last Friday, told the board of directors of the Motion Picture Producers and Distributors of America that in the next decade there would be a greater advance for motion pictures than was "The Birth of a Nation" over the "Great Train Robbery," of early days.

Mr. Hays, MPPDA president, reviewed the happenings in the industry since April 14, 1894, date of the first commercial exhibition of the motion picture. He recalled how the peepshow that was Mr. Edison's kinetoscope had grown into "an art-industry, housed in great cathedrals of entertainment and dedicated to the service and happiness of the whole world."

The speaker predicted, "The motion picture audiences after the war will come from every corner of the world in numbers never before dreamed of."

Downtown Hartford, Conn., theatres for the week beginning April 14, showed special 50th anniversary screen trailers, although the leading exhibitors of the area report that a special program in observance of the anniversary will be presented later this month throughout the Connecticut area.

Also, starting April 14, a number of theatres throughout the nation showed Columbia's Screen Snapshots, a review of the early days of the screen.

The Associated Press sent out a release to 400 radio stations hailing the motion picture industry, in connection with its "Stars on the Horizon" service. In connection with the industry's war effort, the release stated: "Its contribution to the war effort has been great. Many millions of dollars have been raised for war charities. Red Cross drives and campaigns for the National War Fund have been conducted in practically every movie theatre in the country. Movie stars and executives have done more than their share."

Once upon a time . . . . . .

This is the Fabulous Story of a Fabulous Guy

...and the wonderful things that happen to him... and to YOU! A timeless tale of today... whimsically woven of romance ...and tenderness...laughter ...and that thing called "heart".

Cary GRANT in ALEXANDER HALL'S

ONCE UPON A TIME

JANET BLAIR

JAMES GLEASON · TED DONALDSON

Screen play by Lewis Meltzer and Oscar Saul · Directed by ALEXANDER HALL · A COLUMBIA PICTURE

"I'm fabulous too!"

JUDGE ORDERS DISMISSAL OF NEW HAVEN TRUST SUIT

Surprise Ruling Terminates Important Case Pending Against Majors 3 Years

Judge Carroll C. Hincks dismissed the 5,452,575 anti-trust suit of the Prefect The-res, Inc., Friday, in U. S. District Court at ew Haven on the 20th day of trial of the ac-on against eight distributors and the RKO d Skouras circuits.

The surprise dismissal came in answer to otions filed by the defendants at the comple-on of plaintiff's testimony.

After an hour and a half recess during hich he conferred with the attorneys Judge incks returned to the bench late in the fternoon and directed the jury to return verdict in favor of the defendants. He eld there were defects in the case presented y the Prefect Company and ruled that fur-ner extension of the trial would result in an unwarranted investment of time."

The summary court ruling abruptly termi-ated a major anti-trust action which had been ending for three years. The Prefect Theatre ompany, Fairfield Holding Corporation, and reenfield, Inc., filed suit April 9, 1941.

The companies, headed by Edward J. Pes-ay, charged that as the result of a conspiracy ey had been forced to operate their Pickwick eatre in Greenwich, Conn., at a loss. Triple amages, amounting to $5,452,575, were asked nder the provisions of the Sherman Anti-Trust ct.

hree Factors Cited in lea for Dismissal

Excusing the jury after Saul Rogers, chief torney for the plaintiffs, rested his case, Judge incks heard arguments on defense motions to ismiss the actions and to strike the plaintiff's idence. He refused the latter request but act-g on the first instructed the jury to file the ismissal verdict.

Defendants in their motion to dismiss cited ree factors. They held that no conspiracy ad been proved by five weeks of testimony om Mr. Peskay, his employees, and distribu-r officials subpoened by the plaintiff. Second-, they asserted that no damages had been own and thirdly, the defense counsel argued at even if there were damages indicated they ere purely speculative and not of a degree fficient to guide the jury in their award.

Judge Hincks refused to specify to Mr. Rog-s on what part of the motion he had acted, whether he had based his dismissal on all ree points.

laintiff Counsel Studies ossibility of Appeal

Mr. Rogers, and Willard MacKay, associate unsel for the complainant, were studying an ppeal this week. It was considered likely that r. Peskay would seek a Circuit Court of ppeals ruling on the dismissal.

Mr. Rogers Friday afternoon charged that udge Hincks by the dismissal had "usurped e function of the jury in deciding there was o conspiracy."

In addition to the RKO and Skouras circuits, hose buying power it had been charged in-uenced distributors to discriminate against the Pickwick, the defendants included RKO, Warner Brothers, Loew's, Inc., Twentieth Century-Fox, Paramount, Columbia, Universal and United Artists.

The New Haven decision was the second major trust victory within a week for distributors. The preceding Saturday Judge W. H. Fitzpatrick in Federal District Court at Philadelphia had ruled in their favor in the trust suit of William Goldman.

Distributors were represented at New Haven by Joseph S. Berry, of Hartford and John F. Caskey, Robert Nickerson, C. Stanley Thompson, William Zimmerman, Harry Pimstein, Richard Morgan and Howard Levinson among the home office counsel.

Goldman Files Trust Appeal

An appeal from the decision of the U. S. District Court dismissing his anti-trust action against Warner theatres and the major distributors was filed last Friday in Philadelphia by William Goldman, head of William Goldman Theatres, Inc., an independent circuit in Philadelphia and the eastern Pennsylvania territory.

The appeal was filed in the U. S. Circuit Court of Appeals by William A. Gray, Philadelphia attorney representing Mr. Goldman in the suit. The original suit was filed December 8, 1942, seeking triple damages of $1,350,000. He charged that the refusal of the distributors to sell first run pictures for his Erlanger theatre in competition with the first run Warner houses, was the result of conspiracy.

Federal Judge William H. Kirkpatrick, in dismissing the suit in an opinion handed down April 8, held that Mr. Goldman failed to show any restraint of interstate commerce, or other monopolistic conspiracy in violation of the Sherman Act.

Briefs on the appeal will be filed at a later date, and arguments probably will not be heard until late in the year.

"Life of Joseph Goebbels" Opens in Twin Cities

Twin premieres were held of "The Private Life of Dr. Paul Joseph Goebbels," at the Century theatre, Minneapolis, and Orpheum in St. Paul, Minn., Thursday, by W. R. Frank, producer. The premieres were sponsored by the War Activities Committee and the Optimist Club of the Twin Cities, and proceeds went to the local Red Cross. Mr. Frank currently is making distribution arrangements.

"Local Boys" in Charity Film

Mayor Fiorello H. LaGuardia, of New York City, James A. Farley, former National Democratic Chairman, and Paul Muni, Humphrey Bogart and Paul Robeson, all "local boys," are appearing in a picture titled "New York Cares for Its Own," which has been distributed to 500 theatres throughout greater New York this week. The film is part of the 1944 campaign of the Greater New York Fund which opened Tuesday, April 17.

Griffith Answers Momand

Denial of charges that the Griffith Amusement Company conspired to monopolize first and second runs in Oklahoma was filed in U. S. District Court at Oklahoma City Tuesday by H. J. Griffith. The circuit is being sued by M. L. Riggs, A. B. Momand and J. D. Wineland, independent exhibitors. Mr. Griffith denied that plaintiff's State in Vinita, Odeon in Shawnee and Mystic in Picher, Okla., were comparable to Griffith houses.

Schine Counsel Is Preparing for Trial Resumption

In Buffalo, attorneys for the Schine Circuit this week were preparing to press their plea for equal treatment with affiliated circuits when trial of the Federal Government's anti-trust action resumes April 24. Judge John C. Knight Wednesday recessed the hearing for counsel to file briefs.

Schine is contesting the Department of Justice demand that the circuit sell, or submit to the appointment of a trustee for 10 of the 16 theatres ordered divested by the two-year moratorium agreed upon in May, 1942.

Milton Friedman, Schine attorney, last week read into the record press reports of statements by Tom C. Clark, Assistant Attorney General, to the effect that he would defer action on the Schine suit until the precedent setting decree with the major affiliated distributors had been agreed upon.

Mr. Friedman also charged that the circuit now was being asked to sell theatres which are now making money but for which there were no customers or prospects of profit when they were first offered two years ago.

Leon Bernard Scott, co-owner of the Margie Grand theatre, Harlan, Ky., who testified last week in the case, leaves for Navy service April 25. Mr. Scott has petitioned Judge Knight for removal of his theatre from the divestiture section of the court's order. Schine owns a half interest in the theatre and Mr. Scott contends it is not fair that a new partner be forced upon him when he has to leave his wife and children for military service.

"Memphis Belle" Opens In 500 Key Theatres

"The Memphis Belle," four-reel Technicolor combat report of the Eighth Air Force, had general openings Friday in 500 theatres in key cities throughout the country, it was announced by Charles M. Reagan, general manager of distribution for Paramount.

The picture is being offered to every exhibitor, whether he is a Paramount customer or not, and the territorial War Activities Committees are urging all theatres to play the subject. While the film is being distributed by Paramount on a non-profit basis for the Office of War Information, all Paramount exchanges are vying with one another to establish an all-time bookings and liquidation record on the picture.

All clearance has been waived in order to obtain the widest possible circulation in the shortest possible time.

Goldwyn Sells 31 Pictures For Puerto Rico Reissue

Samuel Goldwyn has announced that 31 productions, ranging from "Bulldog Drummond" to "The Westerner," have been sold to Rafael Ramos Cobian for reissue in Puerto Rico. This is the third South American distribution deal entered into by Mr. Goldwyn involving these features. Henry R. Arias acted as agent in all negotiations.

"Watch on Rhine" Voted Best

"Watch on the Rhine," has been selected by the New York City Federation of Women's Clubs as the best picture of 1943, making the fourth year that the organization's annual film award has gone to a Warner Brothers' film. Presentation of a scroll will take place at the May 5 luncheon of the Federation, probably at the Hotel Astor.

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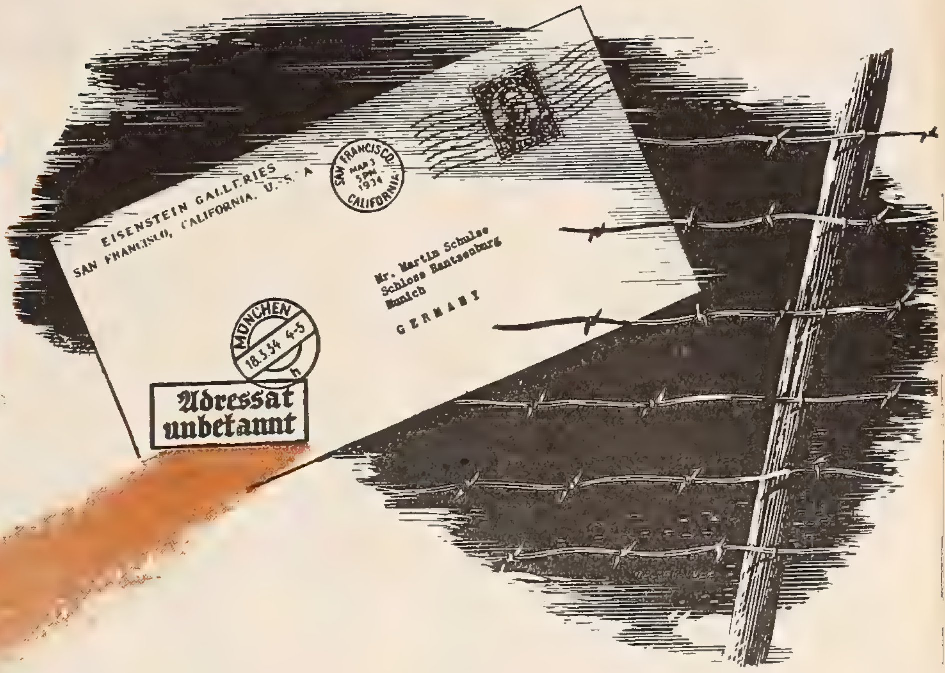
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T. Stevens... and produced
Villiam Cameron Menzies.

UA Acquires Korda's Quarter Interest

Price $1,000,000; Stock To Be Shelved; Pickford, Chaplin and Selznick Owners

Following months of negotiation, United Artists Corporation last Friday closed the deal acquiring the one-fourth stock interest of Sir Alexander Korda in the company for $1,000,000, it was announced by Edward C. Raftery, president. The entire block of stock will be placed in retirement, leaving UA ownership in the hands of Mary Pickford, David O. Selznick and Charles Chaplin.

Terms of the sale were arranged by Sir Alexander when he visited the U. S. in March. When he returned to London to resume his duties as head of MGM's British production, he delegated Mendel Silberberg, Hollywood attorney, to represent him in concluding the negotiations.

The UA purchase may be followed by a legal contest initiated by Mr. Chaplin to set aside the purchase, it was reported in Hollywood Monday. Mr. Chaplin opposed the deal and may seek a declaratory judgment against UA on the charge that the sale was invalid because it was undertaken over his dissent and contrary to the UA by-laws which require the unanimous consent of owners on actions of this kind.

Last year, Mr. Chaplin filed suit in New York Supreme Court against David Selznick and Twentieth Century-Fox. As a UA stockholder, the actor-director-producer charged Mr. Selznick had breached a UA agreement in selling, assigning and transferring properties, actors and directors, of "Keys of the Kingdom," "Claudia" and "Jane Eyre" to 20th Century-Fox in 1942. He sought an accounting and recovery of $1,000,000 from Mr. Selznick, and $1,000,000 in judgment from 20th Century-Fox. The case is pending.

Test Validity of By-Law

A court test to determine the validity of UA's unanimous consent by-law which Mr. Chaplin may seek in connection with the Korda stock sale, was attempted recently by Miss Pickford, who retained George Wharton Pepper, Philadelphia attorney, to appraise the validity of the by-law. According to reports, her action was undertaken partially because of earlier opposition to the UA ownership which blocked the purchase of the Korda stock holdings several months ago.

Sir Alexander was a shareholder of United Artists from 1935 until a year ago, when he joined MGM as its British production head.

Sees End to Rumors

In announcing the company's purchase of the British producer's share in UA, Mr. Raftery said: "This should end once and for all rumors that United Artists was up for sale." Mr. Raftery added that the acquisition of the stock would have no bearing on a change in policy or management.

During the past year, it had been reported that British interests, principally J. Arthur Rank, were to take over UA holdings starting with the purchase of Sir Alexander's stock holdings.

Recently, it was learned that the Department of Justice had investigated the situation of an owner-member of UA, Sir Alexander, being associated with a competing company, MGM.

The deal which gives Sir Alexander $1,000,000 for the quarter-interest in the company vests ownership of United Artists Corporation with Miss Pickford, Mr. Selznick and Mr. Chaplin and in effect, makes each a one-third owner despite the fact that the Korda block is on the retirement list. This is possible because the remaining three partners jointly own United Artists Corporation, the parent company, which, in turn, is 100 per cent owner of United Artists Productions.

Deal Opposed by Chaplin

The Korda deal, which had been in negotiation for many months, was closed without the consent of Mr. Chaplin. His position, it was learned, was that the parent company was not justified in putting up money to buy its own shares and that the money thus spent would be better employed in further building up cash reserves and assets.

In view of the recent production-distribution developments of the Selznick organization, the most recent of which was appointment of Neil Agnew, former vice-president in charge of distribution for Paramount, to head sales for Vanguard Films, a Selznick enterprise, some industry executives were of the opinion that the Korda stock purchase might possibly result in further intrenchment in UA on the part of the "Gone With the Wind" producer.

The cash terms of $1,000,000 for the Korda stock were the highest ever paid for UA holdings. The previous high mark, it was said, was $650,000, paid by UA several years ago to Art Cinema Corporation. The money will be paid to Sir Alexander by United Artists Productions, a UA subsidiary which was the outgrowth of Walter Wanger Productions and which was owned 100 per cent by the company.

Ingram Is Welcomed as New Metro Memphis Manager

Approximately 100 exhibitors and business men of the Memphis area attended a luncheon April 17 at the Peabody Hotel, to welcome Louis C. Ingram, new MGM branch manager, to Memphis. An address of welcome was given by Mayor Walter Chandler, who introduced Charles E. Kessnick, district manager from Atlanta, and E. K. O'Shea, eastern, Canadian and southern sales manager. Mr. O'Shea presented service buttons to five local employees as follows: J. Ingram, more than 21 years service; Lillie B. Curd, 11 years; T. B. Kirk, 12 years; Elizabeth Mitchell, 16 years; Ola Mae Purvis, 15 years and Rebecca Scott, 12 years and 10 months. Four employes in the armed services will receive buttons when they return. M. A. Lightman, president of Malco Theatres, was toastmaster.

Friday Night Shows Reduced For Milwaukee Children

Fox theatres in Milwaukee have instituted new admission scales for Friday night shows after 6 P.M. Box office scales at all except two third run houses have been reduced about 40 per cent for children between the ages of 12 and 16. Twenty-six Fox houses are affected by this price scale change, including the three downtown first run theatres, the Wisconsin, Palace and Strand. Friday nights have been labeled "Junior and Juniorette" nights for this special reduction in admission.

Harmon Predicts Education Role for the Screen

An expanding post-war world for motion pictures in the fields of educational, information an technical productions was foreseen by Francis Harmon, executive vice-chairman of the Wa Activities Committee, in a speech in Washingto Tuesday.

Mr. Harmon was the principal speaker at luncheon in the Hotel Washington to mark th 50th anniversary of motion pictures. Stanto Griffis, chief of the motion picture bureau of th Office of War Information, was host to approximately 100 officials of the Army, Navy, Britis Ministry of Information, and U. S. and Allie Nation departments interested in motion picture

Stressing the wartime service of informatio and instruction performed by the motion pictur Mr. Harmon foresaw an important peacetime expansion of this use of the screen.

The motion picture industry must "reserve fo itself unlimited" the right to select and portra factually important matters of history and curren events. The screen, he declared, had shown tha it could do this accurately and impartially. It mus retain the right to report and discuss facts of th day in newsreels and documentaries. Secondly, th screen must insist on "the right of a great art t reveal facts through fiction."

Trade leaders from Washington and New Yor joined the Washington officials at the luncheo Other guests included:

Thomas Armat, inventor of the vitascope; Elme Davis, director of the Office of War Informatio and George Healy, Jr., chief of the OWI's domestic branch; Major General A. D. Surles, directo of Army public relations; Rear Admiral C. Woodward, Navy Department; Theodore Gambl national director of the War Finance Divisio Treasury Department; Col. Hal Roach, Lieut. C Frank Capra, Thomas Baird, chief of the fil division, British Information Services, and Sergeant Norman T. Hatch, Marine Corps "fightin cameraman."

Balaban & Katz Net Profit $1,883,060 for 1943

Stockholders of the Balaban and Katz Corporation, Chicago, were informed at a meeting Tuesda that the company, for the fiscal year ending January 1, 1944, had a net profit of $1,883,060, equa to $7.16 a share after deductions of $52,000 fo contingencies, as compared to a 1942 net of $1,818 913, or $6.91 a share after deductions of $41,109.

John Balaban, secretary and treasurer, answering a stockholder, said that the increased tick tax which went into effect April 1 had not as y affected attendance. Attendance was currently running seven and one-half to eight per cent abo that of last year, he reported.

Assets as of January 1, 1944, were $2,816,10 against liabilities tof $2,796,330, and assets as January 1, 1943, were $2,004,269 and liabiliti $3,045,764. During 1943 the corporation reduc its fixed obligations $737,057.

"Lady in Dark" Breaks Paramount Record

Paramount's Technicolor film, "Lady in th Dark," starring Ginger Rogers, broke an 18-yea record at the Paramount theatre, New York, th week when it began its ninth week Tuesday at th house. "Star Spangled Rhythm" played at th Paramount eight weeks. In its eight-week ru "Lady in the Dark" was seen by 875,000 person topping the previous eight-week attendance figu of 830,500 made by "Star Spangled Rhythm "Lady" will remain at the Paramount until May ending a 10-week run, the first in the theatre history.

Named Monogram Booker

Harold Wise has resigned as Chicago booke for Universal to become head of the Chicago booking department of Monogram.

OU'LL BE PROUD TO SHOW THIS REEL!

A SPECIAL

SCREEN SNAPSHOTS

(No. 9 SERIES 23)

In Honor of Our Great Industry's 50th Anniversary!

1894 50th ANNIVERSARY 1944 THE MOTION PICTURE INDUSTRY

ONLY A LIMITED SUPPLY OF PRINTS...ALERT XHIBITORS WILL WIRE OR PHONE THEIR EARLIEST LAYDATES TO NEAREST COLUMBIA EXCHANGE!

The Best Shorts of all come from Columbia

EXCITING SCENES
from the Archives Loaned to "Screen Snapshots" for this Momentous Celebration:

Opening of the first movie theatre in 1894
First movie studio
First newsreel
First screen kiss
England's King Edward
New York's Easter Parade

●

CAVALCADE OF SCENES
featuring

Clara Kimball Young
John Bunny
Flora Finch
Sidney Drew
Maurice Costello
D. W. Griffith
Bobby Harron
Lillian Gish
Lionel Barrymore
Mary Pickford
Harry Carey
Blanche Sweet
Mabel Normand
Ford Sterling
Mack Sennett
Barney Oldfield
Wallace Beery
Harold Lloyd
Gloria Swanson
Leatrice Joy
Agnes Ayres
Rudolph Valentino
Janet Gaynor
Charles Farrell
Al Jolson
May Robson
Mickey Mouse
John Barrymore
Carole Lombard
Cary Grant
Rosalind Russell
Edward G. Robinson
Irene Dunne
Humphrey Bogart
Jean Arthur
Fred Astaire
Rita Hayworth
James Stewart
Hedy Lamarr

●

FAMOUS VETERAN DIRECTORS

Sam Wood
Robert Z. Leonard
Raoul Walsh
Irving Cummings
Edward Sutherland
Richard Wallace
Alfred Green
Edward H. Griffith
George Marshall
William Seiter
Cecil B. DeMille

British Theatres Fight Sunday Film Law

To Appeal Decision Banning Children from Attendance at Sabbath Shows

by PETER BURNUP
in London

The recent decision of the King's Bench Division of the British High Court of Justice, upholding the right of community authorities to restrict attendance at Sunday showing to adults, has provoked a violent clamour in the British industry. It will lead inevitably to agitation for further legislative action in the tangled, and as many maintain, hypocritical maze of Sabbath observance issues.

The decision was given in an action brought by Lionel Harold Harman, who is the licensee of the Regent theatre at Weston-super-Mare, small Somersetshire seaside resort on the shores of the Bristol Channel. Although Mr. Harman, in theory, was the sole plaintiff in the action, it had been brought as a test case in behalf of all his brother exhibitors.

The law relating to Sunday opening of cinemas in England has never properly been clarified; is indeed a characteristic instance of native compromise. In essence, Sunday opening is still regulated by the antiquated Lord's Day Observance Act of 1781, which forbade a multitude of things, including the opening of any place of public entertainment, on the Sabbath.

Act Had Never Been Repealed

That Act, in spite of generations of reformist zeal, had never been repealed; had fallen, however, into the condition of a dead letter until some 14 years ago an enterprising attorney's clerk unearthed its provisions, started proceedings in court as a Common Informer.

So outmoded was the principle of the ancient Act that it provided for the payment to the Common Informer himself of the penalties prescribed for a proved breach of the law. The Informer, indeed, contrived in a few months to collect quite considerable sums in this fashion; so that legislation became inevitable, if only to close the door to the obnoxious activities of the Informer.

Parliament, immediately, became a battlefield of violent opinion representative on the one side not only of the motion picture industry but of all persons believing that inordinate Sabbatical observance was an interference with liberty, on the other the zealous Puritans of old time. Came, in the end, the compromise of the Act of Parliament known as the Sunday Entertainment Act, 1932. This empowered local authorities to license cinemas for Sunday opening if a majority of the ratepayers in the area expressed specifically a desire for such opening.

Opened at Army Request

Weston-super-Mare cinemas, in fact, had not been licensed for Sunday opening up to the outbreak of war, but the presence of large numbers of troops in the neighborhood brought a further complication into the matter, as it has done in many similar remote localities. Considerations of the welfare of the forces being paramount, a Defense Regulation was made in 1939 which virtually empowered any high-ranking Army or Air Force officer to order Sunday opening in areas in which his troops were stationed. The anomaly persisted, however, of the cinema licensee still having to obtain a formal license from the local justices. It was on account of that anomaly that the present pother arose.

The air vice-marshal in command of the neighboring R. A. F. stations issued his certificate under the Defence Regulation that it was desirable for Weston's cinemas to open on Sundays for the period of the war. Mr. Harman and his brother exhibitors in the town made application to the justices for a formal license.

Upheld Rights of Authorities

The license was, of course, granted but to it the justices attached a condition that no child under the age of 16, whether accompanied by an adult or not, should be admitted to the cinema at any Sunday performance. It was in respect of this condition that Mr. Harman, supported by the whole weight of the national Cinematograph Exhibitors Association, sought a declaration in the High Court that the local justices had acted without authority.

Mr. Justice Atkinson, one of this land's most famed lawyers, gave judgment against Mr. Harman. The Judge held that there was no justification for cutting down the discretion given to licensing justices; they were entitled, he said, to take into consideration not only matters relating to the use of the premises, but also the public interest and welfare.

The only question, the Judge went on, was whether the condition was in fact reasonable. The Sunday Observance Act was still the law and, prima facie, performances on Sunday were illegal. Parliament, however, had given power to a local authority to go behind that Act, if and when a majority of the ratepayers desired it.

Steps Taken for Appeal

Moreover, continued the Judge, he was entitled to assume that there were a number of people in the neighborhood who believed in the observance of Sunday and desired that their children should grow up with a reverence for the day and should attend church and Sunday school. Could anyone doubt that it was for the good of children's health to keep out of cinemas on Sundays? There were people who would prefer their children to be in the open air rather than in a smoke-laden atmosphere.

It is unnecessary to record that the court's ruling does not end the matter, or that the judge's acid comment on smoke-laden cinemas has improved the temper of exhibitors generally. Steps are now being taken for an appeal against the decision, representative exhibitors here stating that, if necessary, the matter will be taken to the House of Lords, the country's highest legal tribunal. If those appeals fail Parliament once again will be approached. On this occasion the whole of the industry is of one mind.

Ted Wynn Leaves RKO

Ted Wynn, formerly field representative in the publicity department of RKO Radio Pictures, Inc., has been appointed director of public relations and memberships in the Wisconsin State Chamber of Commerce at Madison, Wis. Mr. Wynn's activities will be closely coordinated with the chamber's program on labor relations and post-war planning.

BREAKFAST AND BUSINESS

SPYROS SKOURAS, president of Twentieth Century-Fox, at right, above, with J. Arthur Rank, British industry leader, has been upsetting the traditional British business-social scheme, during his current London visit, by inviting interviewers to breakfast with him at Claridge's. It would appear British businessmen like the innovation. Mr. Skouras and Mr. Rank recently visited an RAF bomber station as guests of the commanding officer, watching the fliers set out on a mission, and awaiting their return from a visit to Axis Europe.

Rank-Skouras Talks Resumed

Negotiations were resumed and appeared nearer consummation this week among J. Arthur Rank Spyros Skouras, president of Twentieth Century Fox and Sam Eckman, MGM's managing director in England, over disposition of the 49 per cent stock interest owned by the two American companies in Metropolis and Bradford Trust, holding company of Gaumont-British. Mr. Rank owns 51 per cent of the stock.

Last week, the talks reached a standstill when Sidney Wright, MGM attorney, withheld approval of any tentative agreement on the ground that he could not exceed authority conferred by J. Robert Rubin, MGM general counsel.

It was understood that MGM representatives this week adopted a more conciliatory attitude during the conferences with Mr. Rank and Mr Skouras. Thus far, details of the deal have been closely guarded.

Clark Succeeds Dolid In Warner Changes

Ralph Clark has been promoted by Ben Kalmenson, general sales manager of Warners, to take over the special sales and contract duties formerly handled by I. F. Dolid. Mr. Dolid last week was named to succeed A. W. Schwalberg as supervisor of exchanges. Mr. Dolid will be assisted by Bernard Goodman, promoted to assistant supervisor of exchanges.

Mr. Kalmenson also announced several other changes in the sales department.

Ray Smith, former salesman, has been promoted to Albany branch manager. He succeeds Paul S Krumenacker, who becomes city sales manager in Pittsburgh. Jerry Wechsler, city sales manager in Pittsburgh, has been shifted to Boston.

16MM FIELD INCREASES USE OF ENTERTAINMENT FILMS

overnment Calls on Medium No Bar to Flow of Majors' Product to Catalogs

Government utilization of 16mm outlets for stribution of war propaganda films and for dustrial training purposes has not hampered e flow of major company product to the field it rather has resulted in increased use of vailable outlets for entertainment features, cording to 16mm distributors.

Catalogs of the larger companies, including ilms, Inc., Walter Gutlohn, Inc., and Russell oshon, Inc., among others, have been augented in the past year with more major prodt. Distribution continues to be limited to pproved" audiences only.

Paramount and Twentieth Century-Fox lease through Films, Inc.; Universal and KO through Gutlohn; Columbia, Repub: and Walt Disney through Roshon; PRC ictures through Pictorial Films. United rtists' producers make individual deals for mm distribution with smaller companies. onogram, which discontinued release last ear of its current program, still circulates s old product through Gutlohn. All the mpanies, to protect their theatrical cusmers, reserve the right to pass on audices to which the 16mm versions may be own.

Distributors in the sub-standard field are of e opinion that after the war, the 16mm prints industry gift films contributed to the Army verseas Motion Picture Service will become additional backlog for the market. To date, e industry has sent overseas 13,000 prints 679 features, representing millions of dolrs. These are exclusive of some 500 prints of tertainment films which Gutlohn and Films, c., supplied to the Army at the start of the ar for use on transports.

It was learned in New York this week that ly a small number of prints shipped overseas the Army had been returned to the major mpanies. The returned prints were those hich ran their course of the 19 Army exange circuits abroad. Those prints which ere damaged were junked by the majors.

rmy Instituted Control ystem for Gift Films

A system of control for the gift films was stituted by the Army at the start, according Major Orton H. Hicks of the Army Overas Service, to prevent theft or duping. Major icks said that although a number of prints ere lost in transit, the Army had complete ntrol of the majority of prints and was comitted to return all of them to the individual mpanies after the war.

At War Activities Committee headquarters was said that no steps had been taken to date the major companies to insure return of e prints.

Joseph Seidelman, vice-president in charge of reign distribution for Universal and consultt to the War Department, reported this week at prints were being returned each month. hose still in good shape, he said, were turned er to the YMCA Prisoners Aid League which stributes them for showing to American prisners overseas. The responsibility of returning the prints to the major companies, he said, rested with the Army.

Developments in the 16mm field since the war, because of Government use of the 16mm film for military and industrial training and for morale purposes, have been reported periodically in MOTION PICTURE HERALD. Educators, 16mm distributors and equipment manufacturers, industrial film producers, Government officials and others have been busy for months blueprinting plans for the post-war period.

Distributors in the field who have national coverage are concerned with the post-war problem of what is to be done with the 20,000 or more 16mm projectors now in use by the Army, Navy and other Government branches. It is understood that the commercial distributors and the equipment manufacturers are preparing plans to submit to the Government relative to the disposal of the projectors.

One large distributing company has recommended that the Government make the machines available at nominal cost to the schools of the country which do not now own 16mm projectors. Another distributor has suggested that the Government turn the equipment back to the manufacturers for reconditioning and then set a ceiling price at which the manufacturers can make the product available to the field for resale.

The emergence of William Fox into the 16mm field, reported last week, is one recent development which already has had repercussions among 16mm producers and distributors. In the opinion of one distributor, however, if Mr. Fox does go through with his reported plans to produce and distribute films for the 16mm market, it "will not result to any appreciable extent, in the entrance into the field of the major companies."

"The industry," he said, "is not concerned with the 16mm field. Producers and distributors are looking ahead to television and it is my opinion, therefore, that no large investment in 16mm will come from the 35mm companies after the war."

The growth of permanent 16mm theatres, reported in MOTION PICTURE HERALD May 22, 1943, will develop to a greater extent after the war, it is believed, when more projectors and machine operators are available. Some distributors are looking ahead to expansion of their 16mm circuits covering permanent theatres in the towns which do not have 35mm houses.

That the Government will continue to use 16mm outlets after the war, for rehabilitation and morale-building propaganda films, is considered a certainty by observers in the field. According to report, the Army plans to have a program of 16mm educational and entertainment motion pictures for distribution to veteran homes and hospitals. There also is a possibility that the State Department will utilize 16mm circuits for the post-war distribution of motion pictures made by the United Nations

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Educators Are Mapping Plans For Teaching Film Program

The Commission on Motion Pictures in Education will meet in New York Saturday to chart the course of its survey of the post-war application of films to the schoolroom.

The group of leading educators is expected to set the basic policies to guide the survey. The announced purpose of the commission study is to draw up recommendations for a program of specialized teaching film production, to study the use of existing film in schools and to outline what it believes the best method of integrating visual education with school curricula.

Also, the educators are expected to give serious consideration to the sources to which the teaching film must look for pictures. The relative contributions to be made to teaching from the organized entertainment film industry, commercial producers, and specialized educational producers will be assayed.

The Commission was formed in January under the auspices of the American Council on Education. It is supported by a grant, reportedly of $100,000, from the organized industry through the Motion Picture Producers and Distributors of America, Inc.

Mark A. May, director of the Institute of Human Relations at Yale University, is chairman of the Commission.

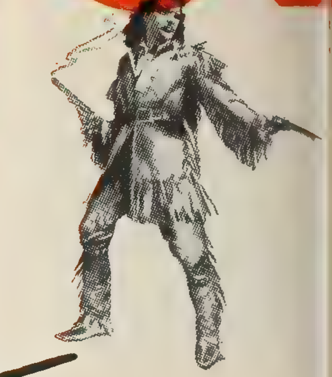
Other members are Dr. George F. Zook, president of the American Council on Education; George S. Counts, director of the division of foundations of education, Teachers College, Columbia University; Edmund E. Day, president of Cornell University; Willard E. Givens, executive secretary of the National Education Association, and Monsignor George Johnson, general secretary of the National Catholic Educational Association.

The Commission, it is reported, is making an extensive analysis of the use of Hollywood film material through Teaching Film Custodians, Inc. This organization of the MPPDA makes short subjects and excerpts from features available for classroom use.

It is understood that several of the Commission members believe that this record points the way toward even greater use of Hollywood product and production skills. It has been claimed by some industry executives who have studied the educational use of film that entertainment productions with accurate background and such pictures as "Madame Curie", "Western Union" and other stories of historical interest are as valuable in teaching as specially produced classroom pictures. The question of support also will be considered.

Buffa

147 spots tag it the biggest from the



ALL TIME RECORD set in Denver at the Denver and Esquire! Big cities, small towns solidly consistent in reports of **terrific business.** Through nine states—in every type of situation—it's setting **new highs!** Keep watching it at the **ROXY, NEW YORK,** and other important dates coast to coast!

JOEL McCREA · MAUREEN O'HARA · LINDA DARNELL in "BUFFALO BILL" with Thomas Mitchell · Frank Orth · *Directed by* WILLIAM A. WELLMAN · *Produced by* HARRY A. SHERMAN · Photographe

Great shorts will round out a great show! With "Buffalo Bill," play "The Mailman o

lo Bill

IN TECHNICOLOR

iggest figure in the industry...

20th CENTURY-FOX

COOPERATE WITH UNCLE SAM.
WAC RECRUITING WEEK
MAY 11th THRU 17th.

gar Buchanan · Anthony Quinn · Moroni Olsen · Frank Fenton · Matt Briggs · George Lessey
TECHNICOLOR · Screen Play by AEneas MacKenzie, Clements Ripley and Cecile Kramer · Based on a Story by Frank Winch

ake River," a Movietone Adventure, and "My Boy Johnny," a Terrytoon in Technicolor!

Einfeld Stresses Advantages of Post-War Plans

All factors of the film industry should confer now and decide what they will do in post-war years, Charles Einfeld, Warner vice-president in charge of advertising and publicity, said in New York Friday morning, in a station platform interview after his arrival from the coast.

Charles Einfeld

The industry should stop its bickering, which has in Mr. Einfeld's estimation been going on for 20 years; and it should concentrate on obtaining the 10,000,000 more customers who, he feels, exist although theatre attendance now is at its highest peak.

Mr. Einfeld stressed the failure of the industry to make plans during the last war, and pointed at the attendance slump which followed. He added:

"The producers should take the initiative in instituting post-war planning. They are generally making an entirely different type of product than they did before the war, and the industry has gained new legions of patrons."

Mr. Einfeld will be in New York several weeks, preparing advertising campaigns on coming Warner pictures. One of these is "The Adventures of Mark Twain." He also participated in the district managers' sales meetings which began Thursday.

"Going My Way" Will Have Fighting Front Premiere

The new Paramount picture, "Going My Way," Bing Crosby's latest starring vehicle co-starring Rise Stevens of the Metropolitan Opera, will be shown for the first time Thursday, April 27, on the battlefronts wherever Americans are fighting, it is announced.

Its United States premiere is scheduled for the New York Paramount Theatre Wednesday, May 3. Thus, American fighting men will have an opportunity to see the picture before its home release.

Sixty-five 16mm prints have been sent to the global network of 20 overseas Army exchanges for distribution. Arrangement for the world-wide showing in combat areas was made by the Army Pictorial Service through its Overseas Motion Picture Service Branch.

"Bernadette" To Continue At Advanced Admissions

"The Song of Bernadette" will not be shown at any theatre prior to January 1, 1945, at any scale of prices less than the present established advanced admission policy, it is announced by Tom Connors, vice-president in charge of world distribution of 20th Century-Fox.

"Lady, Let's Dance" to B & K

"Lady, Let's Dance," Monogram musical starring Belita, has been booked by Balaban & Katz for the "A" houses of circuit in Chicago, according to Samuel Broidy, Monogram vice-president and general sales manager. The picture opened for prerelease runs at the Warner theatre, Memphis, April 21, and will also play the Majestic, Houston, May 4.

"Pin Up Girl" Is Tradeshown

"Pin Up Girl," and "Bermuda Mystery," Twentieth Century-Fox features, were tradeshown in all exchanges this week. The exchanges will handle their own dates and screenings. The pictures are scheduled for release in May.

"Main Street Today" Is Shown Before Washington Audience

"Main Street Today," the MGM short dealing with the manpower problem, had its Washington premiere last Thursday at Loew's Palace theatre with Manpower Director Paul V. McNutt, Under Secretary of the Navy James V. Forestal and Under Secretary of War Robert P. Patterson, the 12 Regional War Manpower directors from throughout the county and local and nearby state officials and civic leaders in attendance. A booth for manpower placement information was opened in the Palace lobby. Under the leadership of A. Julian Brylawski, local War Manpower theatre section chairman, the District theatres are running a local information trailer in connection with the showing of "Main Street Today." The short will play most Washington houses within the next 30 days.

"Twain" Program Is in High Gear

Warner Brothers' exploitation program for the company's forthcoming release, "The Adventures of Mark Twain," was highlighted this past week by a meeting of Flash, champion jumping frog, who appears in the film, and New York Governor Thomas E. Dewey, plans for showing the picture in a cave in Missouri, and the presence of Jesse L. Lasky, the producer, at special ceremonies and events in St. Louis.

The meeting of Flash and Governor Dewey took place in Albany, N. Y. The frog was en route to New York with his trainer, Al Jermy, for the Frog Jumping Championship to be held in Manhattan Center April 29, and Monday called on the Governor, broadcast croakingly over Station WOKO.

In Hannibal, Mo., a subterranean theatre was being made out of the cave that inspired some of Tom Sawyer's adventures. The cave is being wired for sound and will make its debut as a film cave May 3, with a special showing of the picture under the auspices of the Mark Twain Society. The cave theatre will accommodate about 1,000 persons.

On Tuesday in St. Louis, Mr. Lasky appeared at the opening National League ball game, and was presented by Sam Breadon, president of the Cardinals, with an autographed baseball, mounted on the emblem of the Propeller Club of America. Tuesday evening the producer attended a reception in the Steamer Mark Twain Room of the Mark Twain Hotel, given in his honor.

Mr. Lasky appeared as a guest last Saturday afternoon on the radio program, "Of Men and Books," over the Columbia Broadcasting System. Professor John T. Frederick of Northwestern University conducts the literary series which, for the first time since it has been on the air, reviewed a motion picture instead of a book. The theme of the broadcast was "the motion picture as an agency of democracy." Dr. Frederick and Mr. Lasky presented the view that radio and films already are performing a function of education for democracy.

A ceremony commemorating the 34th anniversary of the death of Mark Twain was held at the Hall of Fame on the campus of New York University, Friday.

Composers See Short

The MGM Technicolor cartoon "Batty Baseball" was shown to the National Association of American Composers and Conductors last Sunday evening at the Museum of Modern Art. Sigmund Spaeth, president of the association, giving the last of a series of lectures on music in the films, illustrated his talk with showings of various scoring jobs. Scott Bradley, of MGM's music department on the coast, did the score for "Batty Baseball."

Plan United Jewish Appeal

Leaders of the amusement division of the United Jewish Appeal were to meet the division co-chairmen, David Bernstein, Barney Balaban and Albert Warner, for luncheon at the Hotel Astor, New York, Friday, April 21. Industry participation in the drive will be planned and a committee named to head it among the film companies.

Promise Industry Participation in World Trade Talk

Washington Bureau

Participation by the motion picture industry in the international film conferences which will be held this summer to formulate the programs and policies for international distribution of films after the war was promised this week by Francis C. De Wolfe, chief of the division of telecommunications of the State Department, who will head the American official delegation.

Mr. De Wolfe reassured the industry that it would have a definite voice in developing those policies after other State Department officials disclosed that representatives of American oil companies would participate in a conference between American and British officials which opened this week in Washington.

However, while the department had given thought to having the industry representatives sit in on the official meetings, a suggestion by the Department of Justice that such action might not be in conformity with the anti-trust statutes led to the adoption of the plan to have the industry men comprise a consulting and advisory committee with no official connection with the conference.

Practice for Half-Century

It was pointed out by Mr. De Wolfe that it had been the practice for more than a half-century to have representatives of the industry in attendance at international meetings on communications questions, and that this procedure had worked out so well that there was no question of the desirability of extending it to motion pictures and other industries affected by the actions taken by such meetings.

Taking the position that no international arrangement could be successful unless it met the approval of the affected industry and the people generally, he emphasized the intricate problems involved in working out agreements involving motion pictures and the necessity of having the best advice of the industry, with many years of operation abroad.

At the meetings with representatives of Allied governments, expected to be followed by conversations with neutral countries, the State Department will attempt to set up a program for an untrammeled international movement of motion pictures.

Films will be treated as both a commercial commodity and a medium of culture, further complicating the problems because of the nationalistic approach adopted by many foreign countries in the years prior to the war.

Seek End of Quotas

The Washington Government would like to see every foreign country treat our pictures as we treat those of foreign origin; that is, permit their entry upon the payment of non-discriminatory duties and without any censorship other than that on moral grounds, and permit their distribution within the country without any quotas, discriminatory taxes or other barriers, and, finally, to permit the owners of the films to draw the money coming to them without any blocks or other currency restrictions.

The contemplated conferences will be the first step toward developing policies along those lines, to be applied world-wide as quickly as the end of the war will permit. The meetings between State Department and foreign representatives will be "informal and exploratory," designed to develop the broad principles; any definite results will be incorporated in recommendations which will be submitted to the President's committee and the corresponding foreign officials, for further conferences on the Cabinet level through which definite agreements will be reached, to go to the President and foreign governments for action.

Dinner for A. W. Schwalberg

A. W. Schwalberg, who leaves Warner Brothers at the end of next week to assume a new post with International Pictures, will be given a farewell testimonial dinner Monday night, April 24, in the Waldorf-Astoria by friends and business associates.

SMPE STUDIES POST-WAR USE OF WARTIME TECHNIQUE

ervice Officers Tell of Work at Semi-annual Meeting in New York; 38 Papers Read

Technical advances in motion picture science uring war time and their probable application ı the post-war theatre and studio were reiewed by members of the Society of Motion 'icture Engineers this week.

They met at the Hotel Pennsylvania in New 'ork, Monday, Tuesday and Wednesday for ıe 55th semi-annual technical conference. Alıost 400 delegates were registered for the rincipal technical sessions, at which 38 papers nd reports were presented.

The Society banquet and customary social ınctions were eliminated because of the war.

Navy braid and Army khaki were conspicuus at the convention. Almost half of the rogram was devoted to reports from service ersonnel on the use of film by the Army and Iavy. Additionally many industry technicians ow in service attended to study technical rocedure in other branches and to report on ıeir own operations.

There were none of the equipment samples nd demonstrations of peace time conventions f the SMPE. Engineers who attended the ervice sessions reported, however, that the reorts of wartime developments held promises f many important post-war innovations.

'elevision Has Important 'osition in Program

Television and the use of 16mm high fidelity lm occupied important positions on the proram. The engineers have served positive noce that they consider visual broadcasting, in s theatre potentialities and use of film as an nportant item within their technical province.

Papers on the future aspects of television 'ere read at the meeting by William A. Sayer, f the Allen B. DuMont Laboratories who ɔoke on recent technical advances, and by herman Price, independent producer, who ɔoke on the use of film in scientifically planned elevision production.

A 13-minute picture showing how to act if ıken prisoner by the Japs, was screened on 'uesday. It was shown as part of the Navy raining film program.

The annual Journal Award of the society 'as bestowed Wednesday on William L. Bell nd Ray R. Scoville, sound engineers for the ;ell Telephone Laboratories. It was granted ɔr their first paper, "Design and Use of Noise Reduction Bias Systems," which appeared in ıe February 1942 SMPE Journal.

'ew Projector Attracts 'onsiderable Attention

Herbert Griffin, president of the SMPE and ice-president of International Projector Cororation, presented the award, and Sylvan Harris, chairman of the Journal Committee, ead the citations for their research.

A new projector using a water-cooled merury vapor lamp attracted considerable attenion on the opening day. Developed before the var in Holland by Philips Electric Company, t was shown to the SMPE by T. W. M. Schafers of the North American Philips Company. Prototypes were in use in a number of Euroean theatres before the war.

It was claimed that the mercury vapor lamp permitted construction of more compact projectors, provides a brilliant blue-white light, devoid of fluctuations, and reduces the heat to which film is subjected by as much as 75 per cent. It is equal in brilliance to a 45 ampere high intensity carbon light.

The Navy's Photographic Science Laboratory at Anacostia was described as one of the most modern film processing plants in the world by a Wave, Lieutenant (j.g.) Helen R. Clifford.

Army high speed automatic cameras used for air battle records, the educational and psychological problems in the naval training film program and technical advances in service film units were listed by other speakers.

Chairmen of the sessions included Alfred N. Goldsmith, Clyde R. Keith, Lieut. Col. Frank E. Cahill, Jr., USA, Lieutenant Gordon A. Chambers, USNR, Donald E. Hyndman and Mr. Griffin.

Photos by Staff Photographer

THE SOCIETY of Motion Picture Engineers 55th semi-annual technical conference, at the Hotel Pennsylvania, New York, Monday through Wednesday, brought scores of the industry's engineering and research specialists. Television and military uses of film were stressed in the numerous papers read. Pictured here are two groups at the conference. Above, left to right, E. L. Downes, E. R. Geib, Glenn Matthews, David Jay and G. T. Lorance. At the right, Charles Schultz, Lou Walters and P. A. McGuire.

Columbia Broadcasting Signs For $450,000 U. S. Station

The Defense Plant Corporation has executed a contract with the Columbia Broadcasting Company for the construction of broadcasting facilities at Delano, Cal., at a cost of approximately $450,000, it was disclosed by Secretary of Commerce Jesse Jones this week. The contract is one of several which have been made with broadcasters for use of the Office of War Information, Coordinator of Inter-American Affairs and other Federal agencies.

National Allied Head Praises MGM "America Speaks"

A tribute to MGM for its work in the production and distribution of the "America Speaks" series was paid William F. Rodgers, vice-president and general sales manager of MGM, by Martin Smith, president of Allied States Association, in a letter to Mr. Rodgers this week. The letter praised the excellent job done, not only producing but in releasing the subjects, securing a record circulation for the series. The amount of money turned over to the American Red Cross spoke for itself, the letter said.

Greene Elected President Of Central Allied

Henry Greene, Jr., has been elected president of the unaffiliated Central Allied, in Minneapolis, succeeding Donald Guttman. The unit comprises exhibitors in that city and in St. Paul. Mr. Greene is the son of Henry Greene, pioneer exhibitor. Named with the new president were A. A. Kaplan, first vice president; Lyle Carisch, second vice president; Harold Kaplan, treasurer, and Martin Lebedoff; secretary.

AMPP Weighs Employing Salaried President

Members of the Association of Motion Picture Producers are considering the employment of a salaried president, probably someone drawn from the outside, to relieve the studio executives from "doubling in brass," it is learned in Hollywood.

THE "INVASION

EDITORIAL PAGE N. Y. TRIBUNE

"A great contribution . . . graphic . . . emotional."

FRONT PAGE N. Y. TIMES

"The whole course of a bombing mission in all its real and exciting detail."

WALTER WINCHELL

"A four-reeler to match the four orchids it deserves."

HEDDA HOPPER

"Major Wyler's greatest honor . . . It is superb."

ED SULLIVAN

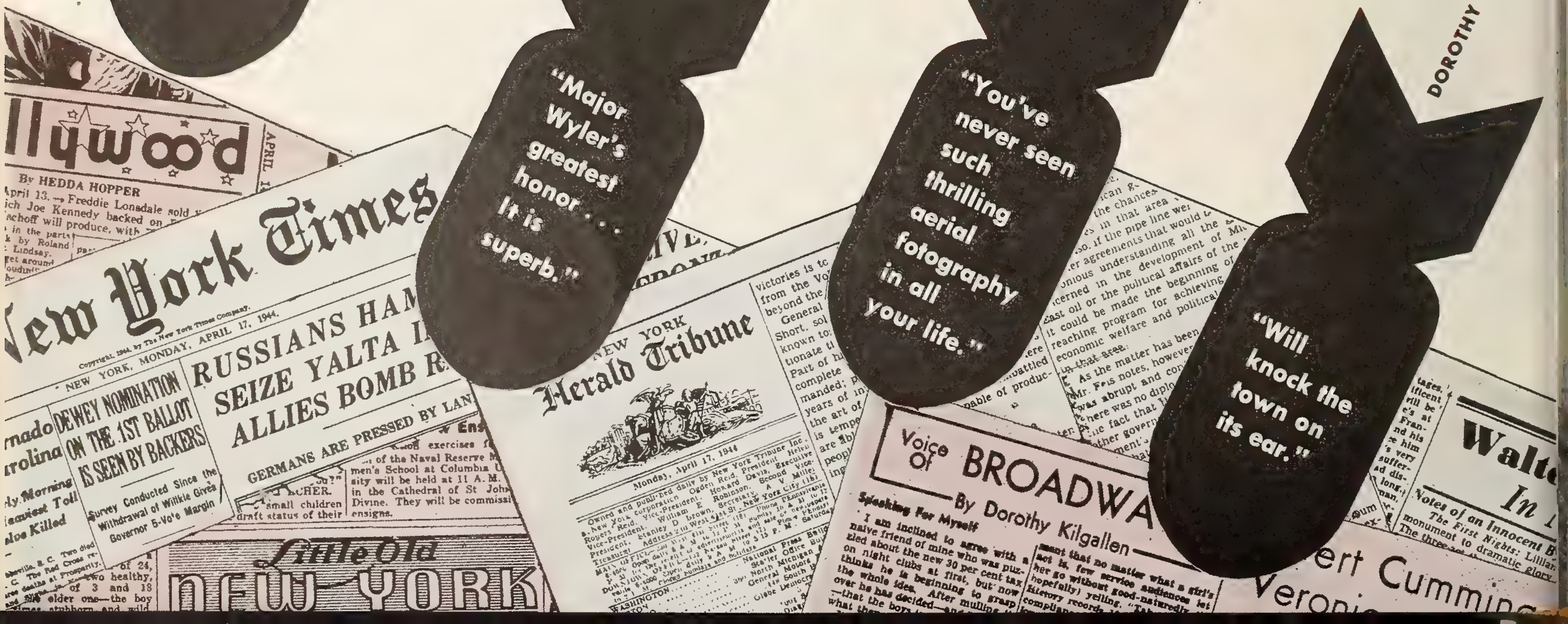
"You've never seen such thrilling aerial fotography in all your life."

DOROTHY KILGALLEN

"Will knock the town on its ear."

THE WAR DEPARTMENT PRESENTS

"The MEMP


llywood
By HEDDA HOPPER
New York Times
NEW YORK, MONDAY, APRIL 17, 1944.
DEWEY NOMINATION ON THE 1ST BALLOT IS SEEN BY BACKERS
RUSSIANS HAM
SEIZE YALTA I
ALLIES BOMB R
GERMANS ARE PRESSED BY LAN
Little Old NEW YORK
NEW YORK Herald Tribune
Monday, April 17, 1944
Voice of BROADWA
By Dorothy Kilgallen
Speaking For Myself
Walte
Notes of an Innocent B
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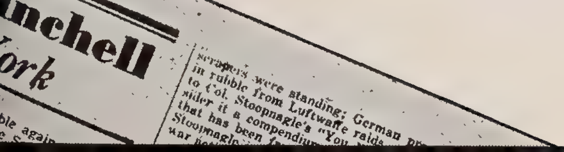

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Wallis in East for "Conversations" As Rumors Fly

Hal Wallis arrived in New York Friday morning, and settled at the Waldorf-Astoria Towers for a week and a half of "conversations" with persons and groups in and out of the industry, only two of whom he would name, these being Louis B. Mayer, MGM chief of production, and Joseph Hazen, former Warner vice-president.

Mr. Mayer also is in New York. Mr. Wallis admitted he would be seeing Mr. Mayer early this week. He added he awaited the arrival of his attorney, Loyd Wright, before beginning specific talks with the unnamed parties.

Of his reported association with an expanded International Pictures, already headed by William Goetz and Leo Spitz, Mr. Wallis denied such association. Asked whether Mr. Mayer would be associated with the company, Mr. Wallis pointed out that, inasmuch as he had no admitted contact with International, he could not answer such a question. He also denied knowing why Mr. Hazen resigned last week from Warners, after 20 years. He will meet Mr. Hazen, he said, because Mr. Hazen is an "old friend."

Spitz and Goetz in Hollywood

He is not meeting Mr. Spitz or Mr. Goetz, he pointed out, because the two are in Hollywood.

Published reports have said that Mr. Wallis might be associated with Mr. Selznick in Vanguard Pictures, and as part of United Artists. Mr. Selznick has said he would welcome Mr. Wallis. The latter said he had nothing to add to Mr. Selznick's statement.

Of other reports that International and the Selznick company might merge and in their expansion constitute a large producing block with great distributive facilities, even, according to further rumor, "buying RKO"—Mr. Wallis denied knowing of the reports, and declined to comment.

It was learned authoritatively that no talks are now underway for sale of RKO to Mr. Wallis, Mr. Mayer, or any of the combinations named in current gossip reports. Floyd Odlum, president, and L. Boyd Hatch, manager of the Atlas Corporation, are reported to be quite satisfied with the record of current operating profits shown by N. Peter Rathvon, president of RKO.

There have been numerous previous reports of "sales" of RKO. Floyd Odlum, head of Atlas Corporation, the controlling interest in RKO, has been on record as regarding his interest in the company as an investment, and willing to sell at a proper price. But no prospective bidder has ever been near agreement as to what this price should be.

Contract Has Year to Run

Of his contract as Warner production chief, a contract which has one more year to run, and which his lawyer last week said was still in effect, Mr. Wallis said the lawyer would have to speak. He regretted being unable to define his current status in Warners, but said he did not intend to return to the studio.

In New York late last week, a possible "reconciliation talk" between Mr. Wallis and Harry M. Warner had been rumored.

Mr. Wallis said he was not able to tell the industry what he "would like to do" in fairness to the people with whom he is conferring; but he added he did have "definite ideas"; and he said: "I do not want to be put in a position of appearing just to be 'shopping' around."

Harry Arthur in New York on New Company Plans

Harry Arthur, Jr., general manager of Fanchon and Marco and organizer of the new Exhibitors Distributing and Producing Corporation, has arrived in New York from St. Lopis for a series of conferences relating to the enterprise. Mr. Arthur is now devoting a large part of his time to the affairs of the new company. He expects to be in New York for about two weeks.

Complete Plans for Industry's Recruiting Drive for WAC

Edward L. Alperson, who is heading the industry's "WAC Recruiting Week", from May 11 through May 17, last week completed plans for the drive. He conferred in Washington with Colonel Oveta Culp Hobby, director of the Women's Army Corps, Colonel Curtis Mitchell, Colonel Jay Noel Macy, Harry Brandt, executive of the War Activities Committee, and Harry Mandel who will be in charge of national publicity for the campaign.

Details were ironed out at the Washington conference, and at the week's end Mr. Alperson named his advisory council. The following were invited to serve:

Joseph Bernhard, Barney Balaban, Nate Blumberg, Jack Cohn, Tom J. Connors, Oscar Doob, G. S. Eyssell, S. H. Fabian, Leonard H. Goldenson, Ben Kalmenson, Harry Kalmine, Carl Leserman, Abe Montague, Rodney Pantages, N. Peter Rathvon, Charles Reagan, William F. Rodgers, Eddie Rubin, George Schaefer, Joseph M. Schenck, Nicholas M. Schenck, Edward Schreiber, William Scully, Si Seadler, Gradwell L. Sears, Spyros P. Skouras, Edwin Silverman, Kenneth Thomson, J. R. Vogel, H. M. Warner, Richard Walsh and Peter J. Wood.

Mr. Alperson also appointed Charles B. McDonald and Harry Brandt co-field directors for the campaign. They will keep in close contact with state and area chairmen, through whom the drive will be conducted. Their headquarters are in the WAC New York offices. Edward Dowden of Loew's publicity department has been named public relations director in New York.

Accessories, trailers, posters and othe exploitation material for use by theatres i connection with the campaign are bein made available by National Screen Service

The enrollment drive is being held in conjunction with the WAC's second anniversary

In addition to the executive committe named above, the following will be exhibito area chairmen:

Lou R. Golding, Albany; W. K. Jenkins Atlanta; Frank A. Hornig, Baltimore; Sa Pinanski, Boston; Charles Moskowitz, Metropolitan New York area; Sam Rinzler, Brooklyn, N. Y.; Fred J. Schwartz, Queens, N. Y. Andrew Gibson, Buffalo; H. F. Kincey, Charlotte; John Balaban, Chicago; Col. Arthu Frudenfeld, Cincinnati; Nat Wolf, Cleveland R. J. O'Donnell, Dallas; F. H. Ricketson, Denver; A. H. Blank, Des Moines; Earl Hudso Detroit; Marc Wolf, Indianapolis; Elmer Rhoden, Kansas City; Charles Skouras, Los Angeles; M. A. Rosenberg, McKees Rock; M. A Silver, Pittsburgh.

M. A. Lightman, Memphis; Harold Fitzgerald, Milwaukee; John Friedl, Minneapolis Don Jacocks, Newark; Harry Lowenstein Newark; I. J. Hoffman, New Haven; E. V Richards, New Orleans; Maurice F. Barr New Orleans; L. C. Griffith, Oklahoma City William Miskell, Omaha; John Rugar, Par City, Utah; Earle W. Sweigart, Philadelphia Albert Finke, Portland, Ore.; Ed Fay, Providence; Harry Arthur, St. Louis; B. V. Sturdivant, San Francisco; Frank Newman, Sr. Seattle; W. J. Crockett, Virginia Beach; Carter Barron, Washington; John J. Payette Washington, and A. Joseph de Fiore, Wilmington, Del.

W. I. Brown Joins WAC as Associate to Harmon

Walter T. Brown, former executive secretary to ex-Governor Herbert H. Lehman of New York, newspaper man, university professor and veteran of World Wars I and II, has joined the War Activities Committee as a full-time associate to its executive vice-chairman and coordinator, Francis S. Harmon.

Mr. Brown arrived Monday at WAC headquarters, and is functioning in the absence of Mr. Harmon, in Washington for conferences with officials of various war agencies. Mr. Brown fills a key spot necessitated by the greatly increased program of war activities.

In his association with the former Governor, Mr. Brown served as contact man between the chief executive and his various departments, was a member of the Governor's cabinet, and headed a staff of more than 75 people. He comes to the WAC after receiving a medical discharge from the Army, in which he served as a captain for 18 months in the public relations section of the Eastern Defense Command of the First Army, under Lt. General Hugh Drum, retired.

Lasky Cuts Servicemen's Cake

Jesse Lasky, in Chicago while on tour in connection with premieres of his Warner production "The Adventures of Mark Twain," was master of ceremonies at the cutting of a 125-pound cake this week, provided by the DeVry Corporation at the Service Men's Center to commemorate the golden anniversary of the motion picture.

Contributions to Red Cross Up

Figures telling of the industry's contribution t the Red Cross drive in March expanded this week when Universal Pictures added $16,000 in a donation representing film rentals of victory shorts i excess of actual production costs. The contribution was in addition to one of $20,000 made during the drive.

The St. Louis exchange area, according to a preliminary report made last week by Harry Arthur local exhibitor chairman, showed an estimated increase of 251 per cent this year over 1943. Mr. Arthur's report covered Greater St. Louis, eastern Missouri and southern Illinois, and showed a total of $161,595 as compared to the 1943 figure of $45,164. Pledged theatres for the St. Louis area totalled 440.

The California and Arizona houses of the Fox West Coast Theatres collected $280,000, an increase of 80 per cent over last year's figure, according to a wire from the circuit's headquarters.

The Balaban and Katz circuit and its affiliates reported collections totaling $94,577, the fifty-odd Chicago area houses accounting for $55,410, the B & K Great States Theatres, Inc., $32,069. Other payments, direct by theatres, were: Indiana Amusement Enterprises, Inc., $1,725; Publix Indiana Corporation, $2,272, and Publix South Bend, Inc., $2,360.

THE HOLLYWOOD SCENE

from HOLLYWOOD BUREAU

ourteen New Pictures in Work

)f the 14 new pictures put into work during past week on Hollywood's already over-wded stages, Samuel Goldwyn's "Sylvester Great," Dore Schary's "Double Furlough," l Nunnally Johnson's production of his own eenplay, "Once Off Guard," are the most bitious.

'Sylvester the Great" is described as a salty of pirates, gold, princes and princesses h whom a wandering actor, known as the n with seven faces, becomes involved. It is Technicolor musical starring Bob Hope, Vir- ia Mayo, Walter Brennan and Walter Sle- . David Butler is directing with Don Hart- n as associate producer.

n "Double Furlough," Producer Schary has psychological story of a youth returning m the horrors of war but finds it difficult to djust himself. Together with a girl, who served a prison term, he seeks to set him- f right in the world. The picture stars nger Rogers, Joseph Cotten and Shirley mple, with Spring Byington, Tom Tully l Dare Harris. William Dieterle is direct- this first of the Vanguard Films in the v David O. Selznick setup.

itz Lang Is Directing nce Off Guard"

Fritz Lang is directing "Once Off Guard" Producer Johnson, who also wrote the eenplay, at International. Edward G. Rob- on and Joan Bennett are starred with Ray- nd Massey, Edmond Breon and Dan Duryea the support.

The story is concerned with a college pro- sor who becomes enamoured with a painting a beautiful girl in an art gallery. He fol- vs the beckoning of the beauty in oils and comes embroiled in a murder. All the time 's trying to help her cover up the murder he also closely associated with his friend, the trict attorney, seeking to unravel the mys- y. In the end he awakens, discovers it a eam brought on by his attraction for the inting.

lamour Girl Band Formed or Paramount Picture

The week also saw an announcement from ramount that the studio was forming a amour girl band composed of actresses for m Coslow's first musical production, "Out This World," scheduled to start work the ddle of May. Six already selected for the minine swing orchestra include Olga San an, Catherine Craig, Miriam Franklin, Mar- n Hall, Maxine Fife and Cramelle Berg- om. Eddie Bracken and Diana Lynn will -star, with Hal Walker directing. Cass aley will play drums and sing specialty num- rs.

▽

For his first production at Paramount, where moved after leaving Twentieth Century- ox, Kenneth Macgowan takes on "Rainbow's nd" from an original idea by Harold Shu- ate, which the author is writing. It is a elodrama with music set in the American Vest of 1875 at an "Outpost Hotel" at the ossroads of two stage trails. B. G. DeSylva ans to give Macgowan an all-star cast for is one, labeled a special by the studio, and dditionally dress it up with Technicolor.

Although it has not been confirmed as yet, or has a drop of ink splashed on the dotted ne, it is practically certain that Joan Crawford will play the lead in Edward Small's "Bella Donna," for which Bernard Schoenfeld is now writing the script at RKO Pathe. Small says he'll start the picture late next month.

▽

Bing Crosby Productions and United Artists have signed a one-picture deal. The producing unit will place "The Great John L," the life story of John L. Sullivan, before the cameras in June at General Service Studios. UA will release. Supervising the production will be the producing unit's president, Bing Crosby, in association with Frank Mastroly and James Edward Grant, with Frank Tuttle directing. The crooner will not appear in the picture, but will continue his work before the cameras at Paramount.

▽

John Garfield, recently returned from an overseas tour, has started work in Warner Brothers "This Love of Ours," which may prove to be his last picture for the duration as he also has been reclassified by his draft board as 1-A.

48 Now Under Way

Fourteen new attractions went before the cameras at the weekend. With four, Monogram not only leads the list, but establishes for itself an intensive period of activity.

Nine others were completed at six studios, while 34 were in various stages of progress.

Activity continues heavy at MGM, where two finished and eight more were shooting. Twentieth Century-Fox had six going as "Take It or Leave It" was finished. Paramount is at low production ebb, with "Practically Yours" the solo attraction in work.

Samuel Goldwyn resumed with "Sylvester the Great", starring Bob Hope in the second on his loanout from Paramount. International, with "Casanova Brown" completed and "The Belle of the Yukon" shooting, started on "Once Off Guard", third in its lineup. Four are in work at Warners and the same number at Columbia. Republic started another trio and, with "Sing, Neighbor, Sing" shooting, has four in progress. The situation as of last weekend at the studios:

COMPLETED

Columbia
Louisiana Hayride

MGM
Gold Town
Meet Me in St. Louis

Monogram
Leave It to the Irish
Call of the Jungle

PRC
Ghost Town (formerly Riders of Mystery Mountain)

RKO Radio
The Falcon in Mexico
Casanova Brown (International)

Twentieth Century-Fox
Take It or Leave It

STARTED

Monogram
Are These Your Parents?
A Wave, a Wac and a Marine
Alaska
Three of a Kind

PRC
Mexican Fiesta
The Devil's Brand

RKO Radio
Once Off Guard (International)
Sylvester the Great (Goldwyn)

Republic
Port of 40 Thieves
Marshal of Monterey
Haunted Harbor

United Artists
Double Furlough (Vanguard)

Universal
Pearl of Death
Make Way for Love

SHOOTING

Columbia
U-Boat Prisoner
Untitled Kay Kyser
Rough Ridin' Justice
The Impatient Years

MGM
Lost in a Harem
Maisie Goes to Reno
Mrs. Parkington
The Picture of Dorian Gray
Thirty Seconds Over Tokyo
Secrets in the Dark
Marriage Is a Private Affair
National Velvet

Monogram
The Girl Next Door

Paramount
Practically Yours

RKO Radio
That Hunter Girl
Mlle. Fifi
Cocktails for Two
None But the Lonely Heart
Heavenly Days
Manhattan Serenade
Belle of the Yukon (International)
Sing, Neighbor, Sing

Twentieth Century-Fox
The Big Noise
Irish Eyes Are Smiling
Wing and a Prayer
The Keys of the Kingdom

United Artists
Story of G.I. Joe (Cowan)
Abroad with Two Yanks (Small)

Universal
The Singing Sheriff
The Devil's Brood

Warners
The Very Thought of You
To Have and To Have Not
The Doughgirls
Give Me This Woman (formerly The Conspirators)

25,000 Free Appearances Made For Service Men in March

The Hollywood Victory Committee's monthly report discloses that 25,000 free appearances were played for service men during March. Appearances during month totaled 1,786 by 366 players in 194 events. Overseas units gave 810 appearances; 583 were domestic and 130 additional were for War Bond, Red Cross and other relief agencies. Radio broadcasts numbered 22 which were beamed overseas, and 85 transcriptions for overseas distribution were made.

"Lum and Abner" Films to Be Financed by Bankers Trust

Arrangements have been completed by Jack W. Votion, Inc., for the financing of all future productions of the Lum and Abner series through Bankers Trust Company. Previous financing was from outside sources or by Bankers Trust on individual pictures. With Mr. Votion now serving in the armed forces, the series is to be produced under the supervision of Frank Melford. RKO distributes the films.

Slave to a secret she
has sworn to keep...
her very charm and
beauty are a curse that
tempt her to dream
of and do things that
are forbidden!

THE CURRENT BEST THRILLER!

ANNA NEAGLE RICHARD GREENE

in

Yellow Canary

with

NOVA PILBEAM · LUCIE MANNHEIM · ALBERT LIEVEN

Produced & Directed by HERBERT WILCOX

R K O RADIO PICTURES

British Studio Plans Anglo-French Film

Two Cities' "Army of Shadow" May Be Done in Hollywood with Boyer and Gabin

London Bureau

Arrangements for that long promised Anglo-French effort of Two Cities are understood practically complete. The film will be "The Army of Shadow," Josef Kessel's moving story of France's incessant, valiant, underground fight against the Nazis. In it will appear Charles Boyer, Jean Gabin and Simone Simon. William Sassoon, whose idea the project was, will produce. Approaches are being made for William Wyler to direct, although that will depend on the good offices of the United States Army.

Most interesting feature of the present set-up is that "The Army of Shadow" may be made in Hollywood; first, in that case, of the Rank-sponsored films to be produced in America in accordance with the reciprocity agreements which J. Arthur Rank lately has been negotiating with Spyros Skouras, president of Twentieth Century-Fox.

Two Cities Plans Three Others

Two Cities' immediate program provides for the production of "Six Men of Dorset," the story of early trades-union martyrs; "Rendezvous" and lastly, "Two Cities," which is the name of the film as well as of its producer. Details of all three productions previously have been reported. Bernard Miles, actor-turned-director, will direct "Six Men" in the absence of Roy Boulting, whom the Army refuses to release from military duty. Miles is credibly understood to be Mr. Rank's favored director.

His first effort, "Tawny Pipit," has not yet been seen publicly although several sneak previews have occurred in consequence of a certain uneasiness reported to prevail among studio higher-ups. That uneasiness, assuredly, is not felt by Mr. Rank himself or by Mr. Skouras, both of whom lately have seen the film. Mr. Skouras expressed the opinion that "Tawny Pipit" would be a sure bet in the United States.

A long cable reports progress from Thorold Dickinson's Two Cities unit now trekking across Africa in search of background for "Man of Two Worlds." The unit already has traveled 20,000 miles from the Cape up through the jungles of Central Africa and on to the Congo. When studio sequences commence, Eric Portman and Phyllis Calvert will play the leads, with the Negro actor, Robert Adams.

Ostrer Experiments

Adventure and experiment are the order of the day at Gainsborough's Shepherd's Bush plant; Maurice Ostrer having laid it down that every member of his team shall have the opportunity of showing his mettle. Erstwhile writer Arthur Crabtree and R. J. Minney are respectively producer and director of "Madonna of the Seven Moons," now in progress at Shepherd's Bush. Latest to be promoted to the incumbency of a directorial chair is Bernard Knowles, for many years known as one of this land's leading cameramen.

Maurice Ostrer, backing his own hunch, purchased the screen rights of Osbert Sitwell's unusual novel, "A Place of One's Own." The originality of the story demanded original treatment and direction.

▽

Paul Stein comes back to activity. He is making a comedy, "Kiss the Bride Goodbye," for Butcher's at Riverside. Resigned from the B.B.C. to work in association with Stein is John Byrd, producer of nearly 300 broadcasts over a period of three years. Before the war he was at National (then Rock) Studios, where he worked with Michael Powell.

Warners Start Comedy

Max Milder has announced Warner Bros.' big scale British production plans. First on the program will be a comedy-with-music with Miss Pat Kirkwood, newly risen West End musical stage star, in the top feminine role.

Mr. Milder declares that in the film—"Flight from Sin"—he has evolved the perfect screen vehicle for Miss Kirkwood. The script has been shaped in her comedy style; special musical numbers have been commissioned. The story, it is understood, concerns a theatrical producer whose career is breaking—in the expansive Milder phraseology—under the strain of wine, women and flops. To his salvation comes Miss Kirkwood, who is scheduled to play the role of a highly untrained nurse.

Hugh Sinclair, proven British player of suavity and accomplishment, has the lead opposite Miss Kirkwood. Herbert Mason directs. Shooting has started.

Emphasizes Mr. Milder: "Flight from Sin" has the highest budget allocation ever made by Warner Bros. on this side; the film being the spearhead of a succession of pictures designed for exhibition on both sides of the Atlantic.

British National Program

British National, heartened by the success of "Shipbuilders," are in full flight with an ambitious production program. Maurice Elvey reports excellent progress on "Medals for the General." "The Golden Road" and "Candles at Nine" are in process of cutting. Fred Zelnik and Maclean Rogers—makers of "Heaven Is Round the Corner"—are busily preparing a similar essay in film with music in which Leni Lynn and Will Fyffe—they had leads in "Heaven Is Round the Corner"—will again co-star.

British National have planned also another Lucan and McShane effort, "Old Mother Riley—Queen of the Cannibals." The Mother Riley saga is endless. The humors of the ancient harridan may have a purely local appeal, and that to the more bucolic patrons of the cinema. But of the strength of that appeal there is no doubt, as is evidenced by the fact that Arthur Lucan rated sixth last year in the MOTION PICTURE HERALD poll of British favorites. The film will be directed by Oswald Mitchell.

But before starting the Mother Riley venture Mr. Mitchell plans another subject. Tentatively titled "Loyal Heart," the film is another of those sheep dog stories and will be made in the hills of Cumberland and Westmoreland's Lakeland, this country's most famed beauty spots.

Jeanette Berliner to Washington

Jeanette Berliner, Republic booker in New Haven for the past eight years, has been appointed Universal booker in Washington.

Korda-MGM Buy Elstree Studios In Great Britain

Sir Alexander Korda, head of British production for MGM, this week purchased for the company the large Elstree Studios in England from the debenture holders of Prudential Assurance Company, it was reported from London Monday. Warner Bros. is the only other American company which owns its own studios, Teddington, in England.

MGM's acquisition of Elstree, which has eight large sound stages now in use for British Government war films, gives the company a strong post-war position for American production in England.

During his visit to the U. S. in March, Sir Alexander told MOTION PICTURE HERALD that MGM was planning to occupy its own studios after the war. He indicated the company either would purchase an existing property or would construct a new studio, if conditions permitted.

The British Government has refused to sanction the release of Elstree for private film production until the war-requistioned plant is made available at the end of the war.

Lack of studio space in Britain has held up production of several films by American companies, including "Perfect Strangers," which Sir Alexander is producing for MGM, and which Wesley Ruggles is directing. Several months ago, the producer arranged with J. Arthur Rank for the leasing of the Denham studio to complete the film

Elstree is the site of the first commercial motion picture studio built many years ago by the late J. D. Williams.

War Information Short To Be Released May 11

The War Activities Committee announced Tuesday that "Skirmish on the Home Front," produced at the suggestion of the Office of War Information, and a part of the regular release schedule of War Information films, will be released May 11.

The picture stars Alan Ladd, Betty Hutton, Susan Hayward and William Bendix, and deals with economic stabilization and the importance of conservative public buying. Paramount produced and will distribute the picture for WAC. The script was written by Charles Brackett.

The War Information short for May 25 has not yet been announced. Film bulletins for the alternate weeks of the month will be "Conserve Paper" and "Victory Garden," to be released May 4 and 8, respectively. According to distribution plans, the bulletins will be attached to all newsreels, with subsequent circulation to houses which do not play newsreels.

Subject Promoting Drive for WAC Recruiting Shown

"It's Your War, Too," new short subject showing the various phases of the Women's Army Corps, and featuring an appeal for Wacs by General George C. Marshall, was presented in more than 700 first run theatres throughout the country Thursday. Produced by the U. S. Army Signal Corps, under the supervision of Capt. Jack L. Warner, Jr., and distributed by United Artists, the picture ties in with the WAC Recruiting Week, May 11 through 17, sponsored by the War Activities Committee.

Doyle of MGM to OWI

Ross Doyle, MGM publicity city editor, reported to the OWI Monday for overseas service. Before joining MGM, Mr. Doyle was war editor of the New York *World-Telegram*. He will be succeeded by Russell Stewart, formerly of Warner Bros.

Bronstein Joins Trade Paper

Arthur Bronstein, assistant film and dramatic critic of the Philadelphia *Record*, has left the newspaper to join the staff of *Variety*.

"Negro Soldier" Has Premiere

"The Negro Soldier," Army Special Service division short subject, was to receive its public world premiere Friday night, in New York, at the Gotham, Rialto, Broadway and Victoria theatres. Invited audiences saw it last week at the Ambassador Hotel, and Thursday at the Normandie.

The film is available, without charge, from the War Activities Committee. Also available is a trailer, from National Screen Service.

The world premiere of "We've Come a Long Way," Negro feature, will be at the World theatre, New York, Negro Marches On, Inc., has announced. The date will be within two weeks, the company said. The picture is a "cavalcade," produced by Jack Goldberg, and featuring personalities such as Elder Michaux, Mary McLeod Bethune and Major R. R. Wright.

Last week's screening of "The Negro Soldier" at the Ambassador Hotel, New York, was attended by Brigadier-General Benjamin O. Davis, highest ranking Negro Army officer.

Premiere of "Coastal" Held

"Coastal Command," full length documentary describing the RAF division protecting British coasts and convoys, made in England and released by RKO Radio, had its American premiere at RKO theatres in New York last Tuesday. The picture was made for the British Government in cooperation with the Admiralty and the Air Ministry.

Arbitration Clerks in Navy

The U. S. Navy has taken two clerks from the regional motion picture tribunals of the American Arbitration Association. At Detroit Irvin Yackness has resigned and been replaced by John L. Loell. Mr. Loell formerly was clerk of the Milwaukee tribunal. In Minneapolis Sheldon Ostroot was succeeded by Clarence E. Olson.

LATE REVIEW

THE IRISH QUESTION

March of Time

Neutral Eire is subjected to the lenses and commentary of the March of Time in this April release. It is a broad picture, though some may find it incomplete, of the efforts of Eire to maintain her independence through a policy of strict neutrality on the doorstep of warring Europe. There is a topical interest in the subject which warrants exploitation.

Bob Navarro and Ben Lye of the MOT London staff obtained these new pictures just before travel to Eire was restricted. It is likely to be the last screen report for some time. There are many evidences of the effect of war on Eire despite neutrality. Rationing, strict censorship, travel curbs, the Army on maneuvers and the busy coastal patrol are depicted. President De Valera is shown addressing the Fianna Fail and spokesmen explain Eire's belief that she would lose independence if she entered the war. They deny that this policy has aided the Axis and emphasize that Eire hates Fascism as much as anyone, pointing to her many sons in Britain's service and war plants.

A commentator with a broad brogue alternates with the familiar incisive narration of Time's Westbrook Van Voorhis.

March of Time's treatment of this delicate subject of neutrality answers many popular questions as to the reasons behind Eire's actions. As such it is in large measure a justification of neutrality. But the Irish may not think so when they hear these reasons ascribed less to logic than to a "mystical Celtic nature" with a governing hunger "for things of the spirit and of poetry."—J. S., Jr.

Release date, April 21, 1944 19 *minutes*

Outdoor Theatre May Reopen

Although no official announcement has been made, it is reported that the Dartmouth Auto theatre, near Fall River, Mass., will reopen in May.

Seek "Local Need" Designations

Applications to the regional War Manpower Commission for designation of distribution as a "locally needed" activity are being prepared for all cities in the Group I and Group II critical labor shortage designations. These may eventually include as many as half of the 31 exchange cities.

Four more applications have been filed during the past week. They are in Los Angeles, where hitherto production has been rated as an essential activity, in Washington, D. C., Chicago and New Haven.

This designation of exchange and sales staffs as locally needed has been approved in two cities to date, Philadelphia and Pittsburgh.

The applications in other areas are being prepared by local chairmen of the distribution division of War Activities Committees. Ned E. Depinet, national distributor chairman, and Leon Bamberger, his assistant, are supervising the applications.

Tuesday, Mr. Bamberger went to Boston to confer with William Erb, New England WAC chairman, and Al Kane, WAC distribution chairman for Boston. They were to discuss preparation of a "locally essential" petition for the Boston industry.

DeMille Goes to Arkansas For "Wassell" Opening

Paramount announced this week that Cecil B. DeMille, producer of "The Story of Dr. Wassell," was expected to leave Hollywood Friday for Little Rock, Ark., where his film, starring Gary Cooper, will open at the Robb and Rowley Capitol and Arkansas theatres next Tuesday night. A few days following the premiere, the film will open in Houston. Commander Corydon M. Wassell, upon whose exploits the DeMille production was based, also will be on hand for the premiere in Arkansas.

The Lady and the Monster
Must Make Money for you!

BOOK REVIEWS

Modern Film Technical Practice

THE TECHNIQUE OF MOTION PICTURE PRODUCTION. A symposium of papers presented at the 51st semi-annual convention of the Society of Motion Picture Engineers. 150 pages, indexed; cloth. Interscience Publishers, Inc., New York, for the SMPE.

This is the first unified presentation of modern technical practices in motion picture production. It is compact and as complete as may be in dealing with a subject that could fill a five-foot shelf.

The authors of the papers presented are all active practitioners of the art in Hollywood. They cover the distance and steps from the camera to the finished print, ready for the theatre.

While it is a job of engineers talking to engineers, it is so generally in plain terms that any interested layman can understand it. It is an important contribution, especially in this day when the motion picture is so much in need of wider and better understanding in the face of its post-war opportunities and obligations. The subjects, the authors and their positions of authority are indicated here:

Leon S. Becker, Warner Bros. Pictures, Inc., "Technology."

John W. Boyle, Universal Pictures Co., Inc., "Black and White Cinematography."

Bernard B. Brown, Universal Pictures Co., Inc., "Prescoring and Scoring."

Charles G. Clarke, Twentieth Century-Fox Film Corp., "Clouds in Exterior Scenes."

Farciot Edouart, Paramount Pictures, Inc., "Paramount Projection Equipment."

L. T. Goldsmith, Warner Bros. Pictures, Inc., "Re-Recording."

C. W. Handley, National Carbon Co., "Illumination."

Winton Hoch, Technicolor Motion Picture Corp., "Technicolor Cinematography."

R. G. Linderman, Mole-Richardson Co., "Illumination."

A. Rodgers, General Electric Co., "Illumination."

Fred M. Sersen, Twentieth Century-Fox Film Corp., "Special Photographic Effects."

Fredrick Y. Smith, Metro-Goldwyn-Mayer Studios "Cutting and Editing."

Herbert A. Starke, RKO Service Corp., "Projection."

This volume is indicated on the desk of anybody who wants to know about the motion picture and how it is made. —*Terry Ramsaye*

Undecorated Facts Minus Perspective

ECONOMIC CONTROL: MOTION PICTURE INDUSTRY. By Mae D. Huettig. 163 pages, indexed; cloth. University of Pennsylvania Press, Philadelphia; Humphrey Milford, Oxford University Press, London.

Here is for the first time a study for general circulation as a book of the financial and corporate structure of the organized motion picture of entertainment. By reason of its firstness and its academic background and imprimatur it is likely to become a much quoted reference of other writers who rewrite writers in time to come. It has a certain positive, bloodless, sexless scholarship, indicative of a relentless determination to present positively undecorated facts. The result reports on the industry somewhat as a museum skeleton reports on a race horse in action.

This slender little volume seems to have a considerable geneology. The author was associated with the activities of the Motion Picture Research Project, which was financed by the Carnegie Foundation and conducted by Leo C. Rosten. The study leading to this book was "made possible by a research fellowship from the Rockefeller Foundation." Among the acknowledgements of cooperative assistance is one to Matthew Fox, vice-president of Universal Pictures Company.

Written as Doctor's Thesis

The book was written as a doctorial thesis for a Ph.D. at the University of Pennsylvania, but now is international literature of industry.

As the title might indicate, Miss Huettig finds there is economic control of the industry, by vertical arrangement through production, distribution and exhibition. Here's a somewhat condensed version of the account that Daniel Bertrand wrote for TNEC, and has rewritten with variations for assorted bureaus and committees since, all government documents, and most of them contributory to the bill of complaint in that still pending anti-trust case entitled the United States vs. Paramount, et. al. Also, rather like the Consent Decree, Miss Huettig finds control, but does not say "trust."

There is an entertaining array of statistical citations, including such items as the Internal Revenue Department's findings that in 1937 there were forty-four industries, out of a total of ninety-four, which reported greater gross income than the motion picture, with production and distribution combined. You will remember the ancient and frequent rodomontades about the nation's "fourth industry."

Sees Few External Menaces

In closing, the author decides: "External menaces to the stability of the motion picture industry are few. The principal danger to which the management of the industry is exposed is the same kind of inertia which dethroned the old patents trust group, the inability or disinclination to keep in touch with the ever-changing public taste."

That, of course, is how it looks to a studious young woman who has seen the motion picture industry and its people mostly on paper, set down in tables and words of others. It might be mentioned that the theatre has been found an excellent device for keeping in touch with the public. That was a contact which the Patents Company did not have, so exhibitors took over the business.

Incidentally, this little book, with its admirable diligence, will exemplify to some students how rewrites of rewrites gain the authority of print while attenuating the facts. While this reviewer finds his own writings quoted in this book, he finds much more attention to writers who have re-worked his material, not always with understanding.

The difficulty reflected is that the real facts in this industry do not always come down to a fine sharp numerical statistic. Context often means as much as statement. Real history is hard to bottle.

"Economic Control" is a neat book for the reference shelf, but it takes some interior information to put its observations into perspective. —*TR.*

South Dakota House Sold

Herman Stauffacher has purchased the Lyric theatre at Platte, S. D., from T. A. Cahill.

Republic Plans Two-Day Sales Meeting on Coast

A two-day regional sales conference will be held by Republic Pictures next Tuesday and Wednesday, April 25 and 26, at the company's Hollywood studio. Highlight of the meeting is expected to be the announcement of Republic's 1944-45 program.

H. J. Yates is now on the coast and will remain for the sales sessions. James R. Grainger, Republic president, was expected to arrive in Hollywood this week.

Sales and promotion plans for forthcoming product will be discussed. The pictures coming up are "Man from Frisco," "Storm Over Lisbon," "Yellow Rose of Texas" and "Son of Nevada," the latter two Roy Rogers specials. The company announced this week that an advertising-exploitation budget of $250,000 had been set for "Man from Frisco."

Tri-city premieres of the film have been scheduled for May 18 at the Paramount in Oakland; Costa, Richmond; for the Paramount Hollywood and Downtown theatres in Hollywood, May 24, and for the Fox in St. Louis, May 25.

Among those expected to attend the regional meeting are branch managers John Frey, Los Angeles; Sid Weisbaum, San Francisco; J. T. Sheffield, franchise holder of the northwest territory, and branch managers F. M. Higgins, Seattle; J. H. Sheffield, Portland; Gene Gerbase, Denver, and H. C. Fuller, Salt Lake City.

Roy Rogers Is in Pittsburgh For Rodeo Appearance

Republic's King of the Cowboys, Roy Rogers, is in Pittsburgh as guest star at the rodeo at Duquesne Gardens, which began April 17. Exhibitors are taking advantage of the advertising and publicity campaign in the area and more than 125 theatres in Pittsburgh are participating in a lucky-number ticket contest, which has been heralded through showings of a special trailer. Winners will be guests of Roy Rogers at a luncheon and matinee performance at the rodeo. Republic has placed institutional advertisements in weekly newspapers in Pennsylvania, with 40-inch ads appearing during the week. The advertisements mention of Rogers' latest releases, "Man from Music Mountain," "Hands Across the Border," and "The Cowboy and the Senorita," and are appearing in all Western Newspaper Union papers in the territory.

"Buffalo Bill" Opening Sets New Record in Denver

Record-breaking crowds attended the premiere of "Buffalo Bill" last week at the Denver and Esquire theatres in Denver, according to Twentieth Century-Fox. The following day the picture started its 143-theatre eight-state openings. The company staged a typical Wild West celebration for the premiere. In New York Monday night at the home office theatre, the company held a special showing of the Techinolor production, starring Joel McCrea, for the Committee of One Hundred for the Buffalo Bill Centinnial. The anniversary celebration will be held in July, 1946, at Cheyenne, Wyo.

"Since You Went Away" To Be On Roadshow Basis

David O. Selznick's "Since You Went Away" will be exhibited on a roadshow basis, it has been announced by Gradwell Sears and Neil Agnew, United Artists and Vanguard sales heads, respectively, following a sales conference on forthcoming United Artists productions.

Open Connecticut Theatre

The 490-seat Victory theatre of Wallingford, Conn., has been reopened as the Strand by H. B. Meiselman of Charlotte, and it is reported plans are ready for an addition of 350 seats.

British Theatres' Annual Gross Is $400,000,000

The United Kingdom theatre grosses are running approximately $400,000,000 annually, despite the war, it has been learned in Washington by the film section of the U. S. Bureau of Foreign and Domestic Commerce, through its London commercial attaches. British receipts are averaging about $80,000 per theatre annually for the 5,000-odd theatres in that country, which is comparatively close to the $81,800 average of the 16,500-odd theatres grossing around $1,350,000,000 in the United States.

The report from the bureau's film section further discloses that, "Despite wartime restrictions affecting the construction and remodeling of theatres, facilities for the exhibition of motion pictures are said to be adequate in the United Kingdom. Official statistics regarding the number of regular theatres are not available, but trade sources estimate the total to be between 5,000 and 5,300. Total attendance is reported to be in excess of 25,000,000 weekly, or 1,300,000,000 annually.

"More than 80 per cent of the films registered in the 1943 film year were of foreign—predominantly United States—origin, and more than 75 per cent of the aggregate footage exhibited was from the United States," the report concluded.

Nazi Propaganda Films Shown, Subversion Trial Told

The use of motion pictures for the spreading of Nazi propaganda in the United States prior to the attack on Pearl Harbor, by the German Railroads Information Office and the German consulate's office has been disclosed by Government witnesses in the trial of the German-American Vocational League, its subsidiary corporation, the DAB Recreational Resort, Inc., and 19 individuals, in Newark before Federal Judge Meaney. The trial has been under way since March 27. Before the close of the Government's case at least two films will be shown for the jury.

One picture is titled "The Triumph of Will," and another shows the activities of the Hitler Youth Movement in Germany. The latter picture, the Government will contend, was taken in Germany by one of the defendants on trial. Both of these pictures, the Government will contend, were exhibited throughout the United States at the direction of the German Railroads Information Office and the German consulate's office, both named as co-conspirators in the Government's indictment.

So far one Government witness, formerly connected with the film department of the German Railroads Information Office, has testified that pictures were sent out at the direction of both German agencies to aid Nazi propaganda in the United States. This witness stated that he made reports nightly to Berlin on the number of persons witnessing each exhibition.

Eire Film Censor Rejects 96 Pictures, Passes 819

Eire's film censor reviewed 1,314 films, or 3,230,842 feet in 1943, it is reported by government sources. Of these, 819 films were passed, 381 were cut, and 96 were rejected. Eighteen cases were referred to the Board of Appeals. Most of the films reviewed were drama and variety.

Russian Film in RKO Houses

Nicholas Napoli, president of Artkino Pictures, has concluded a deal for the showing of "No Greater Love," first Russian film spoken in English, on the RKO circuit in the New York territory.

Robert Wolff Is in London

Robert S. Wolff has arrived in London from New York to take over his new post as RKO managing director in Great Britain.

"UP IN ARMS" LEADS AMONG SERVICE MEN

Service men at post theatres during March preferred the following pictures, according to the U. S. Army Motion Picture Service: "Up in Arms," "Passage to Marseille," "Cover Girl," and "The Heavenly Body." The preference is indicated by receipts at Army theatre box offices and are in the order named.

300,000 Monthly Army Film Shows

Washington Bureau

Training films and film bulletins produced and distributed by the War Department now are being shown approximately 200,000 times a month in the United States to soldier audiences estimated at 23,000,000, with the showings overseas estimated at approximately 100,000 a month, according to a recent survey made by the Army Pictorial Service.

The domestic distribution of training films and allied visual aids is accomplished through a system of 260 field libraries, operated by the Signal Corps at all major camps, posts and stations in the country.

Films for every branch of the Army Ground Forces and Army Service Forces are being made by the Signal Corps Photographic Center at Astoria, Long Island, while those for the Army Air Services are made at the Training Film Production Laboratory at Wright Field, Ohio.

Among the basic training films that every soldier sees are those expounding the Articles of War, military courtesy and customs of the service, first aid, sex hygiene and the safeguarding of military information. Fundamental films also are distributed, showing the proper formations of military drill and the cleaning and care of the rifle, and beyond these the Signal Corps has produced hundreds of specialized films devoted specifically to the instruction of troops in a particular arm or service.

Major Lloyd and Capt. Bergholz Back After Filming War

Major Frank Lloyd, former director, has returned to Hollywood to take up an assignment as producer with the First Motion Picture Unit, it is disclosed. Major Lloyd has been in command of an Army Air Force camera unit which shot 150,000 feet of film recording the history of the 13th Air Force from the battle of the southern Solomons to Bougainville. Wearing the Air Medal himself, and a participant in five aerial flights, half of his unit also was decorated for its work in filming the South Pacific action. Aiding Major Lloyd in photographing beach landings of reinforcements and supplies at Munda, was Capt. Emmet E. Bergholz, of Van Nuys, Cal., who has also returned to the First Unit.

Flynn Trip Will Stress Government Cooperation

Cooperation with the Government in war and service films will be stressed by John E. Flynn, MGM Western division general sales manager, on a tour of all branch offices in the West. Mr. Flynn left Chicago this week accompanied by W. G. Bishop, western publicity supervisor and they will be joined at Portland by George A. Hickey, Los Angeles district manager.

Schedule Coast Guard Show

Warners' Earle theatre, Philadelphia, for its stage show for the week ending April 27, will present the eastern premiere of "Tars and Spars," a new musical revue staged and presented by the U. S. Coast Guard. Pitched on a recruiting theme and scheduled to be shown throughout the country at popular prices, Victor Mature, Hollywood star now with the Coast Guard heads a cast of 55 men and women from that branch of the service.

20th-Fox Foreign Income Now 40% Of Total Profit

Despite territory lost by the war, 40 per cent of Twentieth Century-Fox's income from film rentals now comes from abroad. This fact was disclosed in Cincinnati Monday by Tom Connors, vice-president in charge of distribution for Twentieth-Fox, in the course of his series of field conferences with exhibitors. Thirty-five per cent, he said, representing $4,515,000 of the company's $12,900,000 net profit last year came from the National Theatres. (The company's recent annual financial statement reported an estimated income of $2,000,000 from National.)

Of the remaining $8,385,000, all accruing from film rentals, 60 per cent, or $5,031,000, was earned from domestic rentals and 40 per cent, or $3,354,000, was foreign film income.

"Our foreign trade has hit an all-time peak," Mr. Connors said. "Motion pictures are enjoying their greatest boom in history throughout Great Britain, despite the early curfew, constant threat of air raids and war-like conditions. When Hitler first started his invasion of Europe and all of the American film companies had to close branches, fears that the once profitable foreign distribution was gone for many years seemed justified. But after the first serious effects of the blitz had worn off and the English sought respite from their troubles, they turned to motion pictures for their only relaxation. The South American film market is also greater than ever before.

"But this success presents a definite threat to American films after the war," Mr. Connors warned. "England has seen what a tremendous influence American films are exerting upon the lives and habits of their people and many will seriously compete for this world-wide business, which has been mostly reserved to this country.

Mr. Connors also explained why it was more expensive to make pictures today than it was before the war. "Our studios have lost over 2,000 skilled technicians to the armed services. Those who replace them lack experience and training. It was possible to complete camera work on most pictures in from 35 to 40 days in the past. Now on the same type of picture it often requires 100 days, which ties up stages and adds to costs."

He declared that his company's sales policy was fair; that it did not want more than the picture was worth after it had had trial runs in about 300 key spots. By the same token, he said, when a picture showed justifiable drawing power, the company felt it had the right to ask a fair price for the product.

Famous Players-Canadian 1943 Profit $4,808,302

Famous Players-Canadian Corporation showed a record high operating profit for 1943 of $4,808,302, compared with $3,675,488 in 1942, in their financial statement issued in Toronto this week. After all charges, the net profit stood at $1,348,450, or $80,000 more than in 1942, or $3.13 per share of common stock. Taxes totaled $2,434,124. Net working capital amounted to $2,276,021, compared with $2,105,179 at the end of the previous year. Holdings of Canadian war bonds are listed at $534,200 and total assets at approximately $17,000,000.

Keith-Albee-Orpheum Will Redeem Preferred Stock

The Keith-Albee-Orpheum Corporation board of directors at a meeting last week authorized the redemption of all shares of its seven per cent cumulative convertible preferred stock, June 15, 1944, at the redemption price of $110 per share, plus accrued dividends to the date of redemption, making a total payment to holders of preferred stock of $111.46 per share.

New Film Bureau in Iran

A Central Bureau of Theatres has been established in the Iran Ministry of Interior to distribute films to the 36 theatres in Iran.

Studios, IATSE Sign New Five Year Agreement

Producers' representatives and those of 11 International Alliance of Theatrical Stage Employees studio unions this week signed new contracts to replace those which expired January 1. The contracts were in negotiation at the New York office of Pat Casey, producers' labor representative, for more than a month. Signing for the producers were many of the leading company executives.

The pact grants a general five per cent wage increase, which the War Labor Board must approve. The increases are gained through reclassification of workers. They are retroactive to January 1. The contracts have reopening provisions, and also give two weeks' vacation with pay; a standard seniority clause; and guarantees for those in service.

It is understood that other American Federation of Labor studio locals, whose representatives also have been conferring in Mr. Casey's office with the producers, will obtain the advantages of the IATSE contracts.

This week negotiations began in New York between the producers and the American Federation of Musicians. They are on a new agreement to replace the one which ended January 1. The musicians are said to be asking for permanent studio crews.

From Chicago, this week, it was reported that Local 110, projectionists, shortly will ask four weeks' vacation with pay, summer and winter. Gene Atkinson, business manager, also said 172 projection booths are without proper sanitary facilities.

Judge Postpones Sentencing Zevin Until May 17

Federal Judge Alfred C. Coxe in New York Federal Court has postponed until May 17 the sentencing of Isadore Zevin, former secretary to George E. Browne, convicted former president of the IATSE, under a nine-count perjury indictment to which Zevin has pleaded guilty. Meanwhile, special assistant U. S. Attorney Boris Kostelanetz, who prosecuted the recently convicted members of the Capone gang on extortion charges, proceeded with plans to bring the gangsters to trial on mail fraud charges arising out of the two per cent wage assessment against members of the IATSE which, it is alleged, netted Browne, Willie Bioff and the gangsters at least $1,500,000.

SAG Threatens Arbitration

Forcing of immediate arbitration to obtain from producers general wage increase for extras and free lance players is threatened by the Screen Actors Guild in Hollywood, which also announced it would so move during the adjournment of hearings in Los Angeles on the Screen Players Union petition for an NLRB election to determine the bargaining agency for extras.

SPG Hearings End

Arbitration hearings on wages and job classifications for Screen Publicists Guild members in New York offices ended last week, at the offices of the American Arbitration Association. Both sides are to submit briefs. When the award is made, it will go to the War Labor Board.

Shift Exchange Personnel

In the realignment of booking territories at the RKO exchange in Philadelphia, John Phelan was assigned to book the independent city accounts, with Martin Clark handling the Warner theatres and several other independent circuits.

"Lady and Monster" Held Over

Republic announced this week that "The Lady and the Monster," starring Vera Hruba Ralston, is doing holdover business in New York and Boston. At the Translux in Boston, the picture is in its second week and at the Rialto, New York, it was held for a third week.

IN NEWSREELS

MOVIETONE NEWS—Vol. 26, No. 65—Second anniversary of Doolittle's raid on Tokyo. . . . Sunrise services in Hollywood Bowl. . . . Mighty volcano adds to havoc of war in Italy.

MOVIETONE NEWS—Vol. 26, No. 66—Historic drive by Soviet Army. . . . New plane breaks record. . . . Gen. MacArthur pledges return to Philippines. . . . U. S. Navy cruiser sinks Jap warship in Pacific. . . . Waves instruct gunners. . . . Army nurses in training. . . . Pin-up girls on parade.

NEWS OF THE DAY—Vol. 15, No. 263—Fiery Vesuvius buries towns. . . . Draft announcement by General Hershey. . . . "Monty" inspects invasion troops. . . . Heliocopter to the rescue.

NEWS OF THE DAY—Vol. 15, No. 264—Germans on run in Russia. . . . Neutral Eire carries on. . . . New sky giant for Uncle Sam. . . . U. S. cruiser sinks Jap ship. . . . Gen. MacArthur in spotlight. . . . Army nurses on war front. . . . Kids show fighting spirit.

PARAMOUNT NEWS—No. 66—Canadian canine corps. . . . Hershey speeds new draft plan. . . . Vesuvius declares war.

PARAMOUNT NEWS—No. 67—Navy Kids slug it out. . . . How many guys? . . . "I shall return." . . . Giant plane breaks speed record. . . . Nazis in flight. . . . Allies warn neutrals.

RKO PATHE NEWS—Vol. 15, No. 68—General Hershey explains need for men under 26. . . . Eruption of Vesuvius.

RKO PATHE NEWS—Vol. 15, No. 69—New plane sets cross-country record. . . . MacArthur speaks at Australia testimonial. . . . Nazis blast towns in retreat from Russia. . . . Eire continues role as neutral. . . . Convoys supply invasion forces.

UNIVERSAL NEWS—Vol. 17, No. 285—The 1944 eruption of Mt. Vesuvius. . . . Sea-going heliocopter. . . . Sweetheart for the 3rd. . . . Boy's club's healthiest. . . . Hershey talks on draft.

UNIVERSAL NEWS—Vol. 17, No. 286—What of MacArthur. . . . The crisis in Ireland. . . . Nazis destroy and run. . . . Southern twister. . . . New plane recordmaker. . . . Halloran heroes. . . . Flea-weight fisticuffs.

Wood Reported in Plans for Stage

Sam Wood, director and producer, is due in New York before the end of the month, and according to reports, will give some consideration to producing and directing a stage production on Broadway.

The report has it that the play he has in mind is "Crail's Apothecary," and the star, K. T. Stevens, Mr. Wood's daughter, who is appearing in Columbia's current release, "Address Unknown."

"Crail's Apothecary" is based on a magazine story by Lupton Semour. When Mr. Wood went with Columbia under an independent setup, talk was that he would produce and direct this property after making it into a film. William Goetz of International Pictures is reported to have bid $100,000 for all rights to the story, with Mr. Wood, as director, included in the deal.

The director has been working on "Casanova Brown" for International Pictures. Gary Cooper and Teresa Wright are co-starred in the film.

"Men in White" Tradeshow Postponed to April 28

Tradeshowings of "Three Men in White," originally scheduled to be held at exchange projection rooms April 24, have been postponed by MGM to April 28 in the same places. Tradeshowings of "Gaslight," originally scheduled for April 28, are now set for May 5. "Two Girls and a Sailor," which was slated for showings in projection rooms April 24, will be sneak previewed in theatres the same night. Theatres for these showings are now being lined up by exchange managers.

Milwaukee Raise Won

Milwaukee projectionists have won a three per cent wage increase. It was approved last week by the War Labor Board.

Loew Pension Plan Waits

The Loew-MGM pension plan for all employees must await the approval of stockholders, Nicholas M. Schenck, president, said last week.

WPB Expected to Ease Material For Projectors

The War Production Board, in response to requests from the Theatre Equipment Section and the Office of Civilian Requirements, is expected to substantially increase its allocation of materials for the construction of production equipment.

The board is expected to approve within a few days a joint request from Allan Smith of the Theatre Equipment section, and John Eberson and George McMurphey of the OCR for release of 340 projectors during the quarter ending September 30. They have requested 335 machines during the October-December quarter, bringing the total to 675, or almost double the amount available for replacements in the same period a year ago.

These machines will be allocated as replacements for burned or destroyed equipment and for new theatres constructed with OCR approval. There will be relatively few machines available to replace worn equipment. This will have to be repaired.

The projector situation also was eased last week by the release of what was described as "a substantial number" of machines which had been earmarked for the Government.

The principal handicap to expansion of projector production is the War Manpower Commission restrictions on expanded civilian production in critical labor areas. Decision on the projector allocation is now up to the Labor Production Division of the WPB which will ask the WMC for approval. It is understood the projector production will not require additional hiring.

Rev. Brendan Larnen Named To Legion of Decency Staff

The National Legion of Decency has announced that Bishop Keough, chairman of the Bishops' Committee on Motion Pictures, with the approval of the New York Archdiocesan Chancery Office and the Very Reverend Terence S. McDermott, O.P., S.T.Lr., Prior Provincial of Saint Joseph's Province of the Order of Preachers, has appointed the Reverend Brendan Larnen, O.P., assistant executive secretary of the National Legion of Decency.

Father Larnen was born in Ireland and educated at various schools throughout the United States, Providence College, Dominican Houses of Studies and the Catholic University of America. He was ordained to the priesthood by his Excellency Archbishop Curley of Baltimore and Washington on June 11, 1937.

Since ordination he has been an instructor in English at Dunbarton College, Washington, D. C., and a special lecturer in speech and drama at the Catholic University until September, 1941. He is now associate editor of *The Holy Name Journal.*

Legion of Decency Lists Four Films Reviewed

The National Legion of Decency this week reviewed four pictures and classified them as follows: In Class A—Section I, Unobjectionable for General Patronage, are: "Adventure in Music," "Bermuda Mystery," "Lumberjack." Class A—Section II, Unobjectionable for Adults: "Follow the Boys."

Dowden to Head Catholic Drive

Bishop Thomas E. Molloy of Brooklyn has named Edward C. Dowden, of Loew's, chairman of the Motion Picture Special Gifts Committee for the Brooklyn Diocese Catholic Charities Drive. Mr. Dowden shortly will announce the appointment of the industry committee to work with him. Brooklyn is entirely separate from the New York Arch-Diocese. The Brooklyn Diocese includes all of Brooklyn, Queens, Nassau and Suffolk Counties.

Local B-51 Drive Started

Local B-51, New York exchange workers, has begun its second annual fund raising for the New York Labor War Chest and the Labor League for Human Rights.

"WHAT THE PICTURE DID *FOR ME*"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box-office performance of product — providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York, 20.

Columbia

COWBOY IN THE CLOUDS: Charles Starrett, Julie Duncan—I was just thinking about writing in about terrible Westerns, when this came along. It made up for a dozen poor ones. Why can't all the Westerns change their theme a little and be up-to-date? Played Friday-Saturday, March 31-April 1.—Marcella Smith, Vinton Theatre, McArthur, O. Small town patronage.

IS EVERYBODY HAPPY?: Ted Lewis, Nan Wynn—Here's a pleasant musical release that received good comments. There's some comedy and good music in it. Played Saturday, March 25.—A. L. Dove, Bengough Theatre, Bengough, Sask., Canada. Rural and small town patronage.

LOST HORIZON: Ronald Colman—I brought back this picture. It did fine business. The teachers saw it the first night and as a result gave a special talk and I had a better second night. This picture has played here three times, so don't be afraid to bring it back once. Played Wednesday-Thursday, Jan. 26-27.—Leroy Strandberg, Roxy Theatre, Hinchley, Minn. Rural and small town patronage.

NINE GIRLS: Ann Harding, Evelyn Keyes—This picture is a little above the average of those in the lower brackets. Played Wednesday, Thursday, March 22, 23.—Leonard J. Leise, Rand Theatre, Randolph, Neb. Rural and small town patronage.

NONE SHALL ESCAPE: Marsha Hunt, Alexander Knox—This picture did average business. It is certainly not a top-bracket picture, but it was fairly well received. Played Friday-Saturday, March 31-April 1.—Leonard J. Leise, Rand Theatre, Randolph, Neb. Rural and small town patronage.

SAHARA: Humphrey Bogart, Bruce Bennett—My customers were not disappointed with this picture; it was well liked by all. I played this feature to a packed house. Played Sunday, Monday, March 12, 13.—Benton Roy, Roy Theatre, Mansura, La. Small town patronage.

Metro-Goldwyn-Mayer

ABOVE SUSPICION: Joan Crawford, Fred MacMurray—Here is a fine picture, but the film was badly scratched. The picture did not draw and we did less than average business. Played Sunday, Monday, March 26, 27.—Benton Roy, Roy Theatre, Mansura, La. Small town patronage.

ABOVE SUSPICION: Joan Crawford, Fred MacMurray—Here's a fair picture, but it didn't do as well as we had expected. Perhaps it was because of the foreign background. Played Sunday-Tuesday, March 5-7.—Harold Ingraham, Ingraham Theatre, Mooreland, Okla. Rural patronage.

CABIN IN THE SKY: Ethel Waters, Rochester—Some of my patrons were disappointed, but it did very well with the Negro patrons. We did above average business. Played Sunday, Monday, Feb. 20, 21.—Benton Roy, Roy Theatre, Mansura, La. Small town patronage.

DU BARRY WAS A LADY: Lucille Ball, Red Skelton—This picture has beautiful Technicolor and wonderful acting, but the story wasn't as solid as it might have been. Played Sunday-Tuesday, Jan. 23-25.—Harold Ingraham, Ingraham Theatre, Mooreland, Okla. Rural patronage.

GIRL CRAZY: Mickey Rooney, Judy Garland—In the beginning the audience was rolling in the aisles, but the laughter subsided noticeably as the picture progressed. There were some signs of restlessness during the singing. We did good business, but no one seemed too excited at the conclusion. Played Sunday, Monday, April 2, 3.—A. C Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

I DOOD IT: Red Skelton, Eleanor Powell—Here's one of Skelton's best. It is the usual Skelton comedy, which is well liked by my patrons. Played Sunday-Tuesday, Feb. 13-15.—Harold Ingraham, Ingraham Theatre, Mooreland, Okla. Rural patronage.

LASSIE COME HOME: Roddy McDowall, Edmund Gwenn—By all means, play it, even if you have to take it late. For cities or sticks, it can't be beat; not a walkout. Lots of laughs and also tears.—M. H. Hughes, Colonial Theatre, Astoria, Ill.

MAN FROM DOWN UNDER, THE: Charles Laughton, Binnie Barnes—This feature played in my community on Thursday-Friday. I had a terrible trailer, but a good trailer would have doubled receipts. Here's a picture that can take preferred time. Played March 30, 31.—Benton Roy, Roy Theatre, Mansura, La. Small town patronage.

SWING SHIFT MAISIE: Ann Sothern, James Craig—This feature was well liked in my community. Nothing big, but entertaining and interesting. Played Friday, Saturday, March 24, 25.—M. W. Hughes, Colonial Theatre, Astoria, Ill.

SWING SHIFT MAISIE: Ann Sothern, James Craig—My patrons did not care so much for this picture as the theme was too disagreeable. We did fair business for midweek, thanks to the popularity of "Maisie." Played Wednesday, Thursday, March 29, 30.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

Paramount

FIVE GRAVES TO CAIRO: Franchot Tone, Anne Baxter—Our patrons have been asking for this picture, therefore they were not disappointed when they saw it. A serious picture of this sort is a relief after having so many musicals. We did average business. A good picture well directed and well played. Tuesday-Sunday, March 7-12.—Andrew Mayeshiba, Technical Dept., Heart Mountain, Wy.

FLEET'S IN, THE: Dorothy Lamour, William Holden, Eddie Bracken—Played by popular demand. Although not the best we've done, it really drew them in. Many came to see it twice. Betty Hutton and Eddie Bracken stole the show. Here is good all around entertainment. If they produce more features like this one, then all pictures directly connected with the war will do a slump in business. This is good for a repeat anytime. Played Tuesday-Sunday, March 14-19.—Andrew Mayeshiba, Technical Dept., Heart Mountain, Wy.

GOOD FELLOWS, THE: Cecil Kellaway, Helen Walker—There is some entertainment value in this feature, but it is also boring at times. We did poor business. Played Friday, Saturday, March 31-April 1.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

HENRY ALDRICH, BOY SCOUT: Jimmy Lydon, Charlie Smith—Here's a dandy, well-produced Aldrich picture. It's nothing big, but I played it here with a Western and we did very well.—M. H. Hughes, Colonial Theatre, Astoria, Ill.

HENRY ALDRICH HAUNTS A HOUSE: Jimmy Lydon, Charlie Smith—This is a little better than the usual Aldrich pictures, but still mighty silly. However, I did average business and had no complaints. Played Sunday, March 19.—Miss Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Rural and small town patronage.

LET'S FACE IT: Bob Hope, Betty Hutton—Here is a good comedy which pleased all my patrons. I would recommend it to anyone. Played Sunday-Tuesday, Feb. 6-8.—Harold Ingraham, Ingraham Theatre, Mooreland, Okla. Rural patronage.

LET'S FACE IT: Bob Hope, Betty Hutton—This feature didn't draw as well as when Bing Crosby appears with Hope. It was just another picture judging by the box office receipts. Played Sunday, Monday, April 2, 3.—May H. Turner, Royal Theatre, Iowa Park, Tex. Small town and rural patronage.

LUCKY JORDAN: Alan Ladd, Helen Walker—Alan Ladd always makes a hit with my patrons. Everyone enjoys seeing his pictures. I played this picture with "Desert Victory" and nearly broke all attendance records. In fact, with two more people we would have broken the record. Our present record is held by "Pride of the Yankees." Played Thursday-Sunday, March 28-April 2.—Andrew Mayeshiba, Technical Dept., Heart Mountain, Wy.

MINESWEEPER: Richard Arlen, Jean Parker—Here is a great little action picture, but business was practically nil as a blizzard hit town that night. Played Tuesday, March 28.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

RIDING HIGH: Dorothy Lamour, Dick Powell—This is a fine musical. For some reason it did not draw as well as I had expected, but it was not the fault of the picture. Played Wednesday, Thursday, March 8, 9.—Miss Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town and rural patronage.

RKO Radio

ADVENTURES OF A ROOKIE: Wally Brown, Alan Carney—This is a good comedy which kept the house in an uproar. My customers asked for more like this comedy. We did extra business. Played Thursday, Friday, March 2, 3.—May H. Turner, Royal Theatre, Iowa Park, Tex. Small town and rural patronage.

ADVENTURES OF A ROOKIE: Wally Brown, Alan Carney—Here's a dandy for a double bill. There were lots of laughs and it sent everyone away happy.—M. H. Hughes, Colonial Theatre, Astoria, Ill.

FALLEN SPARROW, THE: John Garfield, Maureen O'Hara—Here's an excellent picture of its type, but my patrons want something to laugh at. It did not do big business for me.—M. W. Hughes, Colonial Theatre, Astoria, Ill.

IRON MAJOR, THE: Pat O'Brien, Ruth Warrick—Here's a pretty good feature. The life of the football star, Cavanaugh, is well told, but this life story fell flat here on Sunday. Played Sunday-Tuesday, April 2-4.—M. W. Hughes, Colonial Theatre, Astoria, Ill.

LADY TAKES A CHANCE, A: Jean Arthur, John Wayne—Here is good entertainment for your patrons. However, we did only fair business. Played Monday, Tuesday, March 20, 21.—Miss Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Rural and small town patronage.

SKY'S THE LIMIT, THE: Fred Astaire, Joan Leslie—This picture was well received by my patrons; everyone seemed to enjoy it. We did fair business. Played Wednesday, Thursday, March 15, 16.—Miss Cleo Manry, Buena Vista Theatre. Buena Vista, Ga. Rural and small town patronage.

THEY GOT ME COVERED: Bob Hope, Dorothy Lamour—Hope never did go over very well with my patrons. We did average business, but people say Bob's corny. This picture is not as good as his previous pictures. Hope needs Crosby. Played Tuesday-Sunday, March 7-12.—Andrew Mayeshiba, Technical Dept., Heart Mountain, Wy.

Republic

HOOSIER HOLIDAY: Dale Evans, George Byron—Here is a swell little picture, which fooled many of my patrons by being better than they had expected. Played Thursday-Saturday, March 23-25.—Harold Ingraham, Ingraham Theatre, Mooreland, Okla. Rural patronage.

IN OLD OKLAHOMA: John Wayne, Martha Scott—This is a fine picture which I played to only average business. It would have done better if I played it over the weekend, but the price was too high. Played Monday, Tuesday, March 6, 7.—Miss Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Rural and small town patronage.

MANTRAP, THE: Lloyd Corrigan, Dorothy Lovett—This is a very poor picture, if there ever was one. It is inconsistent all the way through. Played Friday, Saturday, March 24, 25.—Marcella Smith, Vinton Theatre, McArthur, O. Small town patronage.

O MY DARLING CLEMENTINE: Frank Albertson, Lorna Grey—This feature is made for small town trade and it will do more business than lots of socalled specials. Plenty of fun for the whole family.—M. W. Hughes, Colonial Theatre, Astoria, Ill.

PISTOL PACKIN' MAMA: Ruth Terry, Bob Livingston—If you want to fill your house, just play this feature. The title will draw your patrons and the picture is really good. It's a typical small town show. Played Monday, Feb. 28.—Miss Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Rural and small town patronage.

Twentieth Century-Fox

DESERT VICTORY: British War Film—This is one of the best war documentary films we have had. Many of my patrons came just to see this. Here's excellent material for any audience that is interested in seeing how the war is progressing. This one is about Rommel's defeat in Africa.—Andrew Mayeshiba, Technical Dept., Heart Mountain, Wy.

GANG'S ALL HERE: Alice Faye, Carmen Miranda—This is an excellent musical show in Technicolor, but I had some complaints on the way the show ended. It seemed to go Hollywood in the last reel with a lot of trick photography and blending colors. We did average business. Played Sunday, Monday, March 26, 27.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

GUADALCANAL DIARY: Preston Foster, Lloyd Nolan—This is a grand picture. Although a war picture has almost come to be a waste of time and playdates,

(*Continued on following page*)

(Continued from preceding page)

the few who did see the picture said, "it was grand." We did fair business. Played Wednesday, Thursday, March 22, 23.—Miss Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Rural and small town patronage.

HOLY MATRIMONY: Monty Woolley, Gracie Fields—The picture was well liked and business was very good. I believe it should be good for English speaking towns. The print we received was terrible. Played Thursday-Saturday, March 30-April 1.—M. Bailey, Strand Theatre, Dryden, Ont., Canada. Small town patronage.

HOLY MATRIMONY: Monty Woolley, Gracie Fields—Here's a good little picture, but it didn't get the customers. Played Tuesday-Thursday, March 21-23.—May H. Turner, Royal Theatre, Iowa Park, Tex. Small town and rural patronage.

IN OLD CHICAGO: Tyrone Power, Don Ameche, Alice Faye—Here's a reissue to fill a booking and it's still a box office picture. You will get a few criticisms for replaying it, but I'll take some others of the top rank reissues, if it will get me away from war pictures. Take it from me, if you explain this to the public just as I did, they will go along with you and you will gain goodwill in the bargain. The public is tired of the agony that is war as it has been depicted in some of the recent pictures that have come through. There are very few families that do not have some relative in the service and why add to the distress and strain that is apparent in the country today. People are more edgy today than at any time that I can remember.—A. E. Hancock Columbia Theatre, Columbia City, Ind.

LIFEBOAT: Tallulah Bankhead, William Bendix—We didn't do any business worth mentioning. The picture is good, but I have yet to make money on a Hitchcock production. Played Sunday-Tuesday, April 2-4.—Leroy Strandberg, Roxy Theatre, Hinchley, Minn. Rural and small town patronage.

LIFEBOAT: Tallulah Bankhead, William Bendix—Here is an excellent production, which pleased my patrons 100 per cent. Played Wednesday, March 22.—W. R. Pyle, Airport Recreation Hall, Assiniboia, Sask., Canada. Airport patronage.

OX-BOW INCIDENT, THE: Henry Fonda, Dana Andrews—We had a good crowd and most everyone liked this picture. Played Saturday, Monday, March 25-27.—May H. Turner, Royal Theatre, Iowa Park, Tex. Rural and small town patronage.

RAINS CAME, THE: Myrna Loy, Tyrone Power—This is still a good picture which pleased my patrons 100 per cent. Played Thursday, March 23.—W. R. Pyle, Airport Recreation Hall, Assiniboia, Sask., Canada. Airport patronage.

RIDERS OF THE PURPLE SAGE: George Montgomery, Mary Howard—I double billed this feature with "Meanest Man in the World" to outstanding business. This is one of the best Westerns. Played Friday, Saturday, March 31-April 1.—W. R. Pyle, Dreamland Theatre, Rockglen, Sask., Canada. Rural and small town patronage.

United Artists

HI DIDDLE DIDDLE: Adolph Menjou, Martha Scott—This was just a joke for our crowd; not worth the price asked. Played Wednesday, Thursday, March 29, 30.—M. W. Hughes, Colonial Theatre, Astoria, Ill.

IN WHICH WE SERVE: Noel Coward, Bernard Miles—Here's a fine picture, but we did poor business. No draw. Played Friday, Saturday, March 17, 18.—W. R. Pyle, Dreamland Theatre, Rockglen, Sask., Canada. Rural and small town patronage.

JOHNNY COME LATELY: James Cagney, Grace George—I can't stop to rave about this picture, although it deserves it. Let's talk about Grace George. She was marvelous, supreme! You can have Hedy Lamarr, I'll take Miss George any time. Played Sunday, Monday, April 2, 3.—Marcella Smith, Vinton Theatre, McArthur, O. Small town patronage.

JOHNNY COME LATELY: James Cagney, Grace George—My patrons did not take to this picture at all and it did not even click the first night. We did terrible business. Played Monday, Tuesday, March 13, 14.—Miss Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Rural and small town patronage.

Universal

CORVETTE K-225: Randolph Scott, Andy Devine—Here is a fine picture which I played to a full house and all my patrons seemed satisfied. I would recommend this picture for your best playing time. Played Sunday-Tuesday, Jan. 23-25.—Leroy Strandberg, Roxy Theatre, Hinchley, Minn. Rural and small town patronage.

CORVETTE K-225: Randolph Scott, Andy Devine—Here's another excellent picture from Universal. It received good comments from everyone who saw it. Played Sunday, Monday, Feb. 27, 28.—Benton Roy, Roy Theatre, Mansura, La. Small town patronage.

FLESH AND FANTASY: Charles Boyer, Barbara Stanwyck—Here's probably the worst Sunday picture I have run. Passing remarks not good; had a few walkouts. Fantastic is the right word. Played Sunday, Monday, April 2, 3.—Leonard J. Leise, Rand Theatre, Randolph, Neb. Rural and small town patronage.

GOOD MORNING, JUDGE: Dennis O'Keefe, Louise Allbritton—Here is strictly a class "B" picture. My patrons didn't care much for it. I had some complaints, but still they came to see it. Knockout drops seemed to have been the main laugh getter. It could have been better, but it's O.K. for a double bill. Played Tuesday-Sunday, March 14-19.—Andrew Mayeshiba, Technical Dept., Heart Mountain, Wy.

HI, BUDDY: Dick Foran, Harriet Hilliard—There was average reaction to average business. The story is good, but somehow it didn't seem to be presented right. Put somebody else in Harriet Hilliard's place and the picture would have been the same. My patrons don't go for Miss Hilliard. The service men's act was enjoyed by everyone; the rest of the picture was mediocre. Played Tuesday-Sunday, March 28-April 2.—Andrew Mayeshiba, Technical Dept., Heart Mountain, Wy.

HIS BUTLER'S SISTER: Deanna Durbin, Franchot Tone, Pat O'Brien—I will rate this picture as one of Miss Durbin's best. Here is a clever, smart comedy which is just what the public is hungry for today.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

HIT THE ICE: Abbott and Costello—I surely made the opposition hit the ice with this one. It is their best and I played it to a packed house all day. Played Sunday, Monday, Jan. 30, 31.—Benton Roy, Roy Theatre, Mansura, La. Small town patronage.

HIT THE ICE: Abbott and Costello—Nobody can bring them in like this pair. This picture was by far one of their best. It had the audience in stitches all the way through. The laugh begins when Costello comes out of the sidewalk in an ash can and continues through the last scene when he swears never to fall in love again. Let's have more of Abbott and Costello. Played Tuesday-Sunday, March 21-26.—Andrew Mayeshiba, Technical Dept., Heart Mountain, Wy.

MUMMY'S TOMB, THE: Lon Chaney, Dick Foran, Elyse Knox—I played this picture to the worst crowd on Friday-Saturday in the history of this theatre, and I do mean terrible. My patrons complained about it for a month later. Played January 21, 22.—Leroy Strandberg, Roxy Theatre, Hinchley, Minn. Rural and small town patronage.

PHANTOM OF THE OPERA: Nelson Eddy, Susanna Foster—Here is a fine picture, which seemed to please all my customers. Universal pictures are tops. Played Sunday, Monday, March 19, 20.—Benton Roy, Roy Theatre, Mansura, La. Small town patronage.

PHANTOM OF THE OPERA: Nelson Eddy, Claude Rains, Susanna Foster—Many exhibitors reported this picture as poor; I thought it was good and so did all my patrons. The opera music and settings are excellent. Miss Foster has a lovely voice. Played Sunday, Monday, March 26, 27.—O. E. Simon, Roxy Theatre, Menno, S. D. Rural and small town patronage.

Warner Brothers

ADVENTURE IN IRAQ: John Loder, Ruth Ford—This feature is absolutely preposterous. I used it on the weak end of a double bill and we did terrible business. Played Friday, Saturday, March 31-April 1.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

DESERT SONG, THE: Dennis Morgan, Irene Manning—We did good business the first night, but flopped the second and third. I believe it's a drag for small towns. Played Monday-Wednesday, March 27-29.—M. Bailey, Strand Theatre, Dryden, Ont., Canada. Small town patronage.

DESERT SONG, THE: Irene Manning, Dennis Morgan—Here's a fine picture, but it is not so well liked by the country people as it is a little over their heads. Played Monday-Wednesday, March 13-15.—Harold Ingraham, Ingraham Theatre, Mooreland, Okla. Rural and small town patronage.

DESTINATION TOKYO: John Garfield, Cary Grant—This picture is good in any man's language. Here's one to write home about. Played Saturday-Tuesday, March 26-28.—Harold Ingraham, Ingraham Theatre, Mooreland, Okla. Rural patronage.

FRISCO KID: James Cagney, Margaret Lindsay—Although this is a reissue, it is still a fine picture. Be sure to play it. It will get you more business and better comments than most of the new products from Warners.—Played Wednesday, Thursday, March 29, 30.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

OKLAHOMA KID: James Cagney, Humphrey Bogart—Don't pass this picture up, as it is just what a small town exhibitor needs. It drew a large crowd for two days and business was nearly twice as good as average. If I only had one of these each week, I could retire. Played Friday, Saturday, March 31-April 1.—Leroy Strandberg, Roxy Theatre, Hinchley, Minn. Rural and small town patronage.

OLD ACQUAINTANCE: Bette Davis, Miriam Hopkins—Miss Davis and the entire cast gave an excellent performance in this picture. I thought that this would be heavy for my country audience, but it received nothing but good comments all along the line. Played Saturday, April 1.—A. L. Dove, Bengough Theatre, Bengough, Sask., Canada. Rural and small town patronage.

OLD ACQUAINTANCE: Bette Davis, Miriam Hopkins—I like Miss Davis but she is poison at our box office. She is a wonderful actress, but she is not the type for small towns.—M. W. Hughes, Colonial Theatre, Astoria, Ill.

OLD ACQUAINTANCE: Bette Davis, Miriam Hopkins—This is a pretty good picture, but it just didn't draw. It is probably the best of Miss Davis' pictures. Played Sunday, Monday, March 26, 27.—Leonard J. Leise, Rand Theatre, Randolph, Neb. Rural and small town patronage.

PRINCESS O'ROURKE: Olivia de Havilland, Robert Cummings—Here is really one fine comedy. Our town goes for pictures of this kind, and who wouldn't? Played Sunday, Monday, March 12, 13.—Marcella Smith, Vinton Theatre, McArthur, O. Small town patronage.

Short Features

Columbia

CHINA PLATE: Silly Symphonies—Here is something different in the way of Silly Symphonies. The story is not much to talk about, but the presentation is excellent. It's highly entertaining for everyone.—Andrew Mayeshiba, Technical Dept., Heart Mountain, Wyo.

RKO Radio

HOW TO BE A SAILOR: Walt Disney Cartoon—Here is an excellent Technicolor cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

PRETTY DOLLY: Leon Errol—This is a fine two-reel comedy.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

United Artists

HITLER'S PLAN: World in Action—This is a very informative short which should open the eyes of those people who are so sure we can't lose. I believe it should be shown in every theatre in America.—Robert E. Floeter, Burton Theatre, Flint, Mich.

WAR FOR MEN'S MINDS, THE: World in Action—I received plenty of complaints concerning this short. In these trying times our patrons have enough of sorrow and worries concerning their kin in the service without being fed such gruesome and depressing propaganda as this film subject.—Robert E. Floeter, Burton Theatre, Flint, Mich.

Universal

GREATEST MAN IN SIAM: Swing Symphony—Here is a good Technicolor cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

MAGIC BEANS, THE: Lantz Cartoon—Here's a modernized version of Jack and the Beanstalk with an unexpected ending. The short was enjoyed by all my patrons; good for young and old.—Andrew Mayeshiba, Technical Dept., Heart Mountain, Wyo.

THRILLS OF THE DEEP: Variety View—Whether you are interested in fishing or not, this short will be interesting because it goes through the process from preparing the pole to actually landing a sailfish.—Andrew Mayeshiba, Technical Dept., Heart Mountain, Wyo.

TUNE TIME: Musical—The music was good but the presentation was poor. I wouldn't recommend it for city patrons; it is not even just another musical.—Andrew Mayeshiba, Technical Dept., Heart Mountain, Wyo.

WINGS IN RECORD TIME: Variety View—Here is an entertaining reel about how an airplane was made in 24 hours. Filmed in England.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Vitaphone

CAVALCADE OF THE DANCE: Melody Master Band—In this short, Veloz and Yolanda lend their artistry to the interpretation of ballroom dancing in all its shapes and forms. It is very entertaining.—J. A. Reynolds, N. J. State Prison, Trenton, N. J.

DAUGHTER OF ROSIE O'GRADY: Broadway Brevity—Here is a fine musical with your favorite Irish tunes sung by children. I recommend this short.—A. L. Dove, Bengough Theatre, Bengough, Sask., Canada.

DOGIE ROUNDUP: Sports Parade—This is just down the alley for a small town audience. It is a Technicolor short, of life among the cattle, of which there are plenty in my section.—A. L. Dove, Bengough Theatre, Bengough, Sask., Canada.

I GOT PLENTY OF MUTTON: Merrie Melody Cartoon—Here is an entertaining cartoon in Technicolor.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

IN THE DRINK: British War Short—Here is an exceptionally interesting 10-minute reel on the makeup and packing of the safety boats and supplies which go with the flying crews leaving Britain. Well received here.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

TOM TURK AND DAFFY: Merrie Melody Cartoon—This is an excellent color cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

War Activities Committee

BLACK MARKETING: War Short—Using a court room trial of several Black Market offenders as a base, this picture weaves the story of how the Black Market operates and why it is undesirable. Educational as well as interesting.—Andrew Mayeshiba, Technical Dept., Heart Mountain, Wyo.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

CHESTER FRIEDMAN, Editor
GERTRUDE MERRIAM, Associate Editor

The Case of—"Radio Trailers"

Martin Starr, director of radio relations for United Artists, addressed a letter to us, recently, informing us that about four years ago he attempted to develop a device similar to the "Radio Trailers" we commented on in a recent editorial.

We have been trying to get together with Mr. Starr since then, in the hope of getting him to divulge more of the details, although he did sound reluctant to give out his complete format.

His letter discloses that Mr. Jack Cohn, of Columbia Pictures, permitted him to experiment with the idea in 1940, when Starr was connected with Station WMCA in New York.

The formula was applied to "Too Many Husbands" and proved valuable enough to get local and regional air time in the form of 15-minute sustaining programs. The experiment lasted for eight weeks and concluded when Mr. Starr was obliged to pick up a commitment with the World's Fair.

On this point, Mr. Starr's idea and the thought expressed in our previous article are at variance. Since it is assumed that a 15-minute program could only indicate a condensation of the complete story plot—excepting, perhaps, the conclusion—the principle of being a trailer, as applied to theatre business, is non-evident.

Mr. Starr's device would probably serve as an excellent exploitation medium for the distributors but might prove impracticable for general theatre use.

Mr. Starr does point out some of the situations which presently conspire to thwart any effort to commercialize radio trailers. Foremost among these is the ban on transcribed music, without which much of the dramatic impact would be lost.

As a matter of fact, this is the main drawback to our original thought and one which we intimated might be overcome if the distributors and producers were so minded.

We are also of the opinion that the trailer should be held to one-minute duration, since the local stations would then be in a better position to find available time. Further, the theatre would probably have to stand the cost unless some way could be devised to promote the time on a regular sponsored broadcast.

Mr. Starr has not abandoned his own idea. His letter concludes: "Of one thing you may be sure. 'Radio Trailers' did not go through its birthpain period merely to fold up and die forever. It's due for a rebirth in filmdom under a new form of exploitation."

On the same subject, a more recent letter from Clare Appel, advertising director for Odeon Theatres of Canada, Ltd., states:

"Congratulations to your presentation of the case of 'Radio Trailers'.

"A couple of years ago I offered the same suggestion to a high official of a major distributor. I was advised that my suggestion had been passed along to the studio, which in turn reported that certain difficulties pertaining to making recordings forbid the adoption of such an idea.

"Radio is not only important to our business because of the vast audience it reaches, but mainly so because it is an arm of entertainment which has for its listeners the same group of amusement seekers which the motion picture caters to.

"The producers spend hundreds of thousands of dollars to advertise attractions in magazines from which first runs mainly benefit. Surely they can see the advantage of setting up a department which would not only benefit the first runs but also the smaller exhibitor who is playing his picture months later. It is my opinion that the studio might well set up a separate department to make recordings that would be entertaining as well as seat-selling. The studio would soon arrive at the point where the recording department can become a revenue producer or at least break even through rental fees of the discs.

"With the film distributor sharing in the box office receipts of his pictures, it is difficult to understand his hesitancy in entering the field.

"Keep firing. . . . You've got the right target; it is only a matter of getting the correct range. There is nothing that will better sell a good article than to give the buyer a sample of it. Radio discs can do this now—television will probably do it in the future."

* * *

ONE of the most ingenious devices employed by small town theatre managers who do not always find that regular ad mats are available is that of fashioning their own cuts from linoleum.

This novel contrivance is especially applicable in towns where there are no photoengravers or where budgets will not permit showmen to use original ideas in their newspaper ads.

Manufacturing these homemade cuts is a simple and inexpensive process. The desired copy or rules are traced on the smooth surface of the linoleum, using a piece of carbon paper. The copy is then carefully tooled out and the form delivered to the compositor, who mounts it on a wood base in the same manner as a stereotype or electrotype. About 2,000 press impressions can be made from a linoleum cut.

Many effects can be obtained through this process and, with a little practice, a manager can obtain considerable diversity in his layouts.

Les Campbell, of the Strand theatre, Trail, B. C., in Canada, recently forwarded some excellent examples of his own handiwork in this connection, which he applied to bus cards. The cards, in three colors, have the appearance of a regular engraving job—and were made up at a fraction of the cost —CHESTER FRIEDMAN

EYE-INTRIGUING DISPLAYS

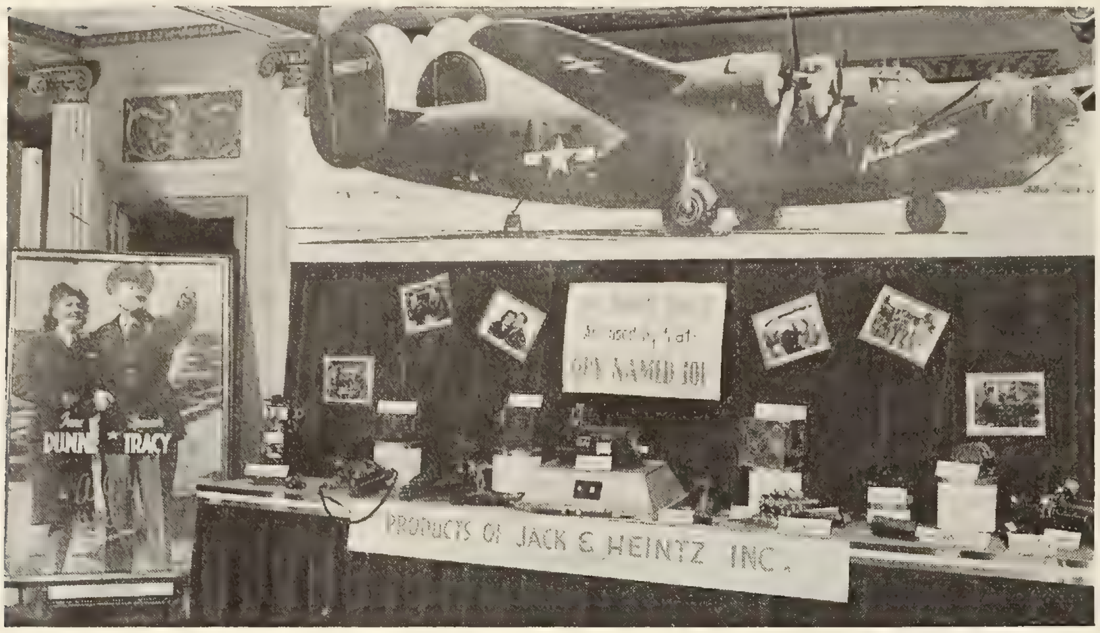
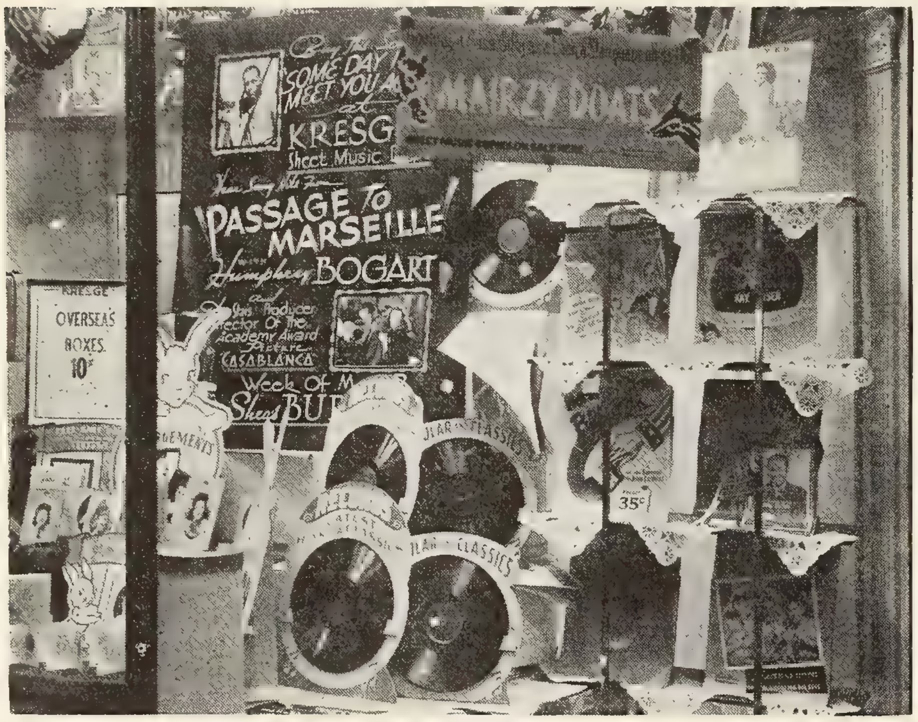
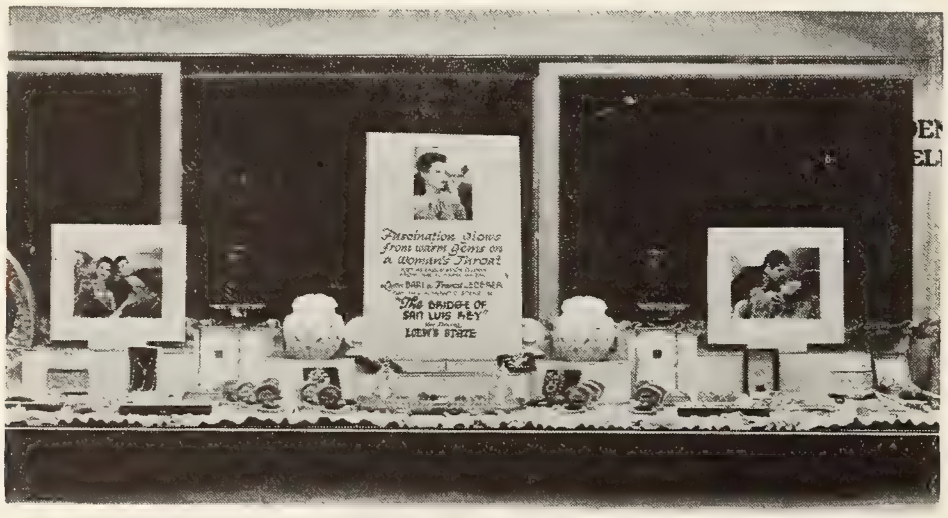

DUNNE
TRACY
PRODUCTS OF JACK & HEINTZ INC.

Photo by Jack & Heintz

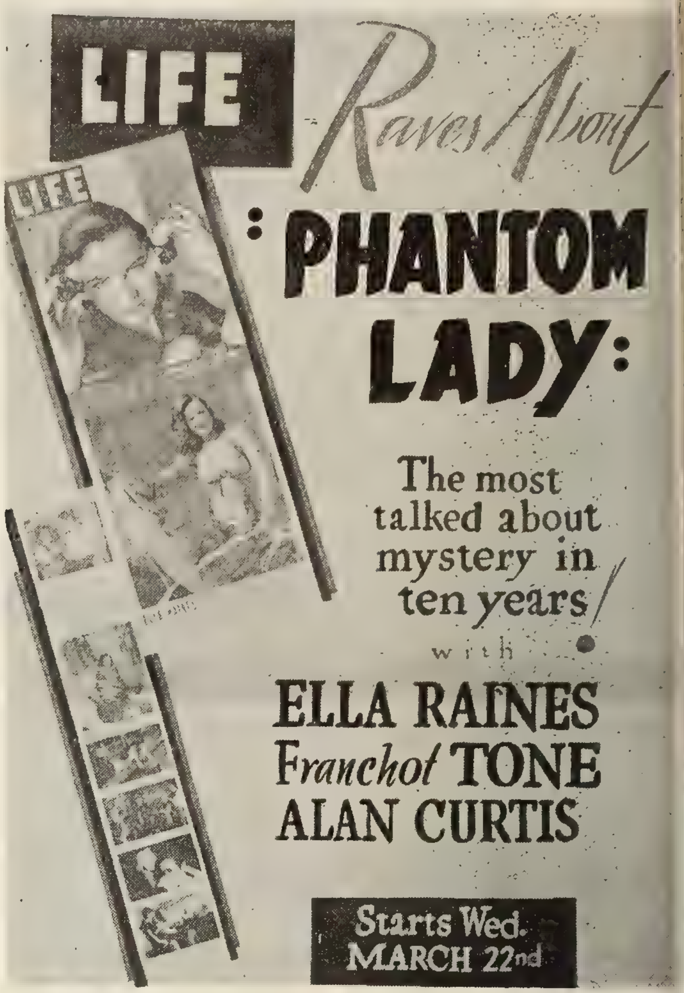
Abe Ludacer, manager of Loew's Park theatre, in Cleveland, borrowed this display of airplane parts as a lobby exhibit to exploit "A Guy Named Joe".


SOME DAY I'LL MEET YOU AGAIN
KRESGE
Sheet Music
MAIRZY DOATS
PASSAGE TO MARSEILLE
Humphrey BOGART
CASABLANCA
OVERSEAS BOXES 10¢
35¢

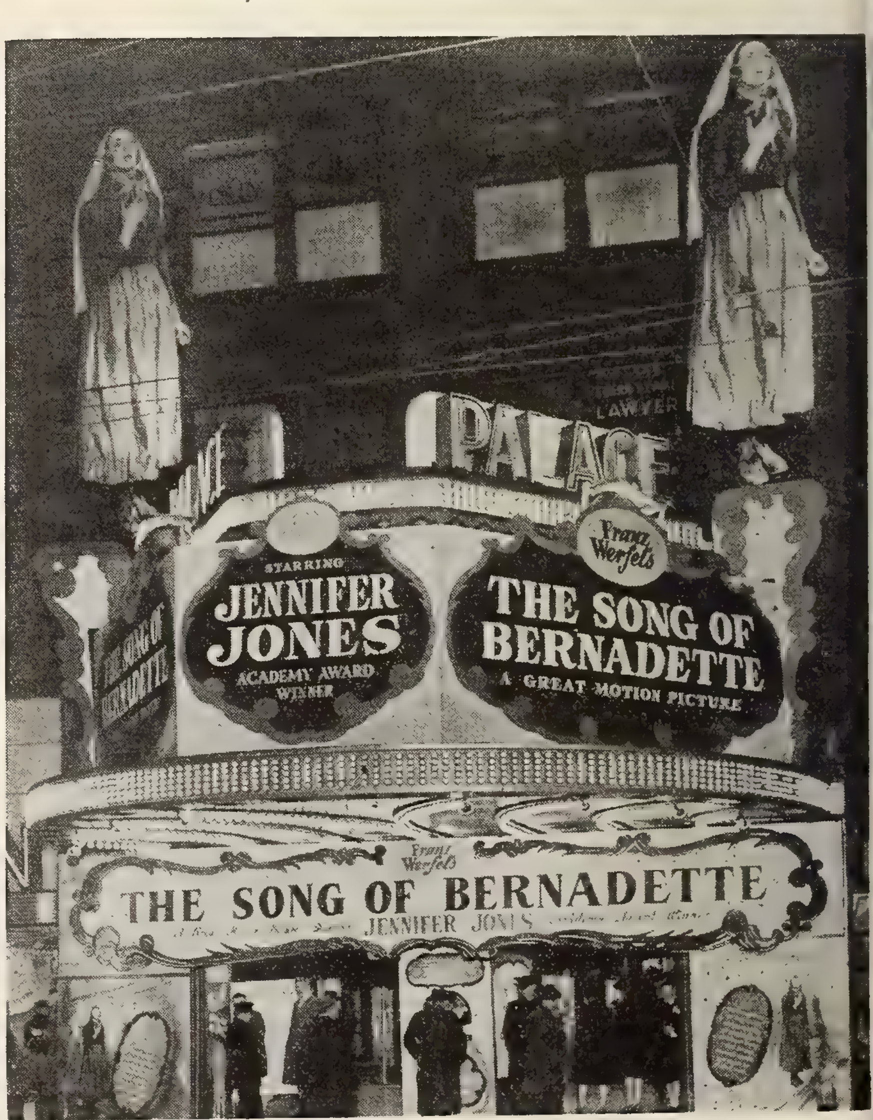
Charles B. Taylor, director of advertising and publicity for Shea's, in Buffalo, promoted this attractive window display in Kresge's, plugging the musical underscore in "Passage to Marseille".


Fascination glows from warm gems on a woman's throat
"The Bridge of San Luis Rey"
Loew's State

Arthur Groom arranged this jewelry display for the engagement of "Bridge of San Luis Rey" at the State, Memphis.


LIFE
Raves About
: PHANTOM LADY:
The most talked about mystery in ten years!
with
ELLA RAINES
Franchot TONE
ALAN CURTIS
Starts Wed. MARCH 22nd

James King, publicity director for RKO in Boston used the *Life Magazine* layout to sell "Phantom Lady" in advance, at the Keith Memorial theatre.


PALACE
STARRING
JENNIFER JONES
ACADEMY AWARD WINNER
Franz Werfel's
THE SONG OF BERNADETTE
A GREAT MOTION PICTURE
THE SONG OF BERNADETTE
JENNIFER JONES

Palace theatre, Milwaukee, featured this impressive front for "Song of Bernadette", which was conceived by manager Robert Brose.

The Selling Approach

ON NEW PRODUCT

[The material below reflects press books now in preparation and represents the point of view of the distributors' exploiteers about the selling points and special merit of these pictures.]

BUFFALO BILL (Twentieth Century-Fox): Here is a picture destined for big box-office grosses. But the showman who really goes to town with a big exploitation campaign will be rewarded with greater receipts and extra playing time. Start a couple of weeks in advance with atmosphere in the lobby and theatre. Dress the doorman and ushers in buckskins, etc., and the cashier in an Indian blouse and head band. Get set with your lobby displays (accessories are perfect for cutouts), and try to promote Indian relics, bows and arrows, muskets of the period, paintings, perhaps even a tepee. Maybe your local department store will furnish an Indian exhibit with display ads and your theatre credits to attract the public. Window displays are a natural and an extensive outdoor billing campaign looks appropriate. Go after the schools and Boy Scout troops offering guest tickets for the best essays submitted on "Buffalo Bill—Greatest of Western Scouts." Plant a quiz contest on the life of the great scout with your newspaper editor or on the radio. Locate some local person who knew Cody and land some publicity with the story. Sponsor a shooting contest for Archery or Rifle clubs in town. You may get a publicity break by offering a free buffalo to the first 100 persons in line on opening day. The gag is, of course, to present each of the lucky hundred with a buffalo nickel. An effective street ballyhoo should be arranged, possibly with a covered wagon, mounted scouts or Indians in full war-paint.

UNCERTAIN GLORY (Warner Brothers): Stay away from the war background and play up Errol Flynn, who is still popular, and Paul Lucas, who recently won the distinction of being the outstanding performer for 1943 in the Academy Awards. Press book also suggests as a catch-line, "The story of a crime that was not a crime." Since ad illustrations carry out this theme it is logical to stress the idea throughout the campaign. An excellent series of advance teaser ads is offered introducing the characters separately and in an effective manner. Tieup possibilities are present through the title, as For That Certain Glory in Milady's Hats, Buy at ....; For Certain Glory in Entertainment, See Uncertain Glory, etc. Grosset & Dunlap have published a popular priced novel of the picture which will lead to the regular book shop promotions. You may be able to interest your drama editor in a photo layout devoted to Jean Sullivan, a new screen personality who has a featured role in the film. Distributor has a sock tabloid herald with provision for local merchant's imprint to offset the cost, and star photos of Errol Flynn are available for giveaways, which may also be merchant sponsored.

Navy Night Program Arranged For "Corvette K-225"

Bill Eagen at the Princess theatre, in Sioux City, Ia., for his date on "Corvette" arranged a Navy night and had 15 Waves on stage for interviews and induction. A radio announcer was master of ceremonies and gave a short talk following the ceremony. The Universal throwaway was distributed at stores, barber shops, hotels, postoffices, house-to-house, etc., and boys also gave them out at defense plants.

For his front, Eagen used colored pennants all over and around the electric sign, and he further went to town on his newspaper budget to put over the engagement.

Voice of "Snow White" Makes Personal Appearance

When Adriana Caselotti, "The Voice of Snow White," made a personal appearance at the RKO Albee in Providence, Rita Morton, publicist, and Dave Levin, manager, arranged for her to be interviewed over WEAN on a 15-minute show. The entire program of "Brevity Matinee" on WJAR was given over to "Snow White," during which time Miss Caselotti sang "Whistle While You Work" and plugged the personal appearance at the theatre. She was also interviewed over WPRO.

For "Tender Comrade," Rita and Dave addressed government postcards to the theatre's mailing list, calling attention to the opening. Mrs. William O'Rourke, mother of Ruth Hussey, was invited to attend the opening night show. A teaser campaign was started, radio coverage was had on all stations, restaurants used menus with theatre imprint, and a tiein was had with six leading hairdressing salons.

Erects Special Front for "Tarzan's Desert Mystery"

Ahead of his engagement of "Tarzan's Desery Mystery" at Schine's Paramount in Syracuse, Ed J. Kearney built a special mask over his box office with tan bark. On top a cutout from a 24-sheet was used, the same cutout being used in the lobby two weeks previous. For his street ballyhoo, Ed used a girl dressed in harem style with a veil over her face carrying copy reading "I am meeting Tarzan at the Paramount theatre."

For his second feature, "Marines at Tarawa," Ed arranged with editorial writers to see the first showing; this resulted in editorials and excellent advance publicity on the picture.

"Sultan's Daughter" Gets Teaser Campaign

Jimmy Redmond at the Rivoli theatre, in Falls City, Neb., exploited his date on "Sultan's Daughter" with a teaser campaign well in advance. In addition, Jim distributed cards house-to-house carrying picture copy and thumb nail cut.

For his lobby, Redmond set up a park bench on which a sign was planted reading "Reserved for Lum and Abner." All copy was direct from the picture advertising, including the brass spittoon.

Spook Show Sells Tickets for Katz In Pittsburgh

Among the "Spook Show" campaigns promoting horror bills is one recently staged by Phil Katz, manager of Warner's Centre theatre, in Pittsburgh.

In addition to special window cards and advertising accessories to announce the coming attraction of "Son of Dracula" and "The Mad Ghoul," Katz strung up long, dangling printed skeletons and witches along the front of the inner lobby. Then he made a tie-up with a local drug store, securing a small medicine chest, which reminded the patrons to "Stay alive during the Spook Show. Check Your Medicine Case with Melwood Drug." The store in return placed a sign covering the background of the soda fountain announcing the attraction at the theatre.

Eerie Atmosphere Provided By Dimmed Lighting

Other stunts included a sofa placed in the lobby for those feeling faint after seeing the show; the distribution of free "lucky skull" key rings and "Stay Alive" powders. The house lights were dimmed more than usually to present a weird atmosphere that proved quite effective.

Highlighting the show was the personal appearance on stage of a magician-mind-reader, The Great Koehnen, during the evening performance. His services, as well as the other schemes, were secured at no cost to the theatre, making Katz's campaign a substantially successful one.

Whitlock Plants Contest For "Angel for a Day

An "Angel For a Day" contest, in cooperation with a local furniture store, was promoted by Brock Whitlock, manager of Loew's Colonial theatre, Reading, Pa., to highlight his campaign for "Lost Angel". For a period of four days the furniture store took large paid ads in the local newspapers to promote the contest for girls between the ages of six and 12 to select the best essay on "Why we should buy more War Bonds." The writer of the winning essay acted as hostess to a group of orphan children attending the opening performance, was interviewed on the radio, blowups of her letter were made for the store display, and she was presented with a $25 bond.

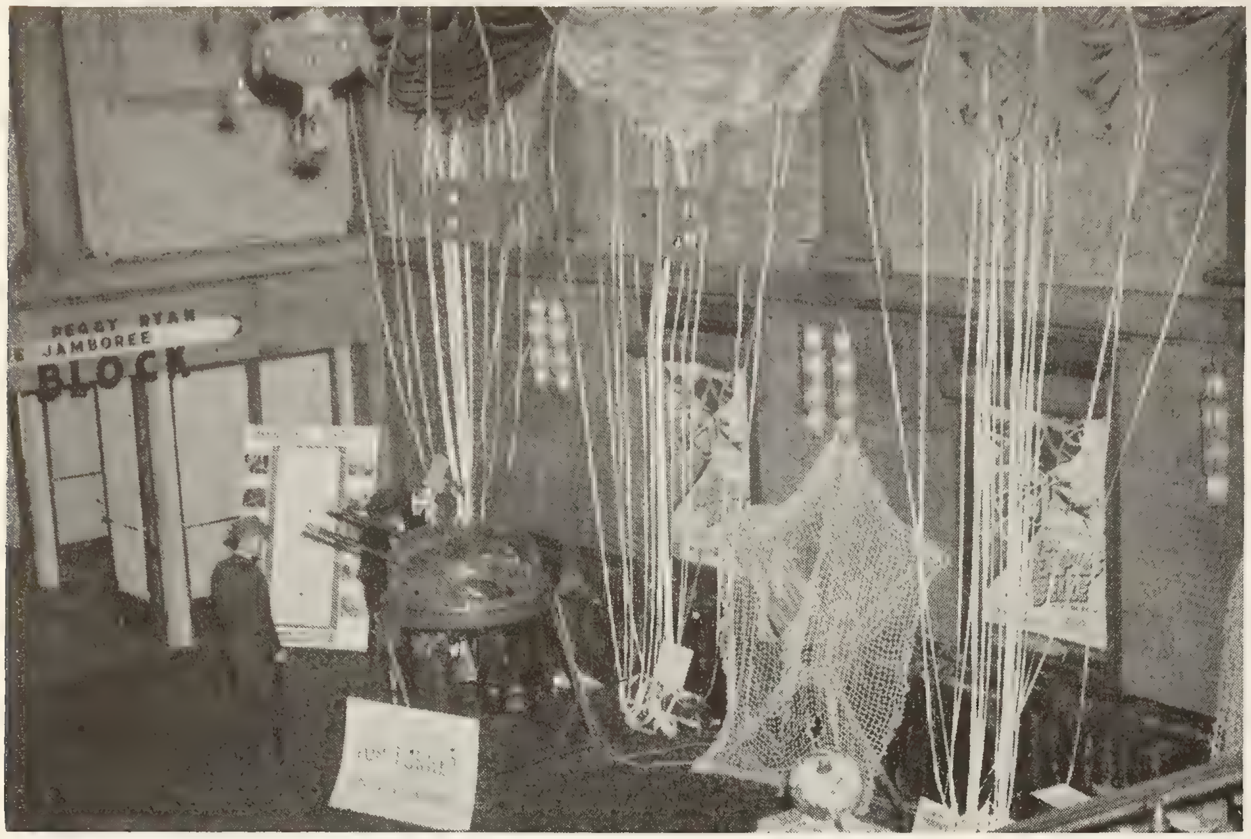
Streets Were Stencilled With Picture Title

A special screening was held for women's clubs and other civic groups, and in a tie-in with the local public schools, the picture was plugged at general assemblies. In addition the city was stenciled with "Have You Seen 'Lost Angel'?" on opening day; window displays on fashions were promoted, 5,000 heralds were distributed in and around local war plants, and theatre publicity included a short tag trailer run with the regular trailer offstage announcements and a special 40 x 60 blow-up.

Fitzsimmons' Lobby Display

In advance of "Rosie O'Grady" at Schine's Rialto theatre, in Rochester, N. Y., Sam Fitzsimmons built an effective lobby display. A life-size cutout of Grable was used, together with playdates, and this was surrounded by scene stills.

Brady Promotes Air Force Exhibit For "Memphis Belle" in Atlanta



Here is a picture of a lobby exhibit which attracted a tremendous amount of interest from patrons of the Paramount theatre, in Atlanta. Manager William L. Brady promoted the use of official Army Air Force paraphernalia for use in conjunction with the exploitation of "Memphis Belle". Display included lifesaving and cargo parachutes, an authentic top turret, similar to one on the Memphis Belle equipped with 50 cal. machine guns and other interesting equipment.

Novel Contest Sells "Bridge" For Reisinger in Dayton

Opening of "The Bridge of San Luis Rey" was ushered in at Loew's, Dayton, with several effective window displays and a contest which attracted considerable attention.

The campaign, arranged by Bill Reisinger, got under way several days prior to opening with feature stories and picture layouts in both the dailies and Sunday editions of all papers.

Co-op ads were put over with the Rich department store on a Spanish scarf angle. A quarter-page ad on Lynn Bari plugging costume jewelry was also secured.

With three local bridges in town, special tickets were gotten up and distributed at each by ushers. Copy read: "There is no toll on 'The Bridge of San Luis Rey'." Copy also mentioned stars and theatre. Several book shops arranged displays featuring scene stills from the picture.

Through a tie-up with the Home Furnishers a display was arranged in their window consisting of a gold fish bowl with a miniature bridge built over it. Special displays plugged the picture and also offered guest tickets to anyone seeing one of the fish swim under the bridge, which was called "The Bridge of San Luis Rey." This display attracted terrific crowds—but no one saw a fish swim under the bridge; an unseen glass partition prevented 'em.

Ludacer Directs "Curie" Campaign at Schools

Abe Ludacer at Loew's Park, in Cleveland, in advance of his date on "Madame Curie," notified science teachers in the high schools of the educational value of the picture. In addition, students were invited to write essays on Madame Curie and radium; War Stamps going to winners and passes to runners-up. Through a tieup with the Sweet Clean Laundry and Bennington Laundry, Ludacer had cuts of Madame Curie imprinted on shirt boards, which were inserted in laundry packages.

Laughter Is Basis of "New Ideas" Campaign

Concentrating on the laughter, jive and thrill angles to help exploit his date on "New Ideas" at the Princess theatre, in Sioux City, Ia., Wiliam Eagen tied up one of the largest ballrooms in the city and offered passes to the best two couples of the evening who showed a "new idea" in dancing. At the peak of the evening, the manager of the ballroom made a two-minute announcement about the picture and contest. The bandleader announced the winners at midnight and awarded the passes.

Ties Telephone Company to "Standing Room Only"

Working with the telephone company on "Standing Room Only" at Keith's theatre in Syracuse, Dick Feldman arranged for cards to be hung from all public phones locally, with copy reading: "It's SRO outside phone booths around the world. Don't use the phone between seven and nine p.m.," plus tiein copy.

The Edwards department store gave Feldman a co-op ad, as did Rifkin's Beauty Shop and Fleishman's furniture store, using stills from the picture with appropriate copy. Invitations were sent to critics of the two daily papers, offering to mind their kiddies while they attended the show.

Mayor Proclaims "Acquaintance" Week for Slater

To open his date on "Old Acquaintance" at the Warner New Hoquiam theatre, in Hoquiam, Wash., Woodson T. Slater approached the Mayor and got him to issue a proclamation of "Old Acquaintance Week." The next step was for Slater to sell the editor of the local paper on a four page section, with ads from the merchants. On the opening night, 15 couples, all of whom had lived in Hoquiam since 1900, were invited as guests of the management and during the intermission they came up front and were presented with pink carnations.

For "Lassie Come Home," the campaign centered about an essay contest on "Why I should feed my dog Pard Dog Food"; as a result, Slater was able to get two excellent tieups with 14 home owned stores of Grays Harbor and Swift & Co. Swift's also donated 12 packages of their Pard dog food to each of the 10 winners. Each of these winners also received a cocker spaniel puppy, donated by a woman. The Home Owned Stores paid for the opening day ad and for one week prior to the giveaway the pups were displayed in an empty store window on the main street.

Stars' Personal Appearance Aids "The Navy Way"

The premiere of "The Navy Way" was advertised at the Great Lakes Training Station for the first public showing at the Genesee theatre, in Waukegan, Ill., as part of John L. Mitchell's campaign. The arrival of Albert Dekker, Jean Heather, Phyllis Brooks, Susan Hayward and Robert Lowery, who were welcomed by the Mayor, was given prominent space in the local dailies. All tickets were sold for the 7:30 show the day before and it was necessary to have a second show.

Ties "Henry Aldrich" To Bond Campaign

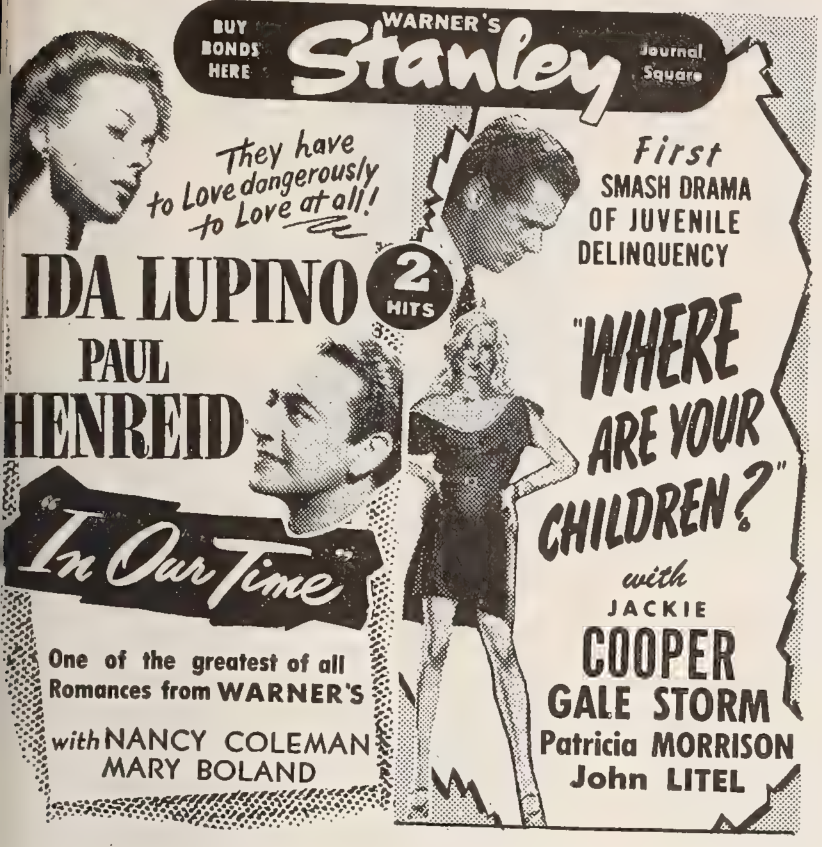
J. D. Hillhouse at the State theatre, in Galveston, Tex., tied his opening date on "Henry Aldrich, Boy Scout" into the Bond drive campaign. Ten axes were promoted from a local jewelry store and prominently displayed in the lobby on a 40 by 60 with copy reading: "Let's axe the Axis. Get your War Bonds here through your neighborhood Boy Scouts and help him win one of the 10 official Boy Scout axes given through the courtesy of Melcer's Jewelry Store." The board was manned by Boy Scouts.

A colorful Scout ceremony was held on the stage with Hillhouse acting as master of ceremonies. The program included the presentation of colors, Boy Scout pledge of allegiance, singing of the National Anthem and then three short speeches followed by the presentation of the axes. The music for the occasion was furnished by the local high school band.

Jolley's Teaser Ads

On "Where Are Your Children?" at the Marks theatre, in Oshawa, Ontario, Mel Jolley received the cooperation of the local Youth Aid and Guidance Committee, Local Home and School Councils, Service Clubs, Boy Scouts and Board of Education. Teaser ads were run in the newspaper in advance plugging the juvenile delinquency angle and an open letter was addressed to all parents.

FORCEFUL DISPLAY ADS

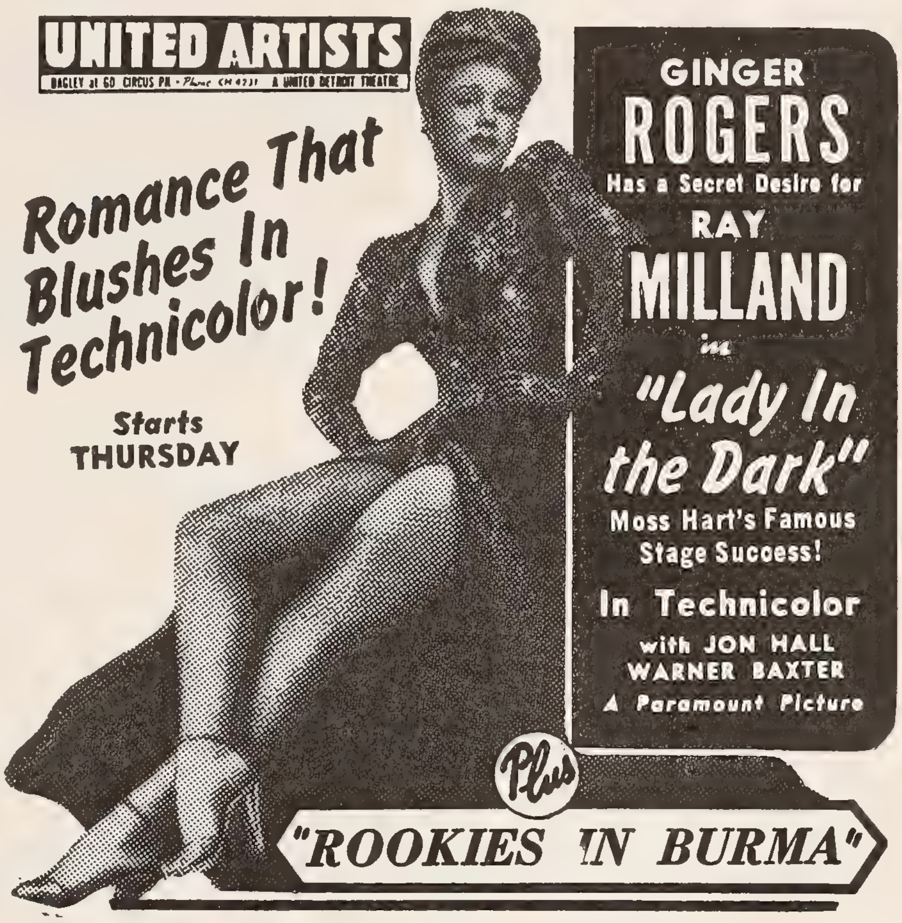


BUY BONDS HERE
WARNER'S
Stanley
Journal Square

They have to Love dangerously to Love at all!
IDA LUPINO
2 HITS
PAUL HENREID
In Our Time
One of the greatest of all Romances from WARNER'S
with NANCY COLEMAN
MARY BOLAND

First
SMASH DRAMA
OF JUVENILE
DELINQUENCY
"WHERE ARE YOUR CHILDREN?"
with
JACKIE
COOPER
GALE STORM
Patricia MORRISON
John LITEL

Warners, in Newark, devoted equal billing to this double feature program at the Stanley theatre. Art work is by Ben Adler, for Bob Paskow, ad head.



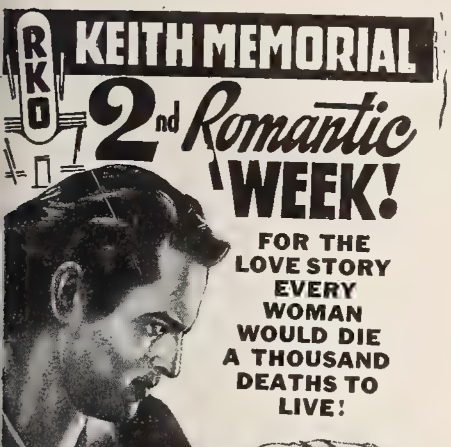
UNITED ARTISTS
BAGLEY at GD CIRCUS PK • Phone CH 4731 • A UNITED DETROIT THEATRE

Romance That Blushes In Technicolor!
Starts
THURSDAY

GINGER
ROGERS
Has a Secret Desire for
RAY
MILLAND
in
"Lady In the Dark"
Moss Hart's Famous Stage Success!
In Technicolor
with JON HALL
WARNER BAXTER
A Paramount Picture

Plus
"ROOKIES IN BURMA"

Alice Gorham, director of advertising and publicity for United Detroit theatres, emphasized "romance" and "technicolor" in this advance ad for "Lady in the Dark."

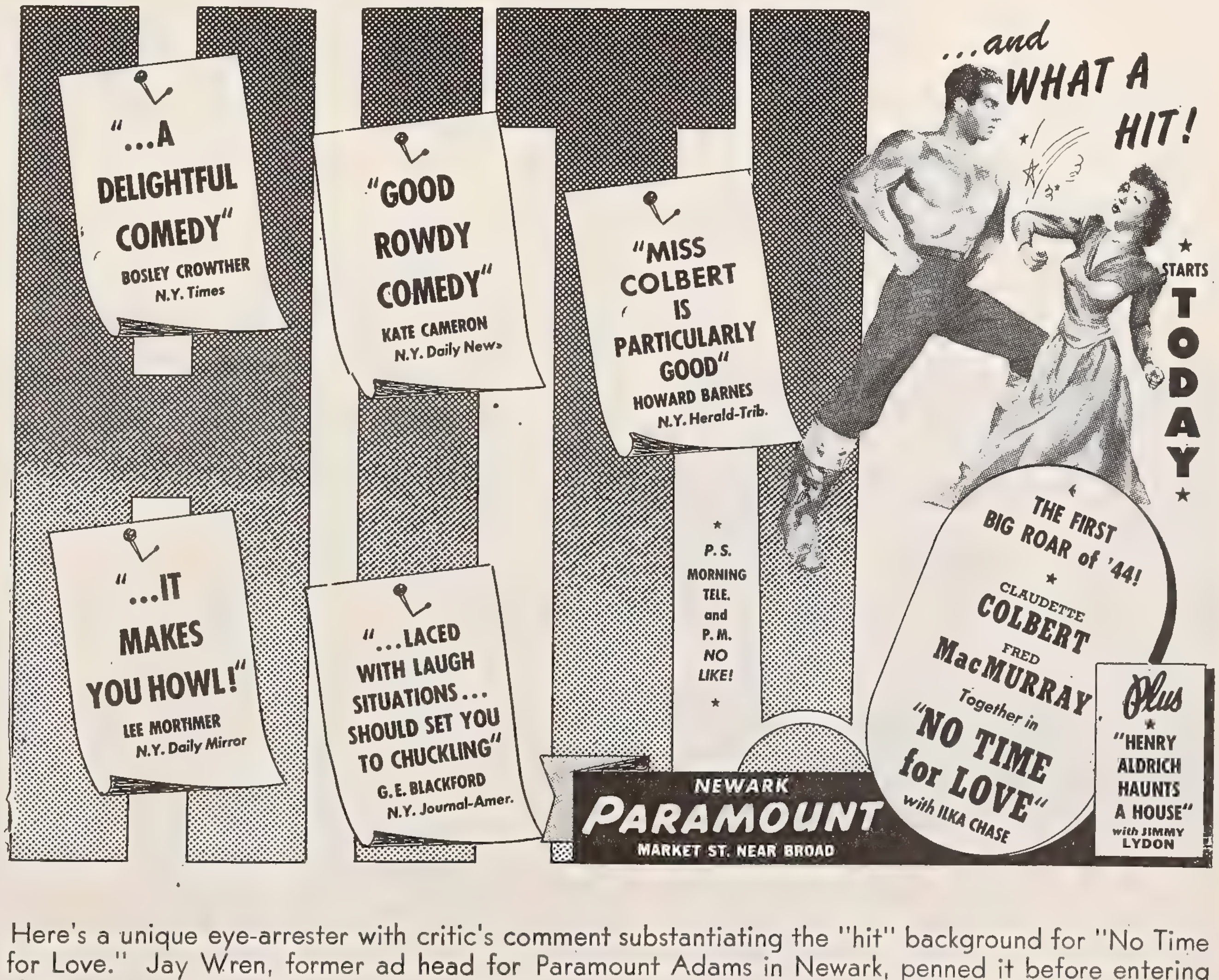


RKO
KEITH MEMORIAL
2nd Romantic WEEK!
FOR THE
LOVE STORY
EVERY
WOMAN
WOULD DIE
A THOUSAND
DEATHS TO
LIVE!
GIVE HELP
JOAN FONTAINE
ORSON WELLES
in
Jane Eyre
by
CHARLOTTE
BRONTE

Heartrending Performance! MARJORIE ADAMS—GLOBE
Joan Fontaine . . . Again gives an Academy Award portrayal! HELEN EAGER—TRAVELER
Entertaining . . . Romantic . . . Impressive! ELINOR HUGHES—HERALD

CO-FEATURE
"HI GOOD LOOKIN" Ozzie Nelson and his ORCH.
HARRIET HILLIARD

n Boston, Carlo Vannicola, ad-ertising director for RKO, went fter the women's patronage dur-g the second week of "Jane yre."



"...A DELIGHTFUL COMEDY"
BOSLEY CROWTHER
N.Y. Times

"GOOD ROWDY COMEDY"
KATE CAMERON
N.Y. Daily News

"MISS COLBERT IS PARTICULARLY GOOD"
HOWARD BARNES
N.Y. Herald-Trib.

"...IT MAKES YOU HOWL!"
LEE MORTIMER
N.Y. Daily Mirror

"...LACED WITH LAUGH SITUATIONS... SHOULD SET YOU TO CHUCKLING"
G. E. BLACKFORD
N.Y. Journal-Amer.

P.S.
MORNING
TELE.
and
P.M.
NO
LIKE!

...and WHAT A HIT!
STARTS
TODAY

THE FIRST BIG ROAR of '44!
CLAUDETTE
COLBERT
FRED
MacMURRAY
Together in
"NO TIME for LOVE"
with ILKA CHASE

Plus
"HENRY ALDRICH HAUNTS A HOUSE"
with JIMMY LYDON

NEWARK
PARAMOUNT
MARKET ST. NEAR BROAD

Here's a unique eye-arrester with critic's comment substantiating the "hit" background for "No Time for Love." Jay Wren, former ad head for Paramount Adams in Newark, penned it before entering the Service.

SHOWMEN PERSONALS

HAPPY BIRTHDAY: Ray H. Meyer, Keith Chambers, Rupert C. Hendry, Henry Silverman, Gerald J. Novak, Herrwood Hobbs, Edwin P. Dalton, Carroll Hannah, Fred E. Forry, Catron Jackson, Kurt Stevens, Natalie Tolman, John F. Power, Charles E. Payne, Jack Murray, Millard Lee, Mort Margolius, Alfred Simon, Armand Champagne, Raymond Klein, J. R. MacEachron, Albert Badeau, Henry Tobin, Duncan Campbell, Ray Bowman, Robert Gilmore, Paul Epstein, Homer Harman, Joseph Feulner, Gilbert Higgins, LeRoy Kenneth, Angelo Bozonelis, H. W. Evans, Archie O. Dainwood, John H. Wilson, Tom Ward.

IN NEW POSTS: Jack Schuster, Admiral theatre, Omaha, Neb. Paul Henon, Colonial, Lancaster, Pa. Sid Stanley, Boro and Roxy, Philadelphia. Arthur Goldsmith, Warner's Commodore, Philadelphia. Samuel Tittlebaum, Warner's Roxy, Philadelphia. Ernest E. Freeman, Towne, Allentown, Pa. Charles DuBois, Warner's Earle, Atlantic City, N. J. Charles Mensing, Warner's Hiway, Jenkintown, Pa. Harry Musser, Warner's Ritz, York, Pa. William Healy, Warner's Vernon, Philadelphia. Henry Eytinge, Warner's Liberty-Tacony, Philadelphia. Paul Klingler, Loew's Hartford, Conn. Vincent J. Aldert, Richmond, North Adams, Mass.

ASSISTANT MANAGERS: John Makin, Warner's Stanley, Camden, N. J. Harry Clinter, Warner's Lyric, Camden, N. J. Thomas Alquist, Princess, Hartford, Conn. Margaret Steinhardt, Rialto, Brooklyn. William Kellam, Albemarle, Brooklyn. Owen Kaufman, Mayfair, Brooklyn. Enrico Ferrari, Elm, Brooklyn.

IN SERVICE: Fred E. Forry, Colonial, Lancaster, Pa. James Carey, Hiway, York, Pa. Roland Haynes, Warner's Oxford, Philadelphia. John Nirenberg, Warner's Liberty-Tacony, Philadelphia. John A. Kane, Warner's Ritz, York, Pa. William Mack, Admiral, Omaha, Neb.

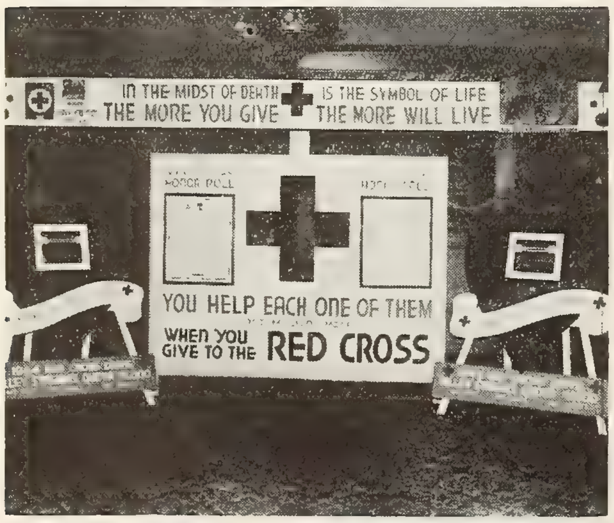
Nickols' Laugh Meter Aids on "Aldrich Haunts a House"

An effective lobby display was utilized by Andrew Nickols of the Windsor theatre in Chicago in advance of his date on "Henry Aldrich Haunts a House." Five laugh thermometers were planted on a 40 by 60 poster, which showed how previous Aldrich pictures were rated as tops in laughs. The mercury on the thermometers pointed to 40 percent for "Henry Aldrich for President"; 50 for "Henry and Dizzy"; 60 for "Henry Aldrich Gets Glamour" and 65 for "Henry Aldrich Swings It." On "Henry Aldrich Haunts a House," tops in laughs, the thermometer was shown bubbling over.

For "The Heat's On," Nickols placed a poster in front of the theatre with copy reading: "Don't worry about the shortage of coal and oil. Come to the Windsor theatre where 'The Heat's On' starring Mae West," etc.

Want Ad Contest Helps Exploit "Lifeboat"

Fred Oestreicher at Loew's Ohio, in Columbus, Ohio, resorted to the want ad section of one of the local newspapers to plant a contest in advance of the opening. Guest tickets were awarded to those readers who found their names scattered throughout the various ads. A special front consisted of a V-sign above the marquee with "Lifeboat" in a wave pattern, simulating pitching of the seas. Theatre copy was stenciled on cards and placed on 100 street-corner refuse cans.


IN THE MIDST OF DEATH IS THE SYMBOL OF LIFE
THE MORE YOU GIVE THE MORE WILL LIVE
HONOR ROLL
YOU HELP EACH ONE OF THEM
WHEN YOU GIVE TO THE RED CROSS

Ben Mindlin, manager of Century's Valley Stream, on Long Island, N. Y., featured this novel display on the Red Cross Drive, in the lobby, listing names of local boys and girls in service.

A daily 15-minute Inquiring Reporter broadcast from the lower lounge of the theatre over WCOL-NBC was held, patrons asked questions on the picture with guest tickets awarded to those cooperating. A colored 40 x 60 was landed in a five-and-dime and a mat strip in the *Columbus Star* in addition to the regular story and art in the same edition.

"On "Song of Russia," Fred landed a two-column classified ad tieup, announcements on local quiz programs, daily stories and art, together with blowups in cooperating stores.

Critic Screening Held On "None Shall Escape"

Newspaper critics, city editors, personnel directors from leading war plants, and civic officials were invited to a special screening of "None Shall Escape" by Boyd Sparrow of Loew's theatre, in Indianapolis. The following evening a second screening was held for 50 people from the American Red Cross, who had donated blood ten or twelve times. The *Stars, News* and *Times* carried advance stories on the stunt.

Spot announcements were landed on Stations WIRE, WFBM and WISH, all stations using the 15-minute transcription gratis. In addition to distributing posters to war plants reading "Buy War Bonds. None Shall Escape," 200 of these were used in neighborhood windows. Posters were also used on city's ash cans. During the run of the picture, the Red Cross took applications for blood donors in the lobby, uniformed attendants being on duty day and night.

Promotes Windows and Fashion Review

An effective promotion was arranged in conjunction with the booking of "Cover Girl" at the Radio City Music Hall, in New York by Fred Lynch, publicity director in conjunction with Columbia Picture's exploiteer Harry McWilliams.

A tieup was consummated with Saks Fifth Avenue store involving the use of several window displays devoted to gowns, modeled as Saks would suggest for "Cover Girls."

Fifteen models who appear in the picture demonstrated the store's newest creations at a fashion revue staged at the Waldorf Astoria Hotel.

Smith Running Post Theatre; Proud of His Profession

S-Sgt. Luther L. Smith, at the War Department theatre, is assistant manager under the theatre officer at Moody Field, Georgia. Born in Lincoln, Neb., on December 4, 1919, Smith started in show-business in 1934 with the Lincoln Theatre Corp., in Lincoln, and worked his way up from a "stooge" at the age of 14 to a manager in six years. Luther says it was his good fortune to have worked with some of the best showmen of the middle west, who helped him absorb a well rounded knowledge of the fundamentals of showmanship, advertising, exploitation and managing. He was with the Lincoln Theatre Corp. from 1934 to 1940 and with R. D. Goldberg, in Omaha, from 1940 to 1941, prior to induction in the Army in December, 1941; he has been managing the War Department theatre since March of 1942. Luther says: "All my life has been wrapped up in this business and I know that any man who sticks to his guns and works with a dogged persistence will reap many of the rewards that are open for that kind of a man in this profession. I'm happy that I'm a showman."

Abundant Newspaper Coverage Given to "The Sullivans"

Len Freid at the Paramount theatre, in Waterloo, Ia., secured excellent newspaper coverage in advance and during the run of "The Sullivans." Radio spot announcements were had over Stations KXEL and WMT two weeks in advance, with four announcements daily the first week and eight daily the second week. Two thousand heralds were distributed through the A&P and National Tea Stores, while window displays were had in Montgomery Ward, Sears, Penny's and Black's. Ten 24-sheet boards were used two weeks in advance and 100 jumbo window cards planted.

APPLICATION FOR MEMBERSHIP

MANAGERS' ROUND TABLE

1270 Sixth Avenue, New York 20, N. Y.

Name ....

Position ....

Theatre ....

Address ....

City ....

State ....

Circuit ....

Absolutely No Dues or Fees

SHORT PRODUCT PLAYING BROADWAY

Week of April 17

ASTOR

Screwball Squirrel	MGM
Home Maid	MGM
The Memphis Belle	Paramount
Feature: See Here, Private Hargrove	MGM

CAPITOL

Tale of a Dog	MGM
Feature: Broadway Rhythm	MGM

CRITERION

The Memphis Belle	Paramount
Feature: Lost Angel	MGM

GLOBE

The Memphis Belle	Paramount
Little Red Riding Rabbitt	Vitaphone
Feature: Address Unknown	Columbia

HOLLYWOOD

The Memphis Belle	Paramount
I Got Plenty of Mutton	Vitaphone
Chinatown Champs	Vitaphone
Feature: Passage to Marseille	Warner Bros.

MUSIC HALL

The Pelican and the Snipe	RKO Radio
Feature: Cover Girl	Columbia

PARAMOUNT

Open Fire!	Paramount
Unusual Occupations	Paramount
Hullaba-lulu	Paramount
The Memphis Belle	Paramount
Feature: Lady in the Dark	Paramount

RIALTO

The Memphis Belle	Paramount
Feature: The Lady and the Monster	Republic

ROXY

Mailman of Snake River	20th Cent.-Fox
The Frog and the Princess	20th Cent.-Fox
It's Your War, Too	WAC
Feature: Buffalo Bill	20th Cent.-Fox

STRAND

The Memphis Belle	Paramount
Jungle Thrills	Vitaphone
Gun to Gun	Vitaphone
Weakly Reporter	Vitaphone
Feature: Uncertain Glory	Warner Bros.

Delaware Sunday Showing Won in New Castle

Another victory for Sunday motion pictures was scored in Delaware last week when local authorities granted permission to John Koziak, operator of the Earle theatre in New Castle to show on Sundays. The local council acted in accordance with the state law which provides that theatres may be open during certain hours on Sunday. New Castle is situated near a large Army air base and also near large airplane factories, many of whose workers live in or near the town.

Prints of "The Hairy Ape" Arrive in New York

Prints of "The Hairy Ape," which Al Santell directed from the Eugene O'Neill play, arrived last week at the home office of United Artists. Mr. Santell plans to come east for the New York prmiere. The director will announce plans for the independent production of several properties he has acquired. He directed "Jack London," also a UA release. Jules Levey produced "Hairy Ape."

New Theatre at Hildreth, Neb.

The Business Men's Association at Hildreth, Neb., is opening a theatre there. George Soker is in charge of arrangements.

PICTURE GROSSES

A statistical compilation and comparison of Box-Office Performance in first-run theatres

Figures directly below picture title compare dollar gross with average gross and show relative percentage of all engagements, tabulated.

Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending January 31, 1944.

SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.

LOST ANGEL (MGM)

Final Reports:

Total Gross Tabulated	$444,800
Comparative Average Gross	420,400
Over-all Performance	105.6%

BALTIMORE—Century	109.0%
BUFFALO—Great Lakes (DB) Pistol Packin' Mama (Rep.)	87.8%
CHICAGO—Chicago (SA) Tommy Tucker's Orchestra	106.7%
CLEVELAND—Loew's State	110.5%
CLEVELAND—Loew's Stillman	95.0%
CLEVELAND—Loew's Ohio, MO 2nd week	70.0%
INDIANAPOLIS—Loew's (DB) Beautiful But Broke (Col.)	86.9%
KANSAS CITY—Midland (DB) Beautiful But Broke (Col.)	89.8%
LOS ANGELES—Carthay Circle (DB) Rationing (MGM)	84.8%
LOS ANGELES—Chinese (DB) Rationing (MGM)	85.8%
LOS ANGELES—Loew's State (DB) Rationing (MGM)	132.0%
LOS ANGELES—Uptown (DB) Rationing (MGM)	108.5%
MONTREAL—Capitol (DB) Doughboys in Ireland (Col.)	123.3%
NEW HAVEN—Loew's Poli (DB) The Racket Man (Col.)	116.6%
NEW HAVEN—College, MO 1st week (DB) The Racket Man (Col.)	114.2%
NEW YORK—Criterion	153.5%
PHILADELPHIA—Aldine, 1st week	87.6%
PHILADELPHIA—Aldine, 2nd week	70.0%
PHILADELPHIA—Karlton, MO 1st week	143.9%
PITTSBURGH—Stanley	117.2%
PROVIDENCE—Loew's State (DB) Swing Out the Blues (Col.)	107.3%
PROVIDENCE—Karlton, MO 1st week (DB) Swing Out the Blues (Col.)	115.0%
SAN FRANCISCO—Fox (DB) Rationing (MGM)	93.8%
SAN FRANCISCO—State, MO 1st week (DB) Rationing (MGM)	99.0%
ST. LOUIS—Loew's State (DB) Jeannie (English)	92.5%
ST. LOUIS—Loew's Orpheum, MO 1st week (DB) Jeannie (English)	112.6%
TORONTO—Loew's, 1st week	113.3%
TORONTO—Loew's, 2nd week	101.0%

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THE PURPLE HEART (20th-Fox)

Final Reports:

Total Gross Tabulated	$749,450
Comparative Average Gross	758,200
Over-all Performance	98.8%

BUFFALO—Hippodrome, 1st week	152.5%
BUFFALO—Hippodrome, 2nd week	84.5%
CHICAGO—Roosevelt, 1st week	132.1%
CHICAGO—Roosevelt, 2nd week	122.5%
CLEVELAND—Hippodrome	83.7%
CLEVELAND—Allen, MO 1st week	88.2%
DENVER—Denver (DB) Weekend Pass (Univ.)	113.6%
DENVER—Esquire (DB) Weekend Pass (Univ.)	113.3%
DENVER—Aladdin, MO 1st week (DB) Weekend Pass (Univ.)	89.2%
DENVER—Rialto, MO 2nd week (DB) Weekend Pass (Univ.)	92.0%
INDIANAPOLIS (DB) My Best Gal (Rep.)	134.4%
KANSAS CITY—Esquire	90.9%
KANSAS CITY—Uptown	69.4%
LOS ANGELES—Carthay Circle	80.3%
LOS ANGELES—Chinese	80.6%
LOS ANGELES—Loew's State	139.0%
LOS ANGELES—Uptown	100.0%
MILWAUKEE—Wisconsin	100.6%
MILWAUKEE—Strand, MO 1st week (DB) Cry Havoc (MGM)	137.1%
MINNEAPOLIS—Orpheum	66.2%
MINNEAPOLIS—World, MO 1st week	100.0%
NEW YORK—Roxy, 1st week (SA) Count Basie's Orch., Carol Bruce, Zero Mostel	114.1%
NEW YORK—Roxy, 2nd week (SA) Count Basie's Orch., Carol Bruce, Zero Mostel	90.4%
NEW YORK—Roxy, 3rd week (SA) Count Basie's Orch., Carol Bruce, Zero Mostel	73.4%
NEW YORK—Roxy, 4th week (SA) Count Basie's Orch., Carol Bruce, Zero Mostel	56.4%
OMAHA—Paramount	89.7%
PHILADELPHIA—Stanley, 1st week	132.5%
PHILADELPHIA—Stanley, 2nd week	71.0%
PITTSBURGH—Harris, 1st week	138.6%
PITTSBURGH—Harris, 2nd week	74.2%
PITTSBURGH—Senator, MO 1st week	123.5%
SAN FRANCISCO—Fox (DB) Rosie the Riveter (Rep.)	119.5%
SAN FRANCISCO—St. Francis, MO 1st week (DB) Rosie the Riveter (Rep.)	119.7%
SEATTLE—Fifth Ave.	119.6%
SEATTLE—Music Box, MO 1st week	94.6%
ST. LOUIS—Fox	106.9%
TORONTO—Shea's	111.7%
WASHINGTON—Loew's Capitol (SA) Vaudeville	102.8%

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COVER GIRL (Col.)

First Reports:

Total Gross Tabulated	$465,200
Comparative Average Gross	415,200
Over-all Performance	112.0%

BOSTON—Loew's State, 1st week	114.8%
BOSTON—Loew's State, 2nd week	61.7%
BOSTON—Orpheum, 1st week	105.9%
BOSTON—Orpheum, 2nd week	83.3%
BUFFALO—Lafayette (DB) The Racket Man (Col.)	137.1%
INDIANAPOLIS—Loew's	130.4%
KANSAS CITY—Midland	89.8%
NEW YORK—Music Hall, 1st week (SA) Radio City Music Hall Stage Presentation	113.5%
NEW YORK—Music Hall, 2nd week (SA) Radio City Music Hall Stage Presentation	120.1%
PHILADELPHIA—Boyd	141.1%
PROVIDENCE—Strand, 1st week	143.8%
PROVIDENCE—Strand, 2nd week	109.5%
PROVIDENCE—Strand, 3rd week	68.5%
WASHINGTON—Warner's Earle, 1st week (SA) Vaudeville	131.9%
WASHINGTON—Warner's Earle, 2nd week (SA) Vaudeville	96.4%

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UP IN ARMS (RKO-Goldwyn)

First Reports:

Total Gross Tabulated	$330,000
Comparative Average Gross	305,300
Over-all Performance	108.0%

CINCINNATI—RKO Palace	119.0%
CINCINNATI—RKO Shubert, MO 1st week	120.3%
CINCINNATI—RKO Keith's, MO 1st week	100.0%
CINCINNATI—RKO Keith's, MO 3rd week	83.3%
KANSAS CITY—Orpheum (DB) The Falcon Out West (RKO)	122.8%
LOS ANGELES—Hillstreet, 1st week (DB) Nine Girls (Col.)	101.5%
LOS ANGELES—Hillstreet, 2nd week (DB) Nine Girls (Col.)	106.5%
LOS ANGELES—Hillstreet, 3rd week (DB) Nine Girls (Col.)	96.5%
LOS ANGELES—Hillstreet, 4th week (DB) Nine Girls (Col.)	100.0%
LOS ANGELES—Pantages, 1st week (DB) Nine Girls (Col.)	125.7%
LOS ANGELES—Pantages, 2nd week (DB) Nine Girls (Col.)	125.7%
LOS ANGELES—Pantages, 3rd week (DB) Nine Girls (Col.)	113.7%
LOS ANGELES—Pantages, 4th week (DB) Nine Girls (Col.)	122.7%
NEW YORK—Music Hall, 1st week (SA) Radio City Music Hall Stage Presentation	113.4%
NEW YORK—Music Hall, 2nd week (SA) Radio City Music Hall Stage Presentation	110.5%
NEW YORK—Music Hall, 3rd week (SA) Radio City Music Hall Stage Presentation	103.8%
NEW YORK—Music Hall, 4th week (SA) Radio City Music Hall Stage Presentation	95.1%
SAN FRANCISCO—Golden Gate, 1st week (SA) Vaudeville	110.0%
SAN FRANCISCO—Golden Gate, 2nd week (SA) Vaudeville	102.0%
SAN FRANCISCO—Golden Gate, 3rd week (SA) Vaudeville	90.0%

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Green Forecasts Post-war Buying

Exhibitor's post-war equipment requirements will far exceed all predictions to date, according to W. E. Green, president of National Theatre Supply, which has completed a nationwide survey of post-war theatre needs. As a result of the data compiled by National in personal interviews with many independent theatre owners and circuit executives it has been discovered that their houses will require a large quantity of new projectors, sound systems, lamps, generators, rectifiers, lenses, chairs, carpets, marquees and ventilating and cooling equipment.

No theatres were found, the report stated, in which at least one equipment item would not be urgently needed just as quickly as wartime restrictions were lifted and it became available. Many exhibitors are planning to break ground for new theatres. Sites have been selected and purchased, plans drawn and showmen await only the green light to start building. This theatre planning, it is said, includes not only the latest type of streamlined theatre structures, but also one or more outdoor drive-in theatres in good sized towns.

Coast Guard Musical To Play Broadway Strand

"Tars and Spars," the Coast Guard's all-service musical show with a cast of 55 headed by Vic Mature, and with lyrics and skits by Howard Dietz, has been booked by Warner Bros. for the New York Strand as the "in person" attraction with "Between Two Worlds," starring John Garfield, opening May 5. The show, which opened last week in Miami, was directed by Max Liebman of MGM, the only civilian connected with the production. The orchestra is composed of veterans of the North African and Sicilian campaigns.

Warner Has 150 More Men Inducted in 2 Months

Warner Brothers announce that 150 additional employees have been inducted into various branches of the armed service in the past two months. Total now on active duty is 3,353. Among this week's inductions will be Richard Waring, former Broadway actor, who has just finished playing opposite Bette Davis in "Mr. Skeffington."

T. Hayes Hunter, Agent, Dies

T. Hayes Hunter, 62, director and theatrical agent, died in London last week of heart disease, it has been learned. Mr. Hayes was owner and managing director of the agency, Film Rights, Ltd. In 1937 he opened a branch in Hollywood and later had an office in New York. He directed the film, "The Scarlet Pimpernel."

Lieut. William Murphy

Funeral services for First Lieut. William Murphy, brother of John Murphy of Loew's theatres, who was killed when his fighter plane crashed at Napa, Cal., last week, were held April 11 from the home of his mother, Mrs. Lillian Murphy, 85-30 165th St., Jamaica, followed by a solemn requiem mass in the R. C. Church of the Immaculate Conception. Interment was in St. John's Cemetery, Queens, N. Y.

Ray Halor, Actor

Ray Halor, 42, star of silent films, was killed April 16 in an automobile collision between Palm Springs and Cathedral City, Cal.

Award Medal Posthumously

The Silver Star and a citation for gallantry have been awarded posthumously to Pvt. Frank McLoughlin, former employee of the Strand theatre, Scranton, and a brother-in-law of George Beattie, Paramount exchange manager in Philadelphia, by Col. Don E. Carleton, chief of Staff of the Allied Forces in Sicily.

PRODUCT DIGEST

In This Week:

SHOWMEN'S REVIEWS

THE RELEASE CHART

Reviews

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

(Running times in all instances are the official times given by the distributors.)

The Story of Dr. Wassell

(Paramount)

War Adventure Biography

Here is an inspired, high colored cinema saga of the life, loves and adventures of a country doctor who started in Arkansas and became eventually and eventfully a hero of our World War II. The dominant action is through the hell of war in sea and jungle in the Far East, with Gary Cooper in the title role.

The inspiration came to Cecil B. DeMille when he sat listening to a broadcast by President Roosevelt, discussing the heroism of our men-at-war and pointing his remarks with a reference to the performance of Dr. Corydon M. Wassell, of the Navy, who, with endless courage, endurance and skill, had saved the lives of some thirteen wounded Americans who had been all but lost to the merciless Japanese in Java. Dr. Wassell had brought these men ashore as survivors of a sea battle and, when the Japs swept Java, he evacuated them in a mad and often hopeless chase in a desperate game of tag with the enemy.

The picture is an amazing mingling of fact and fiction, drama and dramatic fact. Dr. Wassell has said it is "ninety-eight percent documentary." It is also 100 percent DeMille, in Technicolor. It is utterly complete with warships, planes and bombardments, all with official Naval cooperation, and complete with bathtub, too, with Mr. Cooper in the tub. Mr. Cooper's many friends will be seeing more of him in this scene than in his entire previous screen career.

After the story gets going its principal appeal is in the strongly played element of suspense over the fate of Dr. Wassell and his patients. The picture is also rich in sub-plots and a decided sprinkling of feminine interest and love matters. The production introduces Signe Hasso in the role of Bettina, a nurse. She is a Swede of decided skill and promise. Of course there's Laraine Day, and good, too. A nifty and merrily tragic part of a Javanese girl called "Three Martini" is played by Carol Thurston, with decidedly major pin-up skill.

None of the elements with which Mr. DeMille embellishes his productions has been omitted in this one, produced and directed by Mr. DeMille.

Previewed at Constitution Hall in Washington, at a showing sponsored by the Navy League of the United States, for the benefit of the Navy Department Red Cross 1944 *War Fund Campaign, with an audience of the capital's official and social figures. This audience gave the picture and occasion high approval. Reviewer's Rating: Good*—T. R.

Release date, not set. Running time, 136 min. PCA No. 9472. General audience classification.

Dr. Corydon M. Wassell	Gary Cooper
Madeline	Laraine Day
Bettina	Signe Hasso

Dennis O'Keefe, Carol Thurston, Carl Esmond, Paul Kelly, Elliott Reid, Stanley Ridges, Renny McEvoy, Oliver Thorndike, Philip Ahn, Barbara Britton, Melvin Francis.

Pin Up Girl

(Twentieth Century-Fox)

Extravaganza in Technicolor

Betty Grable, exhibiting her form, charm and voice, is here supported by very tuneful music, exquisite color, a capable cast and settings of real extravagance. Directed by Bruce Humberstone and produced by William Le Baron, "Pin Up Girl" should be good box-office. It is the kind of entertainment calculated to take the chill out of the war and to give the boys overseas a not imperceptible vision of what they are fighting for.

The music is particularly attractive with Charlie Spivak and his orchestra interspersing the entire picture with some of the best heard for a long time. Betty Grable sings with considerable glamor such songs as "You're My Little Pin Up Girl," "Once Too Often," "The Story of the Very Merry Widow," and "Don't Carry Tales Out of School," all of which were written by Mack Gordon and James Monaco. They have a promise of ultimate popularity in them.

In the supporting cast, are Joe E. Brown, Eugene Pallette and John Harvey who gives a very good performance as the "Guadalcanal Hero," opposite Miss Grable. But not the least of these is Martha Raye, whose form, charm and singing-comedy are second only to the star's.

The story concerns the return of a hero from Guadalcanal and his reception in New York by Martha Raye, a night club singer, and Betty Grable, a government stenographer from Missouri. The usual triangulation of the two girls for the boy takes place, with Betty Grable, turned night club singer, eventually winning him. Joe E. Brown is the night club owner who is induced by the hero to hire Betty.

Seen at the company projection room. Reviewer's Rating: Excellent.—Julian Bowes.

Release date, May, 1944. Running time, 83 min. PCA No. 9534. General audience classification.

Lorry Jones	Betty Grable
Tommy Dooley	John Harvey
Marian	Martha Raye
Eddie	Joe E. Brown
Barney Briggs	Eugene Pallette
Kay	Dorothea Kent

Dave Willock, Robert Homans, Marcel Dalio, Roger Clark, Leon Belasco, Irving Bacon, Walter Tetley, Ruth Warren, Max Willenz, Skating Vanities, and Condos Brothers, dancers.

Show Business

(RKO Radio)

Big Time Musical

Here's a good slice of vaudeville, from the days when that was most of show business, served up by a master showman who knew it well, with a slight heart throb of a story for seasoning and a broad comic base for good-humored entertainment. In the hands of producer Eddie Cantor, and sparkling with the best job actor Eddie Cantor has yet done for the cameras, it stacks up as top-flight musical comedy from Broadway to Main Street.

Current standards of extravagance in settings, costumes and color do not apply to the film, although production numbers are most of the show. There is instead an intimacy with the ways of shows and show people which carries its own weight.

Four troupers—Cantor, George Murphy, Joan Davis and Constance Moore—cover the field from burlesque to the Ziegfeld Follies. In the brief intervals when they are not putting on shows within the show, they have time to pursue their romances, Miss Davis pursuing Cantor and Murphy giving up his chase of skirts in general in favor of Miss Moore.

Joan Davis proves a match for the veteran with the banjo eyes, and their moments together on and off the stage are among the best in the film. Murphy moves through the more conventional romance with easy grace, and has an appealing partner in Constance Moore, a recent stage import with a pleasing voice and a rather quiet charm.

From the opening at an amateur night on the Bowery to the final number, "Making Whoopee," the talent is definitely "big time." There are routines that offer nostalgic amusement and some that are fresh enough for a spot in today's hit shows. The "Sextette from Lucia" number in which the four principals attune their capers and grimaces to a phonograph playing grand opera in the wings, should surprise hearty laughs from any audience. The Cantor and Davis version of Anthony and Cleopatra is filled with broad humor but is not likely to offend. And standard values like Nancy Kelly's voice and George Murphy's dancing feet have a timeless appeal.

Such favorite songs as "Dinah" and "I'm Alabamy Bound" may be enjoying another span of popularity when "Show Business" gets around to the second runs, and "It Had to Be You" is probably slated for a revival among popular ballads.

Edwin L. Marin, who directed the picture, makes his first big screen bid with what looks like a sure thing. And there's credit to spare for Nick Castle who staged the musical numbers and Joseph Quillan and Dorothy Bennett who wrote the screenplay from Bert Granet's story.

Seen in a New York projection room. Reviewer's Rating: Excellent.—E. A. Cunningham

Release date, Block 5. Running time, 92 min. PCA No. 9753. General audience classification.

Eddie Martin	Eddie Cantor
George Doane	George Murphy
Joan Mason	Joan Davis
Constance Ford	Constance Moore
Nancy Gaye	Nancy Kelly
Charles Lucas	Don Douglas

Days of Glory

(RKO Radio)

Russian Guerilla Love

"Days of Glory" is a Casey Robinson production introducing a cast of new personalities and starring Tamara Toumanova and Gregory Peck, both of whom should win quick recognition. Directed by Jacques Tourneur, the story concerns itself with the love affair of a ballet dancer who has gone up to the Russian front to entertain the soldiers, and the commander of a guerilla outfit. It was produced and written for the screen by Casey Robinson from an original story by Melchior Lengyel.

Miss Toumanova as the ballet dancer is beautiful and has real ability. Playing opposite her is Gregory Peck as the guerilla commander. The entire cast offers first class performances. Dena Penn, a child actress of about 9 years distinguishes herself, as does Glenn Vernon as her brother. This is not a propaganda picture, but a romantic story with the attendant blast of battle in the guerilla country as background.

Mordecai Gorelik has designed some sets of interest, and there is music in the form of Russian folk songs. The outdoor scenes are adequate and picturesque. They include the dynamiting of a train, fighting in the woods and a climax of tank destruction by the guerillas.

Seen in the company projection room. Reviewer's Rating: Good.—J. B.

Release date, Block 5. Running time 86 min. PCA No. 9518. General audience classification.

Nina	Tamara Toumanova
Vladimir	Gregory Peck

Alan Reed, Maria Palmer, Lowell Gilmore, Hugo Haas, Dena Penn, Glenn Vernon, Igor Dolgoruki, Edward L. Durst, Lou Crosby, William Challee, Joseph Vitale, Erford Gage, Ivan Triesault, Maria Bibikov, Edgar Licho, Gretl Dupont and Peter Helmers.

Seven Days Ashore

(RKO Radio)

With Romance and Music

Wally Brown and Alan Carney, rookies no longer, have joined hands with some musical performers and a trio of beautiful girls for a vacation from the rigors of battle. The association is particularly happy, if a bit noisy at times, as Marcy McGuire sings with her usual energy and Freddie Fisher sets the rhythm for the brasses.

Clever timing and an informal variety of production numbers give good pace to the entertainment. A satire on home musicales, a hectic samba, some really expert acrobatic dancing and a bit of swing at full blast are amusingly combined, and rarely seem forced upon the story. John H. Auer, who produced and directed, has done a fine job, with noteworthy assists from Charles O'Curran, who staged the dances, and Mort Greene and Lou Pollock, who wrote the songs.

One the side of romance two attractive performers, Gordon Oliver and Elaine Shepard, play out a slight tale of jealousy and reconciliation, the while Dooley Wilson sings "Apple Blossoms in the Rain."

The screenplay by Edward Verdier, Irvine Phillips and Lawrence Kimble, from an original story by Jacques Deval, gives Carney several opportunities for his double-talk specialty and allows Brown his usual well-meaning stupidity. Agreeing to help a fellow sailor out of a jam with two girls by posing as millionaires, they help themselves to the girls in the process and set the stage for a triple wedding celebration.

Seen in the home office projection room. Reviewer's Rating: Good.—E. A. C.

Release date, Block 5. Running time, 74 min. PCA No. 9809. General audience classification.

Monty	Wally Brown
Orval	Alan Carney
Dan	Gordon Oliver
Dot	Marcy McGuire

Virginia Mayo, Amelita Ward, Elaine Shepard, Dooley Wilson, Marjorie Gateson, Alan Dinehart.

And the Angels Sing

(Paramount)

Comedy with Music

This film from Paramount follows a time-worn pattern, recounting the story of the leader of a "hot" orchestra who is struggling to gain a top spot. Woven into the plot structure are four girls who have much to do with the romantic aspects of the case, instead of the customarily single feminine interest.

The four "angels" of Glenby Falls are Dorothy Lamour, Betty Hutton, Diana Lynn and Mimi Chandler, while the man with the orchestra is Fred MacMurray, all of which cast material should add up to a reasonably attractive marquee for the general run of customers. MacMurray is really a good fellow, beneath an overlay of unscrupulous behavior. But when real loves looms on the horizon, he hews to the line. In this case the line is Miss Lamour, and he wins her.

The piece is musical comedy with more than a fair sprinkling of farce, without too much reason. He borrows $190 from Miss Hutton so that he and his band can make a night club date in Brooklyn. His procedure in obtaining the money is to incline romantically in Miss Hutton's direction, when he really loves Miss Lamour. Mixups are plentiful, sometimes funny and occasionally not so. Finally the girls band together as a crooning group, and prove their success in a singing scene on a cafe set, but big.

Claude Binyon wrote the story and Melvin Frank and Norman Panama wrote the script. George Marshall directed, for E. D. Leshin, producer.

Seen in a projection room. Reviewer's Rating: Fair.

Release date, Block 5. Running time, 96 min. PCA No. 9372. General audience classification.

Nancy Angel	Dorothy Lamour
Happy Morgan	Fred MacMurray
Bobby Angel	Betty Hutton

Diana Lynn, Mimi Chandler, Raymond Walburn, Eddie Foy, Jr., Frank Albertson, Mikhail Rasumny, Frank Faylen, George McKay, Harry Barris, Donald Keer.

Henry Aldrich Plays Cupid

(Paramount)

Series Comedy

This picture is slightly below the standard set by the series, but Henry Aldrich fans should find it acceptable. There are sporadic laughs, and some of them good ones, but the plot lacks suspense.

Henry's mother says something about its being too bad that Mr. Bradley, the school principal, hasn't a wife, for it might cure him of being an old grouch. Henry, taking his mother seriously, sets out to find Mr. Bradley a wife. He enlists the aid of his pal Dizzy and his girl Phyllis. They answer matrimonial ads and get half the cast involved in situations designed for laughs, one of the results being a ducking in the lake for Mr. Bradley and Blue Eyes, played by Vera Vague.

The cast is an excellent one, with the regulars getting great support from Miss Vague, Luis Alberni and Barbara Pepper. An interesting curiosity of the picture is the presence of Diana Lynn, who, because Paramount held up release of the film, will be appearing in top roles of major productions before this picture has run its course. Meanwhile, too, Jimmy Lydon, having left Paramount, has already appeared in one Republic release, and is soon to appear in another. All of which adds to the value of the two names for the marquees.

Seen at a preview. Reviewer's Rating: Fair.—Bert Hicks.

Release date, Block 5. Running time, 65 min. PCA No. 9091. General audience classification.

Henry Aldrich	Jimmy Lydon
Dizzy Stevens	Charlie Smith

John Litel, Olive Blakeney, Diana Lynn, Vaughn Glazer, Vera Vague, Luis Alberni, Barbara Pepper.

Bermuda Mystery

(Twentieth Century-Fox)

Fivefold Murder

The latest 20th-Fox mystery drama stays well within the conventions of plot, presenting five successive murders, a haphazard sprinkling of comedy, an impending wedding, an interfering young woman and a private detective in disfavor with the police. Failing to break any new ground in story, characterization or treatment, it will depend largely on the mystery fans for support. Their satisfaction is insured, however, by fast action, recurrent suspense and an attractive marquee cast.

Preston Foster and Ann Rutherford carry the burden of investigation. While Foster, as the detective, makes frequent attempts to escape to his own wedding and the girl fixes her suspicion on one and then another of her uncle's former friends, four possible suspects are murdered. All four, and the uncle, had been beneficiaries of a trust fund to be apportioned within a few days. The surviving member of the original group of six is reached in time, and the murders are solved forthwith. But the wedding is definitely off, as a switch in brides is forecast for a future date.

Charles Butterworth, Helene Reynolds, Jean Howard and Richard Lane breeze through supporting roles which make few demands on their talents.

Benjamin Stoloff, an old hand in the mystery field, directed the film, and William Girard produced. Both deserve credit for keeping the screenplay by W. Scott Darling from John Larkin's story running smoothly.

Despite the more exotic promise of the title, all action, after the first scene in a Bermuda court, takes place in New York.

Seen in the home office projection room. Reviewer's Rating: Fair.—E. A. C.

Release date, May, 1944. Running time, 65 min. PCA No. 9931. General audience classification.

Steve Carromond	Preston Foster
Constance Martin	Ann Rutherford

Charles Butterworth, Helene Reynolds, Jean Howard, Richard Lane, Roland Drew, John Eldredge, Theodore Von Eltz, Pierre Watkin, Jason Robards, Kane Richmond.

Slightly Terrific

(Universal)

Falls Short

"Slightly Terrific" falls far short of its title, due to a more than slightly tired script which provides little for Leon Errol and a pleasing supporting cast of youth, under the capable direction of Eddie Cline.

The youngsters, all stage struck, are headed by Anne Rooney, Eddie Quillan, Richard Lane and Betty Kean. They think they have found an angel in Errol, playing a dual role. Instead, they find he's the poor brother of twins and not the steel magnate twin. The crusty rich twin finally gives them a break because of Anne's appeal.

Miss Rooney puts across "A Dream Said Hello," by Milton Rosen and Everett Carter in excellent style, while Jayne Forrest's rendition of "The Blue Danube" augurs well for her future in vocal roles. Donald Novis is in for "Come Back to Erin." Lillian Cornell does very well with "Stars and Violins," also by Rosen and Carter.

Alexis Thurn-Taxis was associate producer. Edward Dein and Stanley Davis wrote the screenplay from an original by Edith Watkins and Florence McEnany.

Previewed at the studio projection room. Reviewer's Rating: Mediocre.—Jack Cartwright.

Release date, May 5, 1944. Running time, 62 min. PCA No. 9911. General audience classification.

Leon Errol, Anne Rooney, Eddie Quillan, Richard Lane, Betty Kean, Ray Malone, Lillian Cornell, The Stardusters, Maritza Dancers, Donald Novis, Lorraine Krueger, Jayne Forrest, The 8 Rhythmeers.

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

(•) before the title indicates 1942-43 product.

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Consult Service Data in the PRODUCT DIGEST SECTION for Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation.

Short Subjects Chart with Synopsis Index can be found on pages 1836-1837.

Feature Product Including Coming Attractions, listed by Company, in order of release, on pages 1848-1849.

						REVIEWED			
Title	*Company*	*Prod. Number*	*Stars*	*Release Date*	*Running Time*	*M. P. Herald Issue*	*Product Digest Page*	*Advance Synopsis Page*	*Service Data Page*
ABOVE Suspicion	MGM	402	Joan Crawford-Fred MacMurray	Sept.,'43	90m	May 1,'43	1546	1081	1575
Action in Arabia	RKO	420	George Sanders-Virginia Bruce	Block 4	75m	Feb. 19,'44	1762	1746	1847
Address Unknown	Col.	....	Paul Lukas-Mady Christians	Not Set	....	....	....	1695	....
Adventure in Iraq	WB	304	John Loder-Ruth Ford	Oct. 9,'43	64m	Sept. 25,'43	1553	1530	....
Adventure in Music	Crystal	....	Classical Music Feature	Mar. 10,'44	62m	Mar. 25,'44	1814	....	....
Adventures of a Rookie	RKO	402	Wally Brown-Alan Carney	Block 1	64m	Aug. 21,'43	1547	1471	1617
Adventures of Mark Twain	WB	315	Fredric March-Alexis Smith	May 6,'44	130m	....	....	936	....
Adventures of Tartu (British)	MGM	406	Robert Donat-Valerie Hobson	Oct.,'43	103m	Aug. 7,'43	1546	....	1655
Ali Baba and 40 Thieves (color)	Univ.	8003	Jon Hall-Maria Montez	Jan. 14,'44	87m	Jan. 15,'44	1713	1457	1847
Always a Bridesmaid	Univ.	8023	Andrew Sisters-Patric Knowles	Sept. 24,'43	61m	Oct. 2,'43	1566	1192	....
Amazing Mr. Forrest, The	PRC	413	Edward E. Horton-Jack Buchanan	Mar. 29,'44	....	....	....	1747	....
American Miracle (color) (formerly America)	MGM	....	Brian Donlevy-Ann Richard	Not Set	....	....	....	1457	....
And Now Tomorrow	Para.	....	Loretta Young-Alan Ladd	Not Set	....	....	....	1715	....
And the Angels Sing	Para.	4321	Fred MacMurray-Dorothy Lamour	Block 5	96m	Apr. 22,'44	1858	1555	....
Andy Hardy's Blonde Trouble	MGM	424	Mickey Rooney-Lewis Stone	May,'44	107m	Apr. 8,'44	1833	1456	....
Animal Kingdom, The	WB	....	Ann Sheridan-Olivia de Havilland	Not Set	....	....	....	1431	....
Arizona Trail	Univ.	8081	Tex Ritter-Fuzzy Knight	Sept. 24,'43	57m	....	....	1545	....
Arizona Whirlwind	Mono.	....	Ken Maynard-Hoot Gibson	Mar. 18,'44	59m	Apr. 15,'44	1845	1746	....
Around the World	RKO	411	Kay Kyser-Joan Davis-Mischa Auer	Block 3	81m	Nov. 27,'43	1645	1457	1766
Arsenic and Old Lace	WB	....	Cary Grant-Raymond Massey	Not Set	....	....	....	1806	....
At Night We Dream (color)	Col.	....	Merle Oberon-Paul Muni	Not Set	....	....	....	1715	....
BANJO on My Knee (Reissue)	20th-Fox	407	Barbara Stanwyck-Joel McCrea	Oct. 29,'43	95m	Dec. 5,'36	1585	....	....
Bar 20	UA	....	William Boyd-Andy Clyde	Oct. 1,'43	54m	July 24,'43	1559	....	....
Bathing Beauty (color) (formerly Mr. Co-Ed)	MGM	....	Red Skelton-Esther Williams	Not Set	....	....	....	1635	....
Battle of Russia	20th-Fox	414	Documentary	Nov. 5,'43	80m	Nov. 6,'43	1615	....	1766
Beautiful But Broke	Col.	5022	Joan Davis-Jane Frazee	Jan. 28,'44	72m	Feb. 5,'44	1742	1696	....
Bell Bottom George (British)	Col.	....	George Formby	Not Set	97m	Jan. 29,'44	1734	....	....
Belle of the Yukon	RKO	....	Randolph Scott-Gypsy Rose Lee	Not Set	....	....	....	1835	....
Beneath Western Skies	Rep.	354	Bob Livingston-Smiley Burnette	Mar. 3,'44	....	....	....	1746	....
Bermuda Mystery	20th-Fox	428	Preston Foster-Ann Rutherford	May,'44	65m	Apr. 22,'44	1858	1835	....
Best Foot Forward (color)	MGM	405	Lucille Ball-William Gaxton	Oct.,'43	94m	July 3,'43	1532	1191	1617
Between Two Worlds (formerly Outward Bound)	WB	....	John Garfield-Paul Henreid	Not Set	....	....	....	1646	....
Beyond the Last Frontier	Rep.	351	Eddie Dew-Smiley Burnette	Sept. 18,'43	55m	Sept. 11,'43	1529	....	....
Big Show, The (Reissue)	Rep.	3302	Gene Autry	Mar. 1,'44	71m	....	....	....	....
Black Hills Express	Rep.	362	Don Barry-Wally Vernon	Aug. 15,'43	55m	Aug. 7,'43	1546	1457	....
Black Parachute, The (formerly Mission Thirty-six)	Col.	....	John Carradine-Bela Lugosi	May 4,'44	....	....	....	1806	....
Blazing Frontier	PRC	459	Buster Crabbe-Al St. John	Sept. 1,'43	59m	Apr. 15,'44	1845	1531	....
•Blazing Guns	Mono.	....	Hoot Gibson-Ken Maynard	Oct. 8,'43	55m	Sept. 18,'43	1542	1509	....
Bombers Moon	20th-Fox	401	George Montgomery-Annabella	Aug. 6,'43	70m	July 10,'43	1532	1305	....
Boss of Rawhide	PRC	452	Dave O'Brien-Jim Newill	Nov. 20,'43	59m	....	....	1599	....
Bridge of San Luis Rey, The	UA	....	Lynn Bari-Akim Tamiroff	Feb. 11,'44	107m	Feb. 5,'44	1742	1636	1847
Bring On the Girls (color)	Para.	....	Veronica Lake-Sonny Tufts	Not Set	....	....	....	1763	....
Broadway Rhythm (color)	MGM	419	George Murphy-Ginny Simms	Mar.,'44	115m	Jan. 22,'44	1725	1616	1847
Buffalo Bill (color)	20th-Fox	424	Maureen O'Hara-Joel McCrea	Apr.,'44	90m	Mar. 18,'44	1801	1531	....
By Secret Command (formerly Pilebuck)	Col.	....	Pat O'Brien-Ruth Warrick	Not Set	....	....	....	1786	....
CALIFORNIA Joe	Rep.	365	Don Barry-Helen Talbot	Dec. 29,'43	55m	Jan. 8,'44	1706	1675	....
Calling Dr. Death	Univ.	8026	Lon Chaney-Patricia Morison	Dec. 17,'43	63m	Dec. 18,'43	1673	1635	....
•Campus Rhythm	Mono.	....	Gale Storm-Robert Lowery	Nov. 19,'43	63m	Oct. 9,'43	1574	1545	....
Candelight in Algeria (Br.)	Br. Lion	....	James Mason-Carla Lehmann	Not Set	85m	Jan. 1,'44	1694	....	....
Canterville Ghost, The	MGM	....	Charles Laughton-Margaret O'Brien	Not Set	....	....	....	1635	....
Canyon City	Rep.	364	Don Barry-Helen Talbot	Nov. 29,'43	55m	Nov. 13,'43	1626	1599	....
Casanova Brown	RKO	....	Gary Cooper-Teresa Wright	Not Set	....	....	....	1806	....
Casanova in Burlesque	Rep.	333	Joe E. Brown-June Havoc	Feb. 19,'44	72m	Jan. 29,'44	1733	1676	....
Career Girl	PRC	403	Frances Langford-Craig Wood	Jan. 11,'44	69m	Dec. 18,'43	1674	1634	....
Chance of a Lifetime, The	Col.	5034	Chester Morris-Jeanne Bates	Oct. 26,'43	66m	Oct. 16,'43	1586	1545	....
Charlie Chan in Secret Service	Mono.	....	Sidney Toler-Gwen Kenyon	Feb. 14,'44	65m	Jan. 15,'44	1714	1599	....
Charlie Chan in The Chinese Cat	Mono.	....	Sidney Toler-Joan Woodbury	May 20,'44	65m	Apr. 1,'44	1826	....	....
Cherokee Strip (Reissue)	WB	333	Dick Foran	Oct. 2,'43	56m	....	....	....	....
Chip Off the Old Block	Univ.	8011	Donald O'Connor-Peggy Ryan	Feb. 25,'44	81m	Feb. 19,'44	1761	1715	....
Christmas Holiday	Univ.	....	Deanna Durbin-Gene Kelly	Not Set	....	....	....	1695	....

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED		Advance Synopsis Page	Service Data Page
						M. P. Herald Issue	Product Digest Page		
Cinderella Jones	WB	....	Joan Leslie-Robert Alda	Not Set	....	....	....	1746	....
City That Stopped Hitler	Para.	4331	Russian Documentary	Special	57m	Sept. 4,'43	1521	....	1655
Claudia	20th-Fox	404	Dorothy McGuire-Robert Young	Sept. 3,'43	91m	Aug. 21,'43	1558	....	1655
Climax, The (color)	Univ.	....	Susanna Foster-Boris Karloff	Not Set	....	....	....	1786	....
Coastal Command (British)	RKO	....	Documentary	Not Set	60m	Nov. 14,'42	1005	....	....
Cobra Woman (color)	Univ.	....	Jon Hall-Maria Montez	May 12,'44	....	....	....	1457	1655
Conflict	WB	....	Humphrey Bogart-Alexis Smith	Not Set	....	....	....	1456	....
Contender, The	PRC	....	Buster Crabbe-Arline Judge	May 10,'44	....	....	....	1850	....
Corvette K-225	Univ.	8007	Randolph Scott-James Brown	Oct 1,'43	99m	Oct. 2,'43	1565	1240	1719
Courageous Mr. Penn (Br.)	Hoffberg	....	Clifford Evans-Deborah Kerr	Dec. 22,'43	78m	Jan. 1,'44	1694	....	....
Cover Girl (color)	Col.	....	Rita Hayworth-Gene Kelly	Apr. 6,'44	110m	Mar. 11,'44	1793	1416	1847
Cowboy Canteen	Col.	5220	Charles Starrett-Jane Frazee	Feb. 8,'44	72m	Feb. 26,'44	1774	1763	....
Cowboy in the Clouds	Col.	5203	Charles Starrett-Julie Duncan	Dec. 23,'43	55m	Jan. 8,'44	1706	1636	....
Cowboy and the Senorita, The	Rep.	342	Roy Rogers-Dale Evans-Mary Lee	May 12,'44	78m	Apr. 1,'44	1825	1747	....
Crazy House	Univ.	8005	Olsen and Johnson	Oct. 8,'43	80m	Oct. 23,'43	1595	1531	1719
Crime by Night	WB	....	Jane Wyman-Jerome Cowan	Not Set	....	....	....	1091	....
Crime Doctor's Strangest Case	Col.	5021	Warner Baxter-Lynn Merrick	Dec. 9,'43	68m	Jan. 22,'44	1725	1654	....
Crime School (Reissue)	WB	327	Humphrey Bogart-Dead End Kids	Dec. 4,'43	86m	May 7,'38	1626	....	....
Cross of Lorraine, The	MGM	414	Pierre Aumont-Gene Kelly	Jan.,'44	90m	Nov. 13,'43	1625	1457	1719
Cry "Havoc"	MGM	417	Margaret Sullavan-Ann Sothern	Feb.,'44	97m	Nov. 6,'43	1614	1555	....
Curse of the Cat People	RKO	418	Simone Simon-Kent Smith	Block 4	70m	Feb. 19,'44	1762	1715	....
DANCING Masters, The	20th-Fox	413	Laurel and Hardy	Nov. 19,'43	63m	Oct. 30,'43	1605	1555	....
● Dangerous Blondes	Col.	4016	Evelyn Keyes-Edmund Lowe	Sept. 23,'43	80m	Oct. 23,'43	1594	1509	....
Danger! Women at Work	PRC	411	Patsy Kelly-Mary Brian	Aug. 23,'43	61m	July 17,'43	1426	....	....
Days of Glory	RKO	....	Tamara Toumanova-Gregory Peck	Block 5	86m	Apr. 22,'44	1858	1636	....
Death Valley Manhunt	Rep.	375	Bill Elliott-Gabby Hayes	Sept. 25,'43	55m	Aug. 28,'43	1558	1402	....
Death Valley Rangers	Mono.	....	Hoot Gibson-Ken Maynard	Dec. 3,'43	59m	Dec. 18,'43	1674	1555	....
Deerslayer, The	Rep.	306	Bruce Kellogg-Jean Parker	Nov. 22,'43	67m	Nov. 6,'43	1615	1599	....
Desert Song, The (color)	WB	310	Dennis Morgan-Irene Manning	Jan. 29,'44	96m	Dec. 18,'43	1673	872	1818
Destination, Toyko	WB	309	Cary Grant-John Garfield	Jan. 1,'44	135m	Dec. 25,'43	1685	1530	1847
Detective Kitty O'Day	Mono.	....	Jean Parker-Tim Ryan	May 13,'44	63m	Apr. 1,'44	1826	....	....
Devil Riders, The	PRC	460	Buster Crabbe-Al St. John	Nov. 5,'43	58m	Feb. 12,'44	1754	1566	....
Dixie Showboat	PRC	....	Frances Langford-Guy Kibbee	Not Set	....	....	....	1835	....
Double Indemnity	Para.	4325	Barbara Stanwyck-Fred MacMurray	Block 5	106m	....	....	1646	....
Doughboys in Ireland	Col.	5031	Kenny Baker-Jeff Donnell	Oct. 7,'43	61m	Oct. 9,'43	1574	1545	....
Doughgirls, The	WB	....	Ann Sheridan-Alexis Smith	Not Set	....	....	....	1835	....
Dragon Seed	MGM	....	Katharine Hepburn-Walter Huston	Not Set	....	....	....	1675	....
Drifter, The	PRC	461	Buster Crabbe-Al St. John	Dec. 20,'43	62m	....	....	1606	....
Dr. Gillespie's Criminal Case	MGM	407	Lionel Barrymore-Van Johnson	Nov.,'43	89m	May 8,'43	1546	1192	....
Dr. Paul Joseph Goebbels	Frank	....	Paul Andor-Claudia Drake-Donald Woods	Not Set	....	....	....	1599	....
Drums of Fu Manchu	Rep.	305	Henry Brandon-William Royle	Nov. 27,'43	68m	Nov. 13,'43	1626	1606	....
EMPTY Holsters (Reissue)	WB	334	Dick Foran	Oct. 2,'43	62m	....	....	....	....
Escape to Danger (British)	RKO	419	Eric Portman-Ann Dvorak	Block 4	83m	Feb. 5,'44	1742	....	....
Eve of St. Mark	20th-Fox	....	Michael O'Shea-Anne Baxter	Not Set	....	....	....	1636	....
FALCON and the Coeds, The	RKO	410	Tom Conway-Jean Brooks	Block 2	68m	Nov. 6,'43	1615	1599	....
Falcon Out West, The	RKO	....	Tom Conway-Barbara Hale	Block 5	64m	Mar. 4,'44	1782	....	....
Fallen Sparrow, The	RKO	401	Maureen O'Hara-John Garfield	Block 1	93m	Aug. 21,'43	1547	1182	1719
False Colors	UA	....	William Boyd	Nov. 5,'43	65m	Nov. 6,'43	1614	1431	....
Fighting Seabees, The	Rep.	311	John Wayne-Susan Hayward	Mar. 10,'44	100m	Jan. 22,'44	1725	1616	1847
Find the Blackmailer	WB	306	Faye Emerson-Jerome Cowan	Nov. 6,'43	55m	Oct. 23,'43	1594	....	....
Fired Wife	Univ.	8017	Robert Paige-Louise Allbritton	Sept. 3,'43	73m	Sept. 4,'43	1521	....	....
Flesh and Fantasy	Univ.	8062	Charles Boyer-Barbara Stanwyck	Oct. 29,'43	94m	Sept. 18,'43	1541	1058	1766
Follow the Boys	Univ.	....	Stage and Screen Entertainers	Not Set	122m	Apr. 1,'44	1825	1635	....
Follow the Leader	Mono.	....	East Side Kids	June 3,'44	....	....	....	1606	....
For Whom the Bell Tolls (color)	Para.	4338	Gary Cooper-Ingrid Bergman	Special	168m	July 17,'43	1546	855	1719
Four Jills in a Jeep	20th-Fox	423	Kay Francis-Carole Landis	Mar.,'44	89m	Mar. 18,'44	1802	1676	....
Frenchman's Creek (color)	Para.	....	Joan Fontaine-Arturo de Cordova	Not Set	....	....	....	1416	....
Frisco Kid (Reissue)	WB	325	James Cagney-Margaret Lindsay	Mar. 4,'44	77m	Nov. 2,'35	1726	....	....
Frontier Law	Univ.	8082	Russell Hayden-Jennifer Holt	Nov. 5,'43	55m	....	....	1606	....
Frontier Outlaws	PRC	462	Buster Crabbe-Al St. John	Mar. 4,'44	58m	....	....	1746	....
Fugitive from Sonora	Rep.	361	Don Barry-Lynn Merrick	July 1,'43	55m	July 10,'43	1414	1375	....
GAMBLER'S Choice	Para.	4324	Chester Morris-Nancy Kelly	Block 5	66m	....	....	1850	....
Gang's All Here, The (color)	20th-Fox	416	Alice Faye-Carmen Miranda	Dec. 24,'43	103m	Dec. 4,'43	1653	1530	1847
Gangway for Tomorrow	RKO	407	Margo-Robert Ryan-John Carradine	Block 2	69m	Nov. 6,'43	1614	1566	....
Gaslight	MGM	425	Charles Boyer-Ingrid Bergman	May,'44	....	....	....	1786	....
Ghost Catchers, The	Univ.	....	Olsen and Johnson	Not Set	....	....	....	1835	....
Ghost Ship, The	RKO	412	Richard Dix-Edith Barrett	Block 3	69m	Dec. 11,'43	1666	1646	....
Ghost That Walks Alone, The	Col.	5042	Arthur Lake-Lynn Roberts	Feb. 10,'44	64m	Feb. 19,'44	1762	1696	....
Gildersleeve on Broadway	RKO	409	Harold Peary-Billie Burke	Block 2	65m	Oct. 23,'43	1595	1566	....
Gildersleeve's Ghost	RKO	....	Harold Peary-Marion Martin	Not Set	....	....	....	1786	....
Girl Crazy	MGM	409	Mickey Rooney-Judy Garland	Nov.,'43	99m	Aug. 7,'43	1558	1191	1766
Girl from Monterrey, The	PRC	412	Armida-Edgar Kennedy	Oct. 4,'43	61m	Sept. 25,'43	1554	1509	....
Girl in the Case, The	Col.	....	Edmund Lowe-Janis Carter	Apr. 20,'44	....	....	....	1806	....
Girls on Probation (Reissue)	WB	328	Jane Bryan-Ronald Reagan	Dec. 4,'43	63m	Oct. 29,'38	1626	....	....
Give Me This Woman (formerly The Conspirators)	WB	....	Hedy Lamarr-Paul Henreid	Not Set	....	....	....	1850	....
Going My Way	Para.	4319	Bing Crosby-Rise Stevens	Not Set	130m	Feb. 26,'44	1773	1763	....
Gold Town	MGM	....	Wallace Beery-Binnie Barnes	Not Set	....	....	....	1849	....
Good-bye, My Love (formerly Strange Confession)	UA	....	George Sanders-Linda Darnell	Not Set	....	....	....	1747	....
Good Fellows, The	Para.	4302	Cecil Kellaway-Helen Walker	Block 1	70m	Aug. 14,'43	1559	1191	....
Good-night, Sweetheart	Rep.	....	Bob Livingston-Ruth Terry	Not Set	....	....	....	1850	....
Government Girl	RKO	408	Olivia de Havilland-Sonny Tufts	Block 2	93m	Nov. 6,'43	1614	1416	1766
Great Moment, The (formerly Great Without Glory)	Para.	....	Joel McCrea-Betty Field	Not Set	....	....	....	912	....
Great Mr. Handel, The (color) (British)	Midfilm	....	Wilfred Lawson-Elizabeth Allan	Sept. 9,'43	89m	Sept. 18,'43	1542	....	..

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Greenwich Village (color)	20th-Fox	....	Don Ameche-Carmen Miranda	Not Set	....	....	....	1676	....
Guadalcanal Diary	20th-Fox	412	Preston Foster-Lloyd Nolan	Nov. 5,'43	93m	Oct. 30,'43	1605	1457	1766
Gung Ho	Univ.	8064	Randolph Scott-Grace McDonald	Dec. 31,'43	88m	Dec. 25,'43	1686	1599	1847
Gunsmoke Mesa	PRC	453	Dave O'Brien-Jim Newill	Jan. 3,'44	59m	....	....	1635	....
Guns of the Law	PRC	455	Dave O'Brien-Jim Newill	Apr. 10,'44	....	....	....	1806	....
Guns of the Pecos (Reissue)	WB	335	Dick Foran	Oct. 2,'43	56m	....	....	....	....
Guy Named Joe, A	MGM	416	Spencer Tracy-Irene Dunne	Mar.'44	120m	Dec. 25,'43	1686	1431	1847
Gypsy Wildcat (color)	Univ.	....	Maria Montez-Jon Hall	Not Set	....	....	....	1675	....
HAIL the Conquering Hero	Para.	....	Eddie Bracken-Ella Raines	Not Set	....	....	....	1696	....
Hail to the Rangers	Col.	5201	Charles Starrett	Sept. 16,'43	57m	Nov. 27,'43	1646	1055	....
Hairy Ape, The	UA	....	William Bendix-Susan Hayward	Not Set	....	....	....	1763	....
Halfway House, The (British)	Ealing	....	Francoise Rosay-Mervyn Johns	Not Set	95m	Mar. 4,'44	1781	....	....
Hands Across the Border	Rep.	341	Roy Rogers-Ruth Terry	Jan. 5,'44	73m	Dec. 11,'43	1665	1545	....
Happy Land	20th-Fox	415	Don Ameche-Frances Dee	Dec. 3,'43	75m	Nov. 13,'43	1625	1555	1766
Harvest Melody	PRC	402	Rosemary Lane-Johnny Downs	Nov. 22,'43	71m	Oct. 9,'43	1574	1545	....
Hat-Check Honey	Univ.	8031	Grace McDonald-Leon Errol	Mar. 10,'44	69m	Mar. 1,'44	1794	1746	....
Heat's On, The	Col.	5009	Mae West-Victor Moore	Dec. 2,'43	79m	Dec. 4,'43	1653	1555	1818
Heaven Can Wait (color)	20th-Fox	402	Don Ameche-Gene Tierney	Aug. 13,'43	112m	July 24,'43	1578	1240	1617
Heaven Is Around the Corner (British)	Nat'l-Anglo	....	Will Fyffe-Leni Lynn	Not Set	100m	Mar. 18,'44	1802	....	....
Heavenly Body, The	MGM	421	William Powell-Hedy Lamarr	Apr.,'44	94m	Jan. 1,'44	1693	1555	1766
Heavenly Days	RKO	....	Fibber McGee and Molly	Not Set	....	....	....	1817	....
Henry Aldrich, Boy Scout	Para.	4311	Jimmy Lydon-Charlie Smith	Block 3	65m	Jan. 8,'44	1706	1696	1818
Henry Aldrich Haunts a House	Para.	4306	Jimmy Lydon-Charlie Smith	Block 2	73m	Nov. 6,'43	1614	1566	1766
Henry Aldrich's Little Secret	Para.	....	Jimmy Lydon-Charlie Smith	Not Set	....	....	....	1747	....
Henry Aldrich Plays Cupid	Para.	4322	Jimmy Lydon-Charlie Smith	Block 5	65m	Apr. 22,'44	1858	1431	....
Her Bachelor Husband	Mono.	....	Johnny Downs-Wanda McKay	Not Set	....	....	....	1747	....
Here Comes Elmer	Rep.	303	Al Pearce-Dale Evans	Nov. 15,'43	74m	Oct. 16,'43	1585	....	....
Heroes Are Made (Russian)	Artkino	....	Russian Feature	Mar. 15,'44	74m	Mar. 25,'44	1813	....	....
Her Primitive Man	Univ.	8016	Louise Allbritton-Robert Paige	Apr. 21,'44	79m	Apr. 8,'44	1833	1675	....
Hey, Rookie	Col.	5013	Ann Miller-Larry Parks	Mar. 9,'44	....	....	....	1654	....
Hidden Valley Outlaws	Rep.	378	Bill Elliott-Gabby Hayes	Apr. 2,'44	55m	Apr. 8,'44	1834	1806	....
Hi Diddle Diddle	UA	....	Martha Scott-Adolphe Menjou	Aug. 20,'43	73m	July 31,'43	1559	1375	1617
Hi Good-Lookin'	Univ.	8044	Eddie Quillan-Harriet Hilliard	Mar. 24,'44	62m	Mar. 18,'44	1801	1763	....
Higher and Higher	RKO	415	Michele Morgan-Frank Sinatra	Block 3	90m	Dec. 11,'43	1665	1616	1847
His Butler's Sister	Univ.	8004	Deanna Durbin-Franchot Tone	Nov. 26,'43	93m	Nov. 13,'43	1625	1555	1766
Hitler Gang, The	Para.	4323	Robert Watson-Victor Varconi	Block 5	100m	....	....	1675	....
Hi Ya Sailor	Univ.	8035	Donald Woods-Elyse Knox	Oct. 15,'43	63m	Oct. 9,'43	1574	1531	....
Holy Matrimony	20th-Fox	403	Monty Woolley-Gracie Fields	Aug 27,'43	87m	Aug. 28,'43	1547	1431	1655
Home in Indiana (color)	20th-Fox	....	Walter Brennan-Lon McAllister	Not Set	....	....	....	1634	....
Hoosier Holiday	Rep.	302	Dale Evans-George Byron	Sept. 13,'43	72m	Aug. 28,'43	1547	....	....
Horn Blows at Midnight, The	WB	....	Jack Benny-Alexis Smith	Not Set	....	....	....	1715	....
Hostages	Para.	4305	Luise Rainer-William Bendix	Block 1	87m	Aug. 14,'43	1579	1277	1766
Hot Rhythm	Mono.	....	Dona Drake-Robert Lowery	Apr. 22,'44	79m	Mar. 4,'44	1783	1763	....
Hour Before the Dawn, The	Para.	4317	Veronica Lake-Franchot Tone	Block 4	74m	Mar. 4,'44	1781	1555	....
I DOOD It	MGM	403	Red Skelton-Eleanor Powell	Sept.,'43	102m	July 31,'43	1579	1191	1719
I Love a Soldier	Para.	....	Paulette Goddard-Sonny Tufts	Not Set	....	....	....	1675	....
Impatient Years, The	Col.	....	Jean Arthur-Lee Bowman-Charles Coburn	Not Set	....	....	....	1849	....
Impostor, The	Univ.	8066	Jean Gabin-Allyn Joslyn	Feb. 11,'44	94m	Feb. 12,'44	1754	1616	1847
Incendiary Blonde (color)	Para.	....	Betty Hutton-Arturo de Cordova	Not Set	....	....	....	1675	....
In Old Chicago (Reissue)	20th-Fox	406	Alice Faye-Tyrone Power-Don Ameche	Oct. 29,'43	94m	Jan. 8,'38	1542	....	....
In Old Oklahoma	Rep.	307	John Wayne-Martha Scott	Dec. 6,'43	102m	Oct. 23,'43	1593	....	1719
In Our Time	WB	311	Ida Lupino-Paul Henreid	Feb. 19,'44	110m	Feb. 5,'44	1741	1416	1847
In the Meantime, Darling	20th-Fox	....	Jeanne Crain-Frank Latimore	Not Set	...	....	....	1850	....
Invisible Man's Revenge, The	Univ.	....	Jon Hall-Evelyn Ankers	Not Set	....	....	....	1849	....
Irish Eyes Are Smiling (color)	20th-Fox	....	Monty Woolley-Dick Haymes	Not Set	....	....	....	1835	....
Iron Major, The	RKO	406	Pat O'Brien-Ruth Warrick	Block 2	85m	Oct. 23,'43	1593	1555	1719
Is Everybody Happy?	Col.	5016	Ted Lewis-Nan Wynn	Oct. 28,'43	73m	Nov. 27,'43	1646	1545	1655
Isle of Forgotten Sins	PRC	401	John Carradine-Gale Sondergaard	Aug. 15,'43	84m	July 3,'43	1532	1339	1617
It Happened Tomorrow	UA	....	Dick Powell-Linda Darnell	Apr. 7,'44	84m	Mar. 25,'44	1813	1675	....
JACK London	UA	....	Michael O'Shea-Susan Hayward	Dec. 24,'43	93m	Nov. 27,'43	1645	1554	1847
Jamboree	Rep.	316	George Byron-Ruth Terry	May 5,'44	71m	Apr. 1,'44	1825	1817	....
Jam Session	Col.	5015	Ann Miller-Jess Barker	Apr. 13,'44	....	....	....	1806	....
Jane Eyre	20th-Fox	420	Orson Welles-Joan Fontaine	Feb.,'44	96m	Feb. 5,'44	1741	1240	1847
Janie	WB	....	Joyce Reynolds-Robert Hutton	Not Set	....	....	....	1747	....
Jeannie (British)	English	....	Barbara Mullen-Michael Redgrave	Oct. 1,'43	85m	Aug. 23,'43	1593	....	....
Jive Junction	PRC	407	Dickie Moore-Tina Thayer	Dec. 20,'43	64m	Nov. 20,'43	1633	1606	....
Johnny Come Lately	UA	....	James Cagney-Grace George	Sept. 3,'43	97m	Aug. 28,'43	1559	1375	1719
Johnny Doesn't Live Here Any More	Mono.	....	Simone Simon-James Ellison	May 27,'44	....	....	....	1826	....
KANSAN, The	UA	....	Richard Dix-Jane Wyatt	Sept. 10,'43	79m	June 19,'43	1547	1182	....
Keys of the Kingdom	20th-Fox	....	Sir Cedric Hardwicke-Roddy McDowell	Not Set	....	....	....	1806	....
Kings of the Ring	Lewis-Lesser	....	Fight Film Feature	Jan. 22,'44	95m	Jan. 29,'44	1735	....	....
Kismet (color)	MGM	....	Ronald Colman-Marlene Dietrich	Not Set	....	....	....	1635	....
Klondike Kate	Col.	5029	Ann Savage-Tom Neal	Dec. 16,'43	62m	Feb. 5,'44	1742	1636	....
Knickerbocker Holiday	UA	....	Nelson Eddy-Charles Coburn	Mar. 17,'44	85m	Mar. 4,'44	1781	1635	1818
LAD from Our Town	Artkino	....	Russian Feature	Oct. 6,'43	65m	Oct. 16,'43	1586	....	....
Ladies Courageous	Univ.	8065	Loretta Young-Geraldine Fitzgerald	Mar. 17,'44	88m	Mar. 25,'44	1814	1616	1847
Ladies in Washington	20th-Fox	....	Ronald Graham-Trudy Marshall	Not Set	....	....	....	1849	....
Lady and the Monster, The	Rep.	315	Vera Ralston-Richard Arlen	Apr. 17,'44	86m	Mar. 18,'44	1801	....	....
Lady in the Dark (color)	Para.	4336	Ginger Rogers-Ray Milland	Special	100m	Feb. 12,'44	1753	1091	1818
Lady in the Death House	PRC	414	Lionel Atwill-Jean Parker	Mar. 15,'44	56m	Mar. 25,'44	1814	1746	....
Lady, Let's Dance	Mono.	....	Belita-James Ellison	Apr. 15,'44	88m	Jan. 29,'44	1735	1599	....
Lady Takes a Chance, A	RKO	405	Jean Arthur-John Wayne	Block 1	86m	Aug. 21,'43	1547	1240	1655
Land Beyond the Law (Reissue)	WB	336	Dick Foran	Oct. 2,'43	55m	Mar. 25,'44	1814	....	....

						— REVIEWED —			
Title	*Company*	*Prod. Number*	*Stars*	*Release Date*	*Running Time*	*M. P. Herald Issue*	*Product Digest Page*	*Advance Synopsis Page*	*Service Data Page*
Laramie Trail, The	Rep.	355	Bob Livingston-Smiley Burnette	Apr. 3,'44	55m	Mar. 25,'44	1814	1786	....
Larceny with Music	Univ.	8028	Allan Jones-Kitty Carlisle	Sept. 10,'43	64m	Sept. 11,'43	1530	1351	....
Lassie Come Home (color)	MGM	410	Roddy McDowall-Edmund Gwenn	Dec.,'43	90m	Aug. 21,'43	1546	1240	1766
Last Ride, The	WB	....	Richard Travis-Eleanor Parker	Not Set	....	....	....	1115	....
Law Men	Mono.	....	Johnny Mack Brown	Apr. 25,'44	....	....	....	1817	....
Let's Face It	Para.	4301	Bob Hope-Betty Hutton	Block 1	76m	Aug. 7,'43	1559	1277	1766
Lifeboat	20th-Fox	419	Tallulah Bankhead-William Bendix	Jan. 28,'44	96m	Jan. 15,'44	1713	1616	1818
Life and Death of Colonel Blimp (British)	Archers-Gen'l	....	Anton Walbrook-Roger Livesey	Not Set	163m	July 10,'43	1413	....	....
Lodger, The	20th-Fox	417	Laird Cregar-Merle Oberon	Jan. 7,'44	84m	Jan. 8,'44	1705	1636	1818
Look to Your Children (formerly Are These Our Children?)	RKO	....	Kent Smith-Jean Brooks	Not Set	....	....	....	1786	....
Lost Angel	MGM	415	Margaret O'Brien-James Craig	Jan.,'44	91m	Nov. 6,'43	1613	1555	1847
Lost in a Harem	MGM	....	Bud Abbott-Lou Costello	Not Set	....	....	....	1850	....
Lumber Jack	UA	....	William Boyd-Andy Clyde	Apr. 28,'44	65m	Apr. 8,'44	1834	1763	....
MADAME Curie	MGM	490	Greer Garson-Walter Pidgeon	Feb.,'44	124m	Nov. 20,'43	1633	1416	1847
Mad Ghoul, The	Univ.	8038	Evelyn Ankers-David Bruce	Nov. 12,'43	65m	Oct. 23,'43	1594	1586	....
Make Your Own Bed	WB	....	Jack Carson-Jane Wyman	Not Set	....	....	....	1715	....
Man from Down Under, The	MGM	411	Charles Laughton-Binnie Barnes	Dec.,'43	103m	Aug. 7,'43	1547	....	....
Man from 'Frisco, The	Rep.	....	Michael O'Shea-Anne Shirley	Not Set	....	....	....	1835	....
Man from the Rio Grande, The	Rep.	363	Don Barry-Twinkle Watts	Oct. 18,'43	55m	Oct. 2,'43	1566	....	....
Manhattan Serenade	RKO	....	Frank Sinatra-George Murphy	Not Set	....	....	....	1785	....
Man in Half Moon Street, The	Para.	....	Nils Asther-Helen Walker	Not Set	....	....	....	1747	....
Marine Raiders	RKO	....	Pat O'Brien-Ruth Hussey	Not Set	....	....	....	1696	....
Marriage Is a Private Affair	MGM	....	Lana Turner-John Hodiak	Not Set	....	....	....	1806	....
Marshal of Gunsmoke	Univ.	8083	Tex Ritter-Russell Hayden	Jan. 21,'44	....	....	....	1676	....
Mask of Dimitrios, The	WB	....	Sydney Greenstreet-Peter Lorre	Not Set	....	....	....	1746	....
Meet Me in St. Louis (color)	MGM	....	Judy Garland-Margaret O'Brien	Not Set	....	....	....	1715	....
Meet the People	MGM	426	Dick Powell-Lucille Ball	May,'44	100m	Apr. 8,'44	1834	1456	....
Melody Parade	Mono.	....	Mary Beth Hughes-Eddie Quillan	Aug. 27,'43	73m	Aug. 7,'43	1559	1339	....
Memphis Belle, The (color)	Para.-WAC	T3-1	War Documentary	Apr. 14,'44	41m	Mar. 25,'44	1813	....	....
Men of the Sea (British)	PRC	420	Wilfred Lawson-Mary Jerrold	Apr. 30,'44	....	....	....	....	....
Men on Her Mind	PRC	409	Mary Beth Hughes-Edward Norris	Feb. 12,'44	67m	Feb. 5,'44	1743	1715	....
Merry Monahans, The	Univ.	....	Donald O'Connor-Peggy Ryan	Not Set	....	....	....	1786	....
Million Dollar Kid, The	Mono.	....	East Side Kids	Feb. 28,'44	65m	Feb. 26,'44	1774	1676	....
Minesweeper	Para.	4308	Richard Arlen-Jean Parker	Block 2	66m	Nov. 6,'43	1615	1606	1818
Ministry of Fear	Para.	....	Ray Milland-Marjorie Reynolds	Not Set	....	....	....	1616	....
Miracle of Morgan's Creek, The	Para.	4312	Eddie Bracken-Betty Hutton	Block 3	98m	Jan. 8,'44	1705	1079	1847
Mojave Firebrand	Rep.	377	Bill Elliott-Gabby Hayes	Mar. 19,'44	55m	Jan. 29,'44	1734	....	....
Monster Maker, The	PRC	419	J. Carrol Naish-Ralph Morgan	Apr. 15,'44	62m	Mar. 11,'44	1794	....	....
Moonlight and Cactus	Univ.	....	Andrews Sisters-Leo Carillo	Not Set	....	....	....	1746	....
Moonlight in Vermont	Univ.	8025	Gloria Jean-Fay Helm	Dec. 24,'43	62m	Dec. 25,'43	1686	1635	....
Moon Over Las Vegas	Univ.	8037	Anne Gwynne-David Bruce	Apr. 28,'44	69m	Apr. 15,'44	1845	1785	....
Mr. Muggs Steps Out	Mono.	....	East Side Kids	Dec. 10,'43	63m	Dec. 25,'43	1686	1555	....
Mr. Skeffington	WB	....	Bette Davis-Claude Rains	Not Set	....	....	....	1654	....
Mr. Winkle Goes to War	Col.	....	E. G. Robinson-Robert Armstrong	Not Set	....	....	....	1817	....
Mrs. Parkington	MGM	....	Greer Garson-Walter Pidgeon	Not Set	....	....	....	1835	....
Mummy's Ghost, The	Univ.	....	John Carradine-Lon Chaney	Not Set	....	....	....	1763	....
Murder on the Waterfront	WB	302	John Loder-Ruth Ford	Sept. 18,'43	49m	July 31,'43	1579	....	....
My Best Gal	Rep.	312	Jane Withers-Jimmy Lydon	Mar. 28,'44	67m	Mar. 18,'44	1802	1696	....
My Reputation	WB	....	Barbara Stanwyck-George Brent	Not Set	....	....	....	1695	....
Mystery Broadcast	Rep.	304	Nils Asther-Ruth Terry	Nov. 23,'43	63m	Oct. 23,'43	1595	1586	....
•Mystery of the 13th Guest	Mono.	....	Dick Purcell-Helen Parrish	Nov. 5,'43	60m	Oct. 16,'43	1586	....	....
NABONGA	PRC	408	Buster Crabbe-Fifi Dorsey	Jan. 25,'44	73m	Mar. 4,'44	1783	1634	....
National Barn Dance	Para.	....	Jean Heather-James Brown	Not Set	....	....	....	1849	....
National Velvet (color)	MGM	....	Mickey Rooney-Jackie Jenkins	Not Set	....	....	....	1763	....
Navy Way, The	Para.	4316	Robert Lowery-Jean Parker	Block 4	74m	Feb. 26,'44	1774	1747	....
•Nearly Eighteen	Mono.	....	Gale Storm-Bill Henry	Nov. 12,'43	61m	Oct. 30,'43	1605	1545	....
Never a Dull Moment	Univ.	8030	Ritz Bros.-Frances Langford	Nov. 19,'43	60m	Nov. 6,'43	1615	1351	....
Nine Girls	Col.	5018	Ann Harding-Evelyn Keyes	Feb. 17,'44	75m	Mar. 18,'44	1802	1676	1847
No Greater Love (Russian)	Artkino	....	Russian feature	Mar. 3,'44	71m	Mar. 4,'44	1782	....	....
None But the Lonely Heart	RKO	....	Cary Grant-Ethel Barrymore	Not Set	....	....	....	1826	....
None Shall Escape	Col.	5006	Marsha Hunt-Alexander Knox	Feb. 3,'44	85m	Jan. 15,'44	1713	1695	1847
Northern Pursuit	WB	307	Errol Flynn-Julie Bishop	Nov. 13,'43	94m	Oct. 23,'43	1593	1471	1847
North Star, The	RKO-Goldwyn	451	Walter Huston-Anne Baxter	Special	105m	Oct. 16,'43	1585	1305	1766
Norway Replies	Hoffberg	....	Documentary on Norway	Feb. 25,'44	61m	Mar. 4,'44	1782	....	....
No Time for Love	Para.	4309	Claudette Colbert-Fred MacMurray	Block 2	83m	Nov. 13,'43	1625	855	1818
OH, SUSANNA (Reissue)	Rep.	3303	Gene Autry	Apr. 15,'44	59m	....	....	....	....
Oklahoma Kid (Reissue)	WB	330	James Cagney-Humphrey Bogart	Sept. 11,'43	80m	Mar. 18,'39	1482	....	....
Oklahoma Raiders	Univ.	8084	Tex Ritter-Fuzzy Knight	Mar. 17,'44	....	....	....	1785	....
Old Acquaintance	WB	308	Bette Devis-Miriam Hopkins	Nov. 27,'43	110m	Nov. 6,'43	1613	1192	1719
O My Darling Clementine	Rep.	308	Frank Albertson-Lorna Grey	Dec. 31,'43	68m	Dec. 4,'43	1653	1636	....
Once Upon a Time (formerly Curly)	Col.	....	Cary Grant-Janet Blair	May 11,'44	....	....	....	1616	....
One Body Too Many	Para.	....	Jack Haley-Jean Parker	Not Set	....	....	....	1850	....
One Exciting Night	RKO	....	Tom Conway-Jean Brooks	Not Set	....	....	....	1850	....
Our Hearts Were Young and Gay	Para.	....	Diana Lynn-Gail Russell	Not Set	....	....	....	1746	....
Outlaw Roundup	PRC	454	Dave O'Brien-Jim Newill	Feb. 10,'44	55m	....	....	1715	....
Outlaw Trail, The	Mono.	....	Hoot Gibson-Bob Steele	Apr. 29,'44	55m	Apr. 1,'44	1826	1786	....
Outlaws of Sante Fe	Rep.	366	Don Barry-Wally Vernon	Apr. 4,'44	54m	Mar. 18,'44	1802	....	....
Overland Mail Robbery	Rep.	376	Bill Elliott-Anne Jeffreys	Nov. 20,'43	55m	Oct. 23,'43	1594	....	....
PARDON My Rhythm	Univ.	....	Gloria Jean-Patric Knowles	May 19,'44	....	....	....	1785	....
Paris After Dark	20th-Fox	409	George Sanders-Brenda Marshall	Oct. 15,'43	85m	Oct. 9,'43	1573	1545	....
Partners of the Trail	Mono.	....	Johnny Mack Brown-Raymond Hatton	Apr. 1,'44	54m	Mar. 4,'44	1782	1747	....

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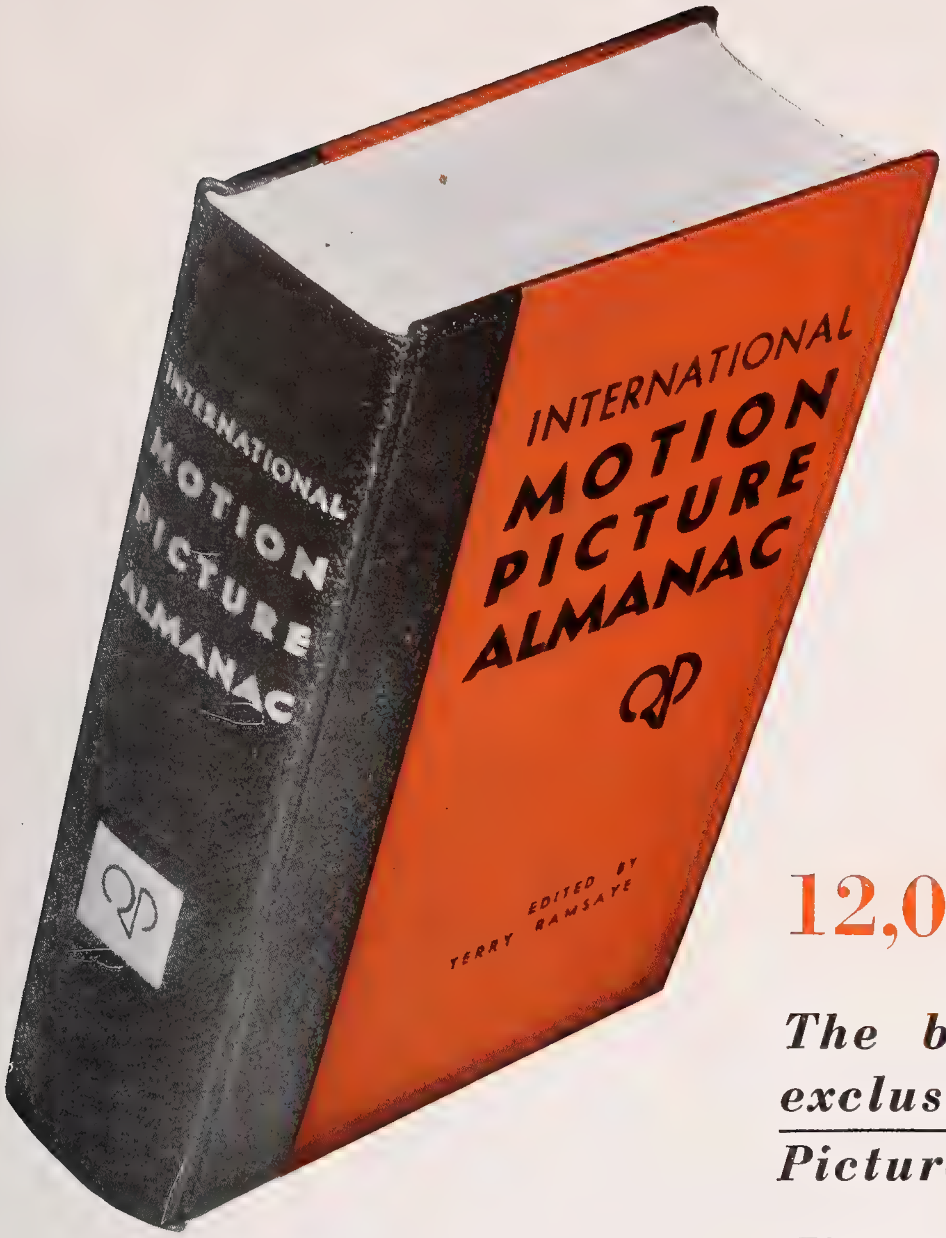
Passage to Marseille	WB	312	Humphrey Bogart-Michele Morgan	Mar. 11,'44	109m	Feb. 19,'44	1761	1616	....
Passport to Destiny	RKO	417	Elsa Lanchester-Gordon Oliver	Block 4	64m	Jan. 29,'44	1734	1636	....
(formerly Passport to Adventure)									
Patrick the Great	Univ.	....	Donald O'Connor-Peggy Ryan	Not Set	....	....	....	1675	....
Phantom Lady	Univ.	8014	Ella Raines-Franchot Tone	Jan. 28,'44	87m	Jan. 29,'44	1733	1675	....
Pinto Bandit	PRC	456	Dave O'Brien-Jim Newill	Apr. 27,'44	....	....	....	1826	....
Pin Up Girl (color)	20th-Fox	427	Betty Grable-Joe E. Brown	May,'44	83m	Apr. 22,'44	1857	1531	....
Pistol Packin' Mama	Rep.	310	Ruth Terry-Bob Livingston	Dec. 15,'43	64m	Dec. 11,'43	1666	1654	1818
Practically Yours	Para.	....	Claudette Colbert-Fred MacMurray	Not Set	....	....	....	1806	....
Prairie Thunder (Reissue)	WB	332	Dick Foran	Oct. 2,'43	55m	....	....	....	....
Pride of the Plains	Rep.	353	Robert Livingston-Smiley Burnette	Jan. 5,'44	56m	Dec. 4,'43	1653	....	....
Princess O'Rourke	WB	305	Olivia de Havilland-Robert Cummings	Oct. 23,'43	94m	Sept. 25,'43	1553	962	1655
Purple Heart, The	20th-Fox	422	Dana Andrews-Richard Conte	Mar.,'44	99m	Feb. 26,'44	1773	1654	....
RACKET Man, The	Col.	5036	Tom Neal-Jeanne Bates	Jan. 18,'44	65m	Jan. 8,'44	1706	1676	....
Raiders of the Border	Mono.	....	Johnny Mack Brown	Jan. 31,'44	53m	Jan. 15,'44	1714	....	....
Raiders of Sunset Pass	Rep.	352	Eddie Dew-Smiley Burnette	Dec. 20,'43	56m	Dec. 25,'43	1686	1457	....
Rainbow Island (color)	Para.	....	Dorothy Lamour-Eddie Bracken	Not Set	....	....	....	1654	....
Rains Came, The (Reissue)	20th-Fox	410	Myrna Loy-Tyrone Power	Nov. 26,'43	95m	Sept. 9,'39	1574	....	....
Rationing	MGM	418	Wallace Beery-Marjorie Main	Mar.,'44	93m	Jan. 29,'44	1734	1616	1847
Return of the Ape Man	Mono.	....	Bela Lugosi-John Carradine	Not Set	....	....	....	1606	....
Return of the Rangers	PRC	451	Dave O'Brein-Jim Newill	Oct. 26,'43	60m	Oct. 16,'43	1585	1545	....
Return of the Vampire	Col.	5024	Bela Lugosi-Frieda Inescourt	Nov. 11,'43	69m	Feb. 5,'44	1742	1599	....
Rhapsody in Blue	WB	....	Joan Leslie-Robert Alda	Not Set	....	....	....	1530	....
Riders of the Deadline	UA	....	William Boyd	Dec. 3,'43	70m	Jan. 15,'44	1714	1696	....
Riding High (color)	Para.	4307	Dorothy Lamour-Dick Powell	Block 2	88m	Nov. 6,'43	1613	1431	1847
Riding West	Col.	....	Charles Starrett-Shirley Patterson	May 18,'44	....	....	....	1835	....
Road to Utopia	Para.	....	Bing Crosby-Bob Hope-D. Lamour	Not Set	....	....	....	1715	....
Roger Touhy, Gangster	20th-Fox	....	Preston Foster-Lois Andrews	Not Set	....	....	....	1362	....
Rookies in Burma	RKO	414	Alan Carney-Wally Brown	Block 3	62m	Dec. 11,'43	1666	1646	....
Rootin', Tootin' Rhythm (Reissue)	Rep.	3301	Gene Autry	Jan. 15,'44	61m	....	....	....	....
Rosie the Riveter	Rep.	313	Jane Frazee-Frank Albertson	Apr. 9,'44	75m	Mar. 25,'44	1814	1785	....
SAHARA	Col.	5003	Humphrey Bogart-Bruce Bennett	Oct. 14,'43	97m	Oct. 2,'43	1565	1305	1719
Saint Meets the Tiger, The	Rep.	301	Hugh Sinclair-Jean Gillis	July 29,'43	70m	Aug. 7,'43	1471	....	....
Sailor's Holiday	Col.	5038	Arthur Lake-Jane Lawrence	Feb. 24,'44	61m	Apr. 15,'44	1845	1696	....
Salute to the Marines (color)	MGM	401	Wallace Beery-Fay Bainter	Sept.,'43	101m	July 31,'43	1579	1057	1655
San Demetrio, London (British)	Ealing	....	Walter Fitzgerald-Ralph Michael	Not Set	105m	Jan. 29,'44	1734	....	....
San Francisco de Asis (Mex.)	Azteca	....	Jose Luis Jimenez	Not Set	125m	Apr. 1,'44	1826	....	....
Saratoga Trunk	WB	....	Gary Cooper-Ingrid Bergman	Not Set	....	....	....	1431	....
Scarlet Claw, The	Univ.	....	Basil Rathbone-Nigel Bruce	Not Set	....	....	....	1850	....
Secrets in the Dark	MGM	....	Susan Peters-Robert Young	Not Set	....	....	....	1850	....
See Here, Private Hargrove	MGM	420	Robert Walker-Donna Reed	Mar.,'44	100m	Feb. 19,'44	1761	1616	1847
Sensations of 1945 (color)	UA-Stone	....	W. C. Fields-Eleanor Powell	Not Set	....	....	....	1746	....
Seven Days Ashore	RKO	....	Wally Brown-Gordon Oliver	Block 5	74m	Apr. 22,'44	1858	1817	....
Seventh Cross, The	MGM	....	Spencer Tracy-Signe Hasso	Not Set	....	....	....	1715	....
Seventh Victim, The	RKO	403	Tom Conway-Kim Hunter	Block 1	71m	Aug. 21,'43	1558	1471	....
Shake Hands with Murder	PRC	422	Iris Adrian-Frank Jenks	Apr. 22,'44	....	....	....	1835	....
Sherlock Holmes Faces Death	Univ.	8024	Basil Rathbone-Nigel Bruce	Sept. 17,'43	68m	Sept. 11,'43	1529	....	....
She's for Me	Univ.	8041	David Bruce-Grace McDonald	Dec. 10,'43	60m	Dec. 11,'43	1665	1635	....
Shine On, Harvest Moon	WB	313	Ann Sheridan-Dennis Morgan	Apr. 8,'44	112m	Mar. 11,'44	1794	1457	1847
Shipbuilders, The (Br.)	Br. Nat'l-Anglo	....	Clive Brook-Morland Graham	Not Set	90m	Jan. 29,'44	1733	....	....
Show Business	RKO	....	Eddie Cantor-George Murphy	Block 5	92m	Apr. 22,'44	1857	1675	....
Shrine of Victory (British)	20th-Fox	426	Documentary on Greece	Apr.,'44	45m	Aug. 21,'43	1495	....	....
Silent Partner	Rep.	....	Beverly Loyd-William Henry	Not Set	....	....	....	1835	....
Silver City Raiders	Col.	5202	Russell Hayden-Bob Wills	Nov. 4,'43	55m	Nov. 27,'43	1646	....	....
Since You Went Away	UA	....	Colbert-Temple-Woolley-Cotten	Not Set	....	....	....	1635	....
Sing a Jingle	Univ.	8034	Allan Jones-June Vincent	Jan. 7,'44	62m	Jan. 1,'44	1694	1654	....
Slightly Terrific	Univ.	8036	Leon Errol -Anne Rooney	May 5,'44	62m	Apr. 22,'44	1858	1785	....
● Smart Guy	Mono.	....	Rick Vallin-Wanda McKay	Dec. 17,'43	63m	Jan. 1,'44	1695	1599	....
Snow White and the Seven Dwarfs (color)	RKO-Disney	....	Disney Cartoon Feature	Reissue	83m	Dec. 25'37	1782	....	....
So This Is Washington	RKO	404	Lum 'n' Abner-Mildred Coles	Block 1	64m	Aug. 21,'43	1558	1471	....
Son of Dracula	Univ.	8013	Louise Allbritton-Lon Chaney	Nov. 5,'43	80m	Nov. 13,'43	1626	1241	1818
Song of Bernadette, The	20th-Fox	....	Jennifer Jones-Charles Bickford	Special	157m	Dec. 25,'43	1685	1416	1847
Song of Russia	MGM	422	Robert Taylor-Susan Peters	Feb.,'44	107m	Jan. 1,'44	1693	1416	1847
Song of the Open Road	UA	....	Edgar Bergen-"Charlie"-Bonita Granville	Not Set	....	....	....	1695	....
Song of the Saddle (Reissue)	WB	331	Dick Foran	Oct. 2,'43	59m	Apr. 11,'36	1482	....	....
So's Your Uncle	Univ.	8042	Donald Woods-Elyse Knox	Dec. 3,'43	64m	Dec. 4,'43	1654	1635	....
Spider Woman	Univ.	8021	Basil Rathbone-Nigel Bruce	Jan. 21,'44	63m	Jan. 15,'44	1714	1675	....
Spotlight Scandals	Mono.	....	Billy Gilbert-Frank Fay	Sept. 24,'43	73m	July 24,'43	1579	1351	....
Standing Room Only	Para.	4314	Paulette Goddard-Fred MacMurray	Block 3	82m	Jan. 8,'44	1706	1616	1847
Storm Over Lisbon	Rep.	....	Vera Hruba Ralston-Erich von Stroheim	Not Set	....	....	....	1850	....
Story of Dr. Wassell (color)	Para.	4337	Gary Cooper-Laraine Day	Special	136m	Apr. 22,'44	1857	1530	....
Strange Death of Adolf Hitler	Univ.	8022	Ludwig Donath-Gale Sondergaard	Sept. 10,'43	72m	Sept. 4,'43	1522	....	....
Submarine Base	PRC	405	John Litel-Alan Baxter	July 20,'43	66m	July 10,'43	1414	1305	....
Sullivans, The	20th-Fox	421	Anne Baxter-Thomas Mitchell	Feb.,'44	111m	Feb. 5,'44	1741	1636	1818
Sultan's Daughter, The	Mono.	....	Ann Corio-Charles Butterworth	Jan. 24,'44	64m	Dec. 18,'43	1674	1555	....
Sundown Valley	Col.	5205	Charles Starrett-Jeanne Bates	Mar. 23,'44	57m	Apr. 8,'44	1834	1763	....
● Suspected Person (British)	PRC	315	Clifford Evans-Patricia Roc	Nov. 29,'43	78m	Jan. 1,'44	1694	....	....
Sweet and Lowdown	20th-Fox	....	Lynn Bari-Benny Goodman	Not Set	....	....	....	1786	....
Sweet Rosie O'Grady (color)	20th-Fox	408	Betty Grable-Robert Young	Oct. 1,'43	76m	Sept. 25,'43	1553	1305	1719
Sweethearts of the U. S. A.	Mono.	....	Una Merkel-Donald Novis	Mar. 18,'44	63m	Mar. 18,'44	1802	1586	....
Swing Fever	MGM	423	Kay Kyser-Marilyn Maxwell	Apr.,'44	81m	Nov. 13,'43	1626	1241	....
Swing Out the Blues	Col.	5020	Bob Haymes-Lynn Merrick	Jan. 20,'44	70m	Jan. 22,'44	1726	1636	....
Swing Shift Maisie	MGM	404	Ann Sothern-James Craig	Oct.,'43	86m	May 8,'43	1546	1191	1617
Swingtime Johnny	Univ.	8020	Andrews Sisters-Harriet Hilliard	Feb. 4,'44	60m	Jan. 1,'44	1695	1676	....
TAKE It Big	Para.	....	Jack Haley-Harriet Hilliard	Not Set	....	....	....	1786	....
Tampico	20th-Fox	425	Lynn Bari-Edward G. Robinson	Apr.,'44	75m	Apr. 1,'44	1825	1636	....

						REVIEWED			
Title	*Company*	*Prod. Number*	*Stars*	*Release Date*	*Running Time*	*M. P. Herald Issue*	*Product Digest Page*	*Advance Synopsis Page*	*Service Data Page*
Tarzan's Desert Mystery	RKO	413	Johnny Weissmuller-Nancy Kelly	Block 3	70m	Dec. 11,'43	1666	1362	1847
Tender Comrade	RKO	416	Ginger Rogers-Robert Ryan	Block 4	101m	Jan. 1,'44	1693	1635	1847
Texas Kid, The	Mono.	....	Johnny Mack Brown	Nov. 26,'43	57m	Nov. 27,'43	1645	1545	....
Texas Masquerade	UA	....	William Boyd	Feb. 18,'44	59m	Jan. 29,'44	1733	....	....
Thank Your Lucky Stars	WB	303	Warner Stars Revue	Sept. 25,'43	127m	Aug. 21,'43	1559	1058	1719
That Nazty Nuisance	UA	....	Bobby Watson-Joe Devlin	Aug. 6,'43	42m	June 12,'43	1546	1019	....
There's Something About a Soldier	Col.	5017	Evelyn Keyes-Tom Neal	Nov. 30,'43	81m	Dec. 18,'43	1674	1545	....
•This Is the Army (color)	WB	224	Joan Leslie-George Murphy-Stage Cast	Feb. 15,'44	115m	July 31,'43	1453	1276	1575
This Is the Life (formerly Angela)	Univ.	....	Susanna Foster-Donald O'Connor	Not Set	....	....	....	1416	....
Thousands Cheer (color)	MGM	413	Kathryn Grayson-Gene Kelly	Jan.,'44	126m	Sept. 18,'43	1541	1079	1766
Three Men in White	MGM	427	Lionel Barrymore-Van Johnson	June,'44	....	....	....	1786	....
Three Russian Girls	UA	....	Anna Sten-Kent Smith	Jan. 14,'44	80m	Jan. 1,'44	1694	1457	1818
Thundering Gun Slingers	PRC	463	Buster Crabbe-Al St. John	Mar. 25,'44	60m	....	....	1786	....
Thundering Hoofs	UA	....	William Boyd	Not Set	....	....	....	1747	....
Tiger Fangs	PRC	406	Frank Buck-Duncan Renaldo	Sept. 10,'43	59m	Sept. 25,'43	1554	1531	....
Till We Meet Again	Para.	....	Ray Milland-Maureen O'Hara	Not Set	....	....	....	1676	....
Timber Queen	Para.	4313	Dick Arlen-Mary Beth Hughes	Block 3	65m	Jan. 8,'44	1706	1696	....
Time Flies (British)	Gains.	....	Tommy Handley-Evelyn Dall	Not Set	88m	Mar. 18,'44	1803	....	....
To Have and Have Not	WB	....	Humphrey Bogart-Dolores Moran	Not Set	....	....	....	1850	....
Top Man	Univ.	8009	Donald O'Connor-Peggy Ryan	Sept. 17,'43	82m	Sept. 18,'43	1541	1456	....
Tornado	Para.	4304	Chester Morris-Nancy Kelly	Block 1	80m	Aug. 14,'43	1579	1457	....
Trocadero	Rep.	314	Rosemary Lane-Johnny Downs	Apr. 24,'44	74m	Apr. 8,'44	1833	1806	....
True to Life	Para.	4303	Mary Martin-Franchot Tone	Block 1	93m	Aug. 14,'43	1578	1079	1719
•Tumbling Tumbleweed (Reissue)	Rep.	2308	Gene Autry-Lucille Browne	Dec. 1,'43	58m	....	....	....	....
Tunisian Victory	MGM-MOI	466	Documentary	Apr. 28,'44	80m	Mar. 11,'44	1794	....	....
Two-Man Submarine	Col.	5039	Tom Neal-Ann Savage	Mar. 16,'44	....	....	....	1746	....
Two Girls and a Sailor	MGM	428	Jimmy Durante-Van Johnson	June,'44	....	....	....	1696	....
UKRAINE in Flames (Russian)	Artkino	....	Documentary	Apr. 1,'44	56m	Apr. 15,'44	1845	....	....
Uncensored (British)	20th-Fox	418	Eric Portman-Phyllis Calvert	Jan. 21,'44	83m	Aug. 1,'42	1714	....	....
Uncertain Glory	WB	314	Errol Flynn-Paul Lukas	Apr. 22,'44	102m	Apr. 8,'44	1833	1636	....
Under Two Flags (Reissue)	20th-Fox	411	Ronald Colman-Claudette Colbert	Nov. 26,'43	99m	May 9,'36	1574	....	....
Uninvited, The	Para.	4315	Ray Milland-Ruth Hussey	Block 3	98m	Jan. 8,'44	1705	1416	1847
Unknown Guest	Mono.	....	Victor Jory-Pamela Blake	Oct. 22,'43	64m	Aug. 28,'43	1559	....	....
Up in Arms (color)	RKO-Goldwyn	452	Danny Kaye-Dinah Shore	Not Set	105m	Feb. 12,'44	1753	1457	1847
Up in Mabel's Room	UA	....	Marjorie Reynolds-Dennis O'Keefe	Not Set	76m	Mar. 25,'44	1813	1695	....
VALLEY of Vengeance	PRC	464	Buster Crabbe-Al St. John	May 5,'44	....	....	....	....	....
Very Thought of You, The	WB	....	Dennis Morgan-Faye Emerson	Not Set	....	....	....	1850	....
Victory Through Air Power (color)	UA-Disney	....	Disney Aviation Feature	Aug. 13,'43	65m	July 10,'43	1532	1375	1617
Vigilantes Ride, The	Col.	5204	Russell Hayden-Shirley Patterson	Feb. 3,'44	55m	Feb. 12,'44	1754	1081	....
Virgin of Guadalupe (Mex.)	Maya	....	Jose Luis Jimenez	May 14,'43	95m	May 22,'43	1325	....	....
Voice in the Wind	UA	....	Francis Lederer-Sigrid Gurie	Apr. 21,'44	85m	Mar. 4,'44	1782	....	1847
Voodoo Man, The	Mono.	....	Bela Lugosi-John Carradine	Feb. 21,'44	62m	Feb. 26,'44	1774	1676	....
WATCH on the Rhine	WB	301	Bette Davis-Paul Lukas	Sept. 4,'43	113m	July 31,'43	1579	986	1719
Waterfront	PRC	415	J. Carroll Naish-John Carradine	May 24,'44	....	....	....	1850	....
Weekend Pass	Univ.	8029	Martha O'Driscoll-Noah Beery, Jr.	Feb. 18,'44	63m	Feb. 5,'44	1742	1676	....
Weird Woman	Univ.	8027	Lon Chaney-Anne Gwynne	Apr. 14,'44	64m	Apr. 8,'44	1834	1747	....
Westward Bound	Mono.	....	Ken Maynard-Hoot Gibson	Jan. 17,'44	59m	Jan. 15,'44	1714	1599	....
•What a Man	Mono.	....	Johnny Downs-Wanda McKay	Jan. 31,'44	73m	Dec. 11,'43	1666	....	....
What a Woman!	Col.	5005	Rosalind Russell-Brian Aherne	Dec. 28,'43	93m	Dec. 11,'43	1665	1635	1818
Where Are Your Children?	Mono.	....	Jackie Cooper-Patricia Morison	Jan. 17,'44	72m	Nov. 27,'43	1645	1606	1847
Whispering Footsteps	Rep.	309	John Hubbard-Rita Quigley	Dec. 30,'43	55m	Feb. 26,'44	1774	1636	....
Whistler, The	Col.	....	Richard Dix-Gloria Stuart	Mar. 30,'44	....	....	....	1785	....
Whistling in Brooklyn	MGM	412	Red Skelton-Ann Rutherford	Dec.,'43	87m	Oct. 2,'43	1565	1431	1766
White Cliffs of Dover, The	MGM	....	Irene Dunne-Roddy McDowall	Not Set	126m	Mar. 11,'44	1793	1586	....
Wilson (color)	20th-Fox	....	Alexander Knox-Charles Coburn	Not Set	....	....	....	1676	....
Wing and a Prayer	20th-Fox	....	Don Ameche-Dana Andrews	Not Set	....	....	....	1835	....
Wintertime	20th-Fox	405	Sonja Henie-Jack Oakie	Sept. 17,'43	82m	Sept. 11,'43	1529	1431	1655
Woman of the Town, The	UA	....	Albert Dekker-Claire Trevor	Dec. 31,'43	88m	Dec. 18,'43	1673	1531	1818
Women in Bondage	Mono.	....	Gail Patrick-Nancy Kelly	Jan. 10,'44	72m	Nov. 20,'43	1634	1554	1818
Women in War (Reissue)	Rep.	9002	Elsie Janis-Wendy Barrie	Jan. 25,'44	69m	May 25,'40	1726	....	....
Wyoming Hurricane	Col.	....	Russell Hayden-Bob Wills	Apr. 20,'44	....	....	....	1079	....
YANKS Ahoy	UA-Roach	....	Joe Sawyer-William Tracy	July 1,'43	58m	Mar. 13,'43	1532	1019	....
Yellow Canary (British)	Wilcox-RKO	....	Anna Neagle-Richard Greene	Block 5	84m	Nov. 20,'43	1634	....	....
Young Ideas	MGM	408	Mary Astor-Herbert Marshall	Nov.,'43	77m	July 31,'43	1578	1240	1818
You Can't Ration Love	Para.	4318	Betty Jane Rhodes-Johnnie Johnston	Block 4	78m	Mar. 4,'44	1781	1763	....
You're a Lucky Fellow, Mr. Smith	Univ.	8033	Allan Jones-Evelyn Ankers	Oct. 22,'43	64m	Oct. 9,'43	1573	1531	....

Feature Product, including Coming Attractions, listed Company by Company, in Order of Release on page 1848.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MOTION PICTURE HERALD

REVIEWS

(In Product Digest)

- Two Girls and a Sailor
- Double Indemnity
- Man from 'Frisco
- Once Upon a Time
- Song of the Open Road
- Cobra Woman
- Gambler's Choice
- The Scarlet Claw
- Address Unknown
- Resurrection
- Lone Rider in Raiders of Red Gap

(In News Section)

- This Is the Life

Exhibitors organize to Recruit Wacs

Willkie—"One World" and What Comes Next?

Contracts on '44 Product Highest in Ten Years

"Play Ball" says Clark As Huddles Resume

"THE HITLER GANG"
A review by Terry Ramsaye

Better Theatres

1944 Listings of Equipment Manufacturers & Dealers

VOL. 155, NO. 5 APRIL 29, 1944

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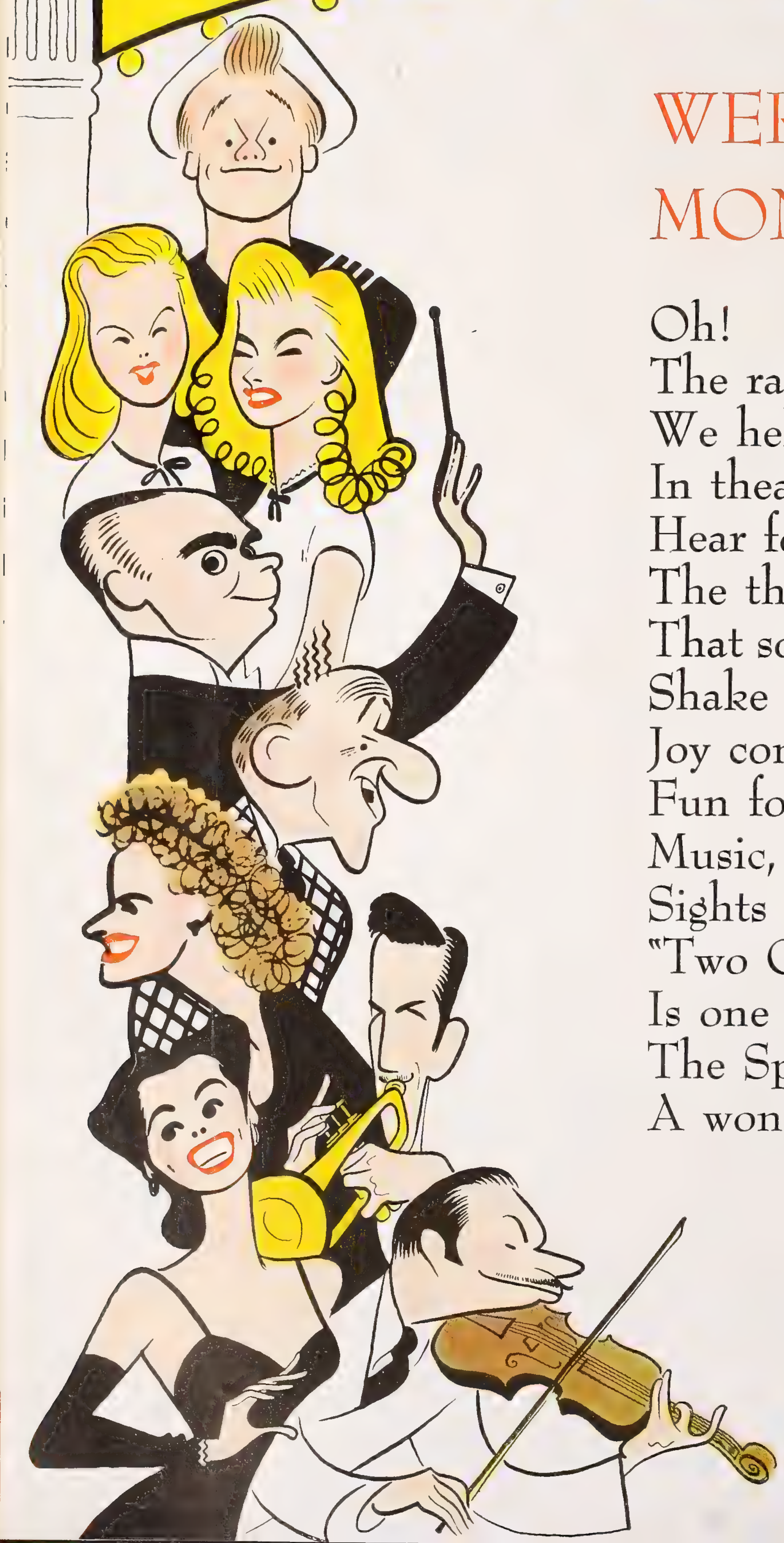
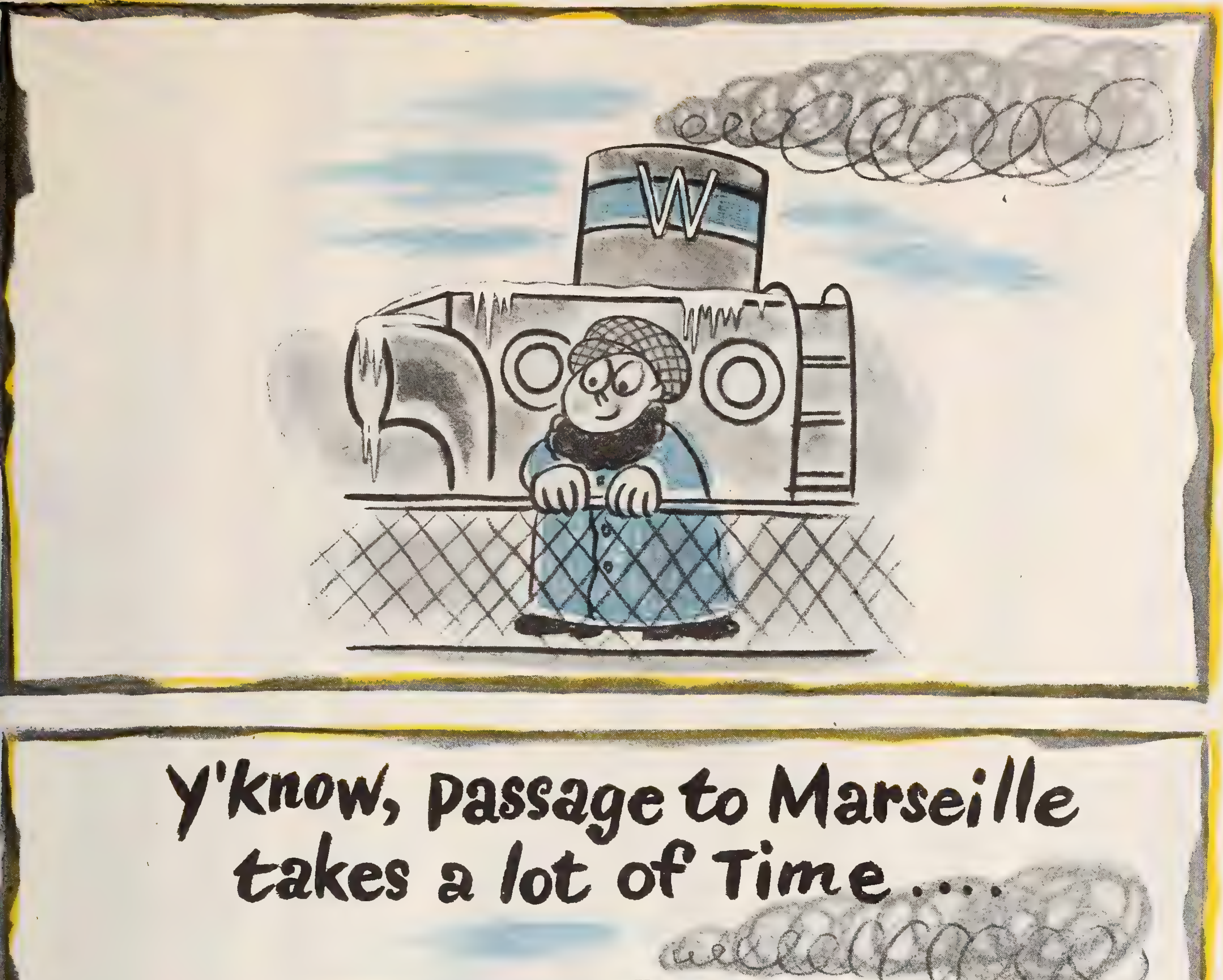
PREVIEW! M-G-M's MUSICAL
TWO GIRLS AND A SAILOR



WERE YOU THERE MONDAY NIGHT?

Oh!
The rafters rang!
We held Trade Screenings
In theatres so you could
Hear for yourself
The thunder of a HIT
That soon will
Shake a nation!
Joy comes to America—
Fun for the millions
Music, romance, talent galore,
Sights to see with glee!
"Two Girls and A Sailor"
Is one of M-G-M's new group
The Springtime Five!
A wonderful group!

"TWO GIRLS AND A SAILOR"
with Van Johnson, June Allyson, Gloria DeHaven, Jose Iturbi, Jimmy Durante, Gracie Allen, Lena Horne, Harry James and His Music Makers with Helen Forrest, Xavier Cugat and His Orchestra with Lina Romay, Tom Drake, Henry Stephenson, Henry O'Neill, Ben Blue, Carlos Ramirez, Frank Sully, Albert Coates, Donald Meek, Amparo Novarro, Virginia O'Brien, Wilde Twins • Original Screen Play by Richard Connell and Gladys Lehman • An M-G-M Picture • Directed by Richard Thorpe • Produced by Joe Pasternak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(Writing show

heatre WAC Recruiting, May 11-17. Cooperate!

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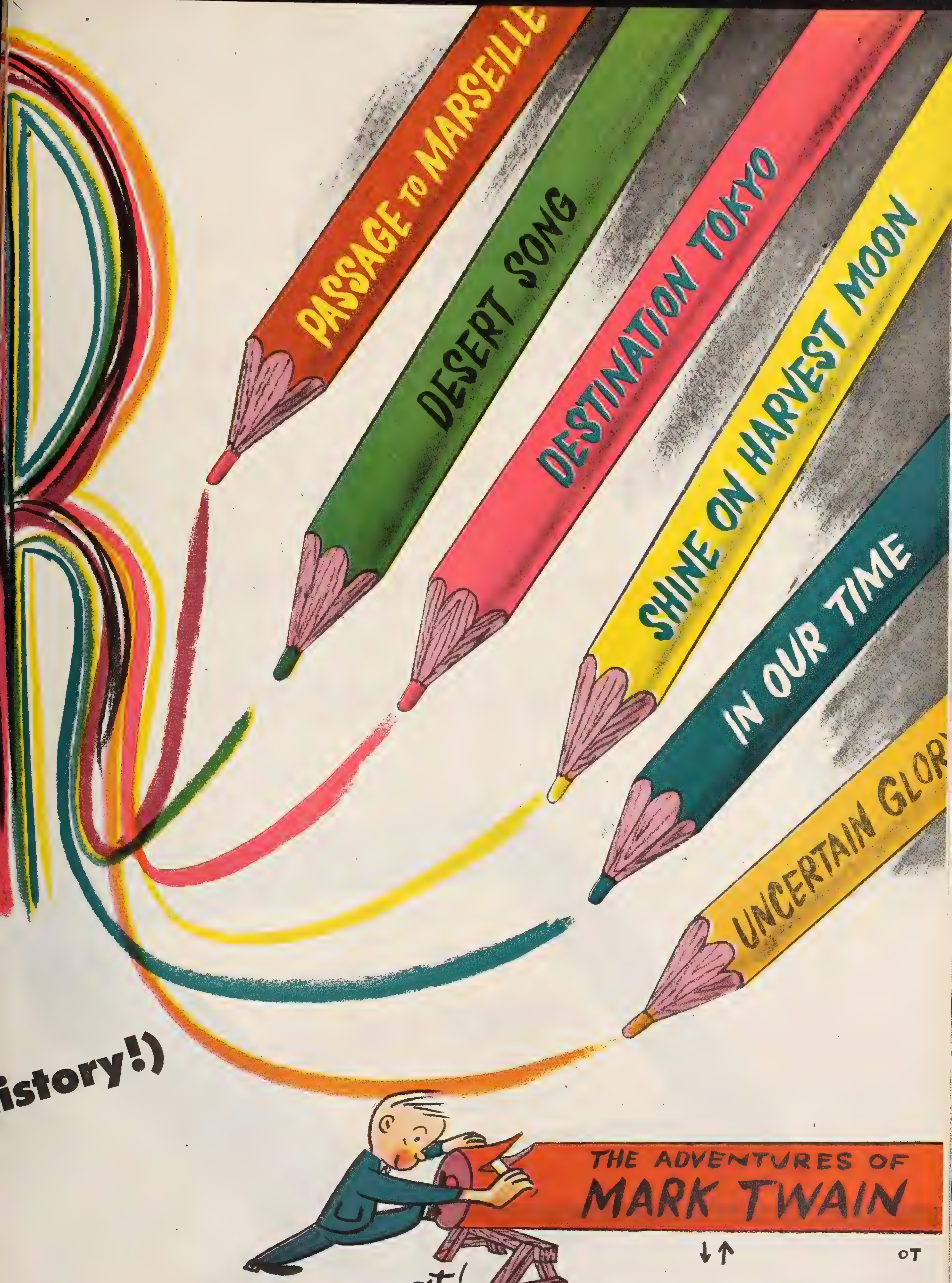
PASSAGE TO MARSEILLE
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SHINE ON HARVEST MOON
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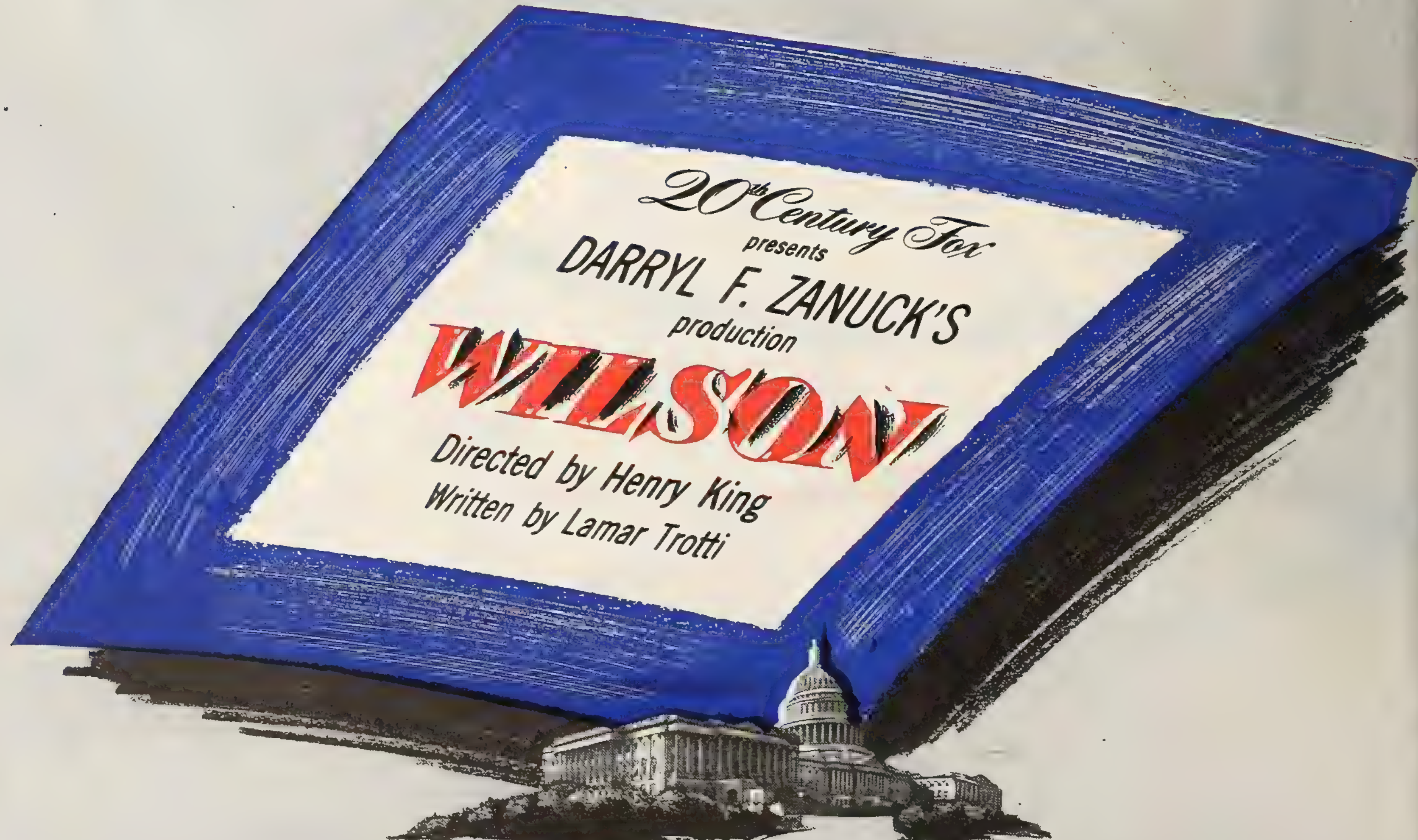
MORE ABOUT IT ON PAGE 15

THE MOST IMPORTANT EVENT IN THE 50 YEAR HISTORY OF MOTION PICTURE ENTERTAINMENT!



20th Century Fox
presents
DARRYL F. ZANUCK'S
production
WILSON
Directed by Henry King
Written by Lamar Trotti

COOPERATE WITH UNCLE SAM. WAC RECRUITING WEEK MAY 11th THRU 17th.

MOTION PICTURE HERALD

COLVIN BROWN, *Publisher*
MARTIN QUIGLEY
President and Editor-in-Chief
TERRY RAMSAYE, *Editor*

Vol. 155, No. 5
April 29, 1944

Women in War

WOMEN in war, American women, is the subject. Let us turn back from this difficult time of now to consider the tradition. Today we are familiar enough with women in uniform, striding their way on the errands of the embattled cause of the nation. There is inevitably a certain sort of surprise. It has been our habit to think of women as the mothers of soldiers, not as soldiers.

Three hundred years ago, when the American colonies were but a beachhead on this continent, women stood beside the fighters in the stockades and blockhouses, loading muskets while their sons and husbands fired on the advancing redskins. The tide of Liberty was flowing to the West.

Then came 1776, and a cause again. We have heard a lot about Betsy Ross and a flag, but not so much as we might about Molly Pitcher, wife of a private in the Continental Army, who went into the line of battle to serve a cannon when her husband fell. And there was that other Molly, too, Molly Stark, wife of a general, of fame for the battle of Bennington.

On across the plains again America pressed its way beyond the frontier into a savage West. When trouble came and the covered wagons were drawn into a circle, hub to hub, the women joined in defense, fought side by side with their daring men—the outriders of a New World.

NOW the tide of Liberty and the cause of free men has come to full circle, a war around the earth. It has been written that "East is East and West is West and never the twain shall meet". They have met and there is hell to pay. And now, again, American women are in battle.

We have not yet sent them to the firing line, as they have in Russia. But through all this war they have been loading the muskets, at the benches of the ammunition factories, ferrying war planes, assembling machines, testing instruments—doing all manner of jobs of dexterity and skill, and daring, too. A lot of what they do will not be told until the war becomes a reminiscence. A Wac in the Army sends a soldier to battle.

In war there is never enough, enough of anything. It is like a fire, where there is never enough water until it is out.

So now, with women formally organized into the armed forces, and with the war's most difficult, critical, desperate days ahead, there are not women enough in the war.

That is why the motion picture has again been invited, which is another way of saying drafted, into the conveyance of a message to the people in general and the women in particular. The Women's Army Corps, the feminine arm of the Army, wants recruits.

The sons, and fathers, too, are being drafted by the mandate of the nation's necessity. Their mothers, daughters, sisters are being invited—so far.

It is the job of the motion picture, through the theatre screens, to open wide the invitation, with the "Wac Recruiting Week", May 11-17. In line of succession the assignment comes through the War Activities Committee of the industry to Mr. Ned Depinet, the WAC chairman for the distribution branch, to Mr. Edward L. Alperson, drive chairman, for theatre relations, to Mr. Harry Mandell for theatre department publicity, and then to Mr. John Cassidy for sundry contact and executions which brings the movement to the press, and to you, the exhibitor reader.

THE pages of this issue present details of organization and the implements of the campaign. There will be found the usual competent array of devices and accessories available for the purpose. They follow a pattern now familiar to the exhibitor. They sell a story of a nation's need, a picture, not of entertainment but of urgency.

The news at weekend has given extraordinarily frank emphasis on the nature of the urgency. The call for warpower is high and clear and sharp, with an accent official of candour uncommon even now.

Here is a paragraph from a joint statement from Secretary Knox, Secretary Stimson and Admiral Emory S. Land, chairman of the Maritime Commission. It is more than has officially been had about the state of the war and the state of the nation. It says, by admission, a considerable part of what the thoughtful citizen has been thinking between the headlines and the boasts.

¶ ***"Every victory seems to inspire in thousands the belief that the war is won. False public interpretation of what are only local victories on the perimeter of the enemies' strongholds may indeed imperil victory when we thrust at the foe's heart.***

¶ ***"We have yet to meet the major forces of Germany, and of a Japan commanding a large share of the natural wealth and human resources of eastern Asia. We are still 2,000 miles from Tokyo with all the enemy land and sea and air forces between us and that goal.***

¶ ***"For our fighting men the war is just entering its critical stage. . . . We are poised for our greatest undertaking as a nation since we achieved our national independence and unity. We dare not falter at the front or at home."***

THAT statement was not written for this drive, but for the larger and total problem. The "Wac Recruiting Week" however is an obvious and inescapable part of the whole and vital effort.

Among the drives that have been requested of the motion picture theatre, this one is special in that its only demand upon the patrons is their attention.

Here is to be conveyance of message to the women of America that the Women's Army Corps is sounding the greatest call in woman's history in this country, such a call of "Help Wanted" as has never been heard before. The motion picture as the great medium of the people is asked to tell them about it.

Remember the command at Bennington: "Beat them, or Molly Stark's a widow!"

—*Terry Ramsaye*

THIS WEEK IN THE NEWS

WILLKIE and Zanuck plan production of "One World" Page 13
REPUBLIC sets production budget for next season of 17 million Page 14
UNITED ARTISTS board passes resolutions designed to promote unity Page 14
CLARK calls for action and resumption of decree negotiations Page 21
STATUS of Schine circuit may be determined at Buffalo hearing Page 21
INDUSTRY rallies to support drive fo Women's Army Corps Page 22
CONTRACTS on season's films are highes for ten years Page 24
OPA denies plea of New York film truckers for replacement priority Page 29
LEO on every screen in nation is birthday aim of MGM Page 30
BOX Office Champions for the month of March Page 44

SERVICE DEPARTMENTS

Hollywood Scene Page 37
In the Newsreels Page 40
Late Review Page 32
Managers' Round Table Page 53
Obituaries Page 68
Picture Grosses Page 52
Shorts on Broadway Page 50
What the Picture Did for Me Page 46

IN PRODUCT DIGEST SECTION

Showmen's Reviews Page 1865
Short Subjects Chart Page 1868
Short Subjects Page 1870
The Release Chart Page 1871

Refund

"THE boys from Chicago", the six mobsters who were convicted of participating in the Bioff-Browne extortions, got their bail money back in Federal Court in New York Tuesday. But the Government kept the boys. They remained in the Federal House of Detention awaiting the outcome of their appeal as Judge Alfred Coxe returned to the Manufacturers Surety Company the record bail bonds of $100,000 each posted by the defendants before and during their trial. Assistant U. S. Attorney Boris Kostelanetz raised no objection.

Feminine Director

DANIEL T. O'SHEA, president of David O. Selznick Enterprises and Vanguard Films, has announced the creation of a post to be known as "Feminine Director." Mr. O'Shea, in making the announcement, expressed the opinion that other film companies would soon have Feminine Directors.

For the post, Mr. O'Shea signed Anita Colby, which amounts to Miss Colby going from cover girl on magazines to covering girls on the studio lot, her main duties being styling and grooming of young women under contract in the Selznick stock company and Vanguard.

Feminine Director Colby entered the field of motion picture exploitation in 1943. She once handled promotion and advertising for *Harper's Bazaar*. Her new duties will include publicity assignments and talent scouting. At last report she is New York bound on her first assignment, in connection with "Since You Went Away."

Big Bad Wolf

BRITISH film technicians expressed alarm this week over the growing power of J. Arthur Rank, British film leader, voicing fear that he might be able to close all British studios for bargaining purposes or in the event he decided to use only American films in his theatres. A Reuter's dispatch reporting on the weekend meeting of the General Council of the Association of Cine-Technicians, quoted Ralph Bond as suggesting "public ownership of the film industry and a film credit bank so that independent British film producers can get reasonable assistance to start making pictures."

New Squeeze

Buenos Aires Bureau

RELATIONS with Argentina were straining at midweek to a new tension on the issue of the country's censorship of U. S. films and its accompanying demands for raw stock for Argentine producers. Buenos Aires censors, after a period of relative leniency, cracked down on "Hitler's Children" and ordered it withdrawn last week after two days of record business. There were threats of similar bans against "Five Graves to Cairo" and "Guadalcanal Diary," set for release next week.

Dr. Mario Molina Pico, director of the film section of the Government Press and Information Office on Tuesday, told the U. S. that Argentina would curtail or prohibit the import of American pictures unless raw stock was forthcoming, forthwith.

At the same time the official Cinematographic Department presented Buenos Aires exhibitors with a producers' petition asking the Government to require first run theatres to show 33 per cent home made pictures. Other theatres would be required to show smaller percentages.

American motion picture companies do not control film allotments to Argentina. The War Production Board, after conference with the Coordinator of Inter-American Affairs and State Department, allocated 23,500,000 feet of raw stock to Argentina for 1944. Shipments were delayed, however, when censorship increased. Later shipments were resumed on condition that the Argentine Government would withdraw from the distribution of raw stock, pass previously rejected U. S. pictures, and agree to make no subsequent cuts in pictures, except for scenes treating directly of Argentine affairs or involving Communism. It appeared that Argentina had decided to drop these conditions this week in favor of renewed pressure.

Contract

PARAMOUNT'S executive producer, B. G. De Sylva has signed Esther Fernandez, Mexican film star, to a contract in Mexico City. She will go to Hollywood in May to play the romantic lead opposite Alan Ladd in "Two Years Before the Mast". For two years, not long ago, Miss Fernandez was under contract to Paramount. But she never appeared in a picture. More recently she was visiting at the Waldorf-Astoria Hotel in New York, and in Washington, and discussing plans for her own Mexican productions of stories which have been made before by Hollywood.

S.S. John Harris

PITTSBURGH'S great showman, the late Senator John P. Harris, is to be honored by the launching of a Liberty Ship bearing his name. It was Mr. Harris who opened the first all motion picture theatre in November, 1905, in a vacant store on Smithfield Street between Diamond Alley and Fifth Avenue, Pittsburgh.

Senator Harris died on the floor of the State Legislature at Harrisburg in January, 1926. But his name is still large in Pennsylvania show business in the person of John H. Harris, his son, and operator of Pittsburgh's largest circuit.

Pittsburgh exhibitors plan a celebration during June of the 50th Anniversary of the motion picture industry. But their big celebration will be 11 years hence, when they mark the 50th Anniversary of Mr. Harris' first all-film show.

Walking Canes

HARRY BROWNING, commander of Theatrical Post No. 270 of the American Legion, addresses the theatres of the nation:

"We've asked for your blood—money—salvage—heart. Now! We're asking for your walking canes."

The idea is this: If patrons will only be induced to leave all their available walking canes at theatres, exhibitors can leave the canes with films on pickup night, attaching a note saying: "To be held at Decker Film Exchange for the representative of Theatrical Post No. 270 of the American Legion." The Legion, in turn, will see that the canes are delivered to the Red Cross direct. And the Red Cross will see that they are put into the hands of returning soldiers in hospitals who are in need of canes. And the number is growing.

Revenue Soars

RECORDING a gain of nearly $2,800,000, Federal admission tax collections in March reached a total of $14,893,007, against $12,094,85 in February and $11,874,676 in March, 1943, it was reported Monday by the Internal Revenue Bureau.

A good part of the increase was centered in he Third New York (Broadway) District, where collections jumped from $1,113,539 to 2,283,512, but that district for the fifth month ut of the past seven, remained under the corresponding 1943 collections of $2,368,546.

All but a fraction of the increase in the Third New York District was registered by box office collections, which increased from 906,493 in February to $2,074,806 last month. Receipts from tickets sold by brokers increased rom $21,116 to $35,731 but those from admisions to roof gardens and cabarets dropped rom $185,930 to $182,975.

Bureau records showed that national collecions for the first quarter of 1944 aggregated 43,732,128, an increase of nearly $9,000,000 over the $34,920,266 reported for the same period in 1943, while for the first nine months of the Government's fiscal year receipts were 135,523,833 against $415,432,516 for the corresponding period a year ago.

Jitter Suit

JITTERBUG dancing had the Hollywood Canteen, where stars entertain service men, in trouble this week. The Canteen is being sued in Superior Court at Los Angeles for $17,250 damages for personal injuries which Miss Florida Edwards said she suffered during a Canteen jive number.

The suit charges the Canteen with responsibility for permitting a visiting soldier to grab Miss Edwards for a rug cutting waltz. She wanted to sit that one out. The young lady, who sings on the radio, and does not jive, told Judge Henry M. Willis that despite protests the soldier spun her through the air and permitted her to "come into violent contact with the floor."

It knocked Miss Edwards cold and, she claimed, confined her to bed for a month. The accident occurred in October, 1942. Since then the Canteen has frowned on the more violent jitterbugs. They create a major traffic problem.

New Morale Circuit

DANCING star Gene Kelly headed the first contingent of picture personalities to tour Army and Navy hospitals under the Hollywood Victory Committee arrangements with the USO Camp Shows and the War and Navy Departments.

When he returned from his pioneering tour, together with his troupe, he reported to HVC that the "need for entertainment in military hospitals is far greater than it ever was in camps." Mr. Kelly also had toured camps in this country and overseas.

He told how the troupe went into wards, played hospital auditoriums and once gave a show for a single wounded soldier who was not expected to recover. "It was a small room," he said, "with an audience of one, but we never gave a better show or felt a more satisfying reaction. I guess we all cried a little when we left."

Mr. Kelly's troupe included a comedian, a singer, a girl dancer, and a juggler. Audiences ranged from 1,500 to 3,600 a day. Now the HVC has issued a "call to service" among the 500 top players in the industry. They plan a complete service hospital circuit covering 59 Army and 25 Navy general hospitals with shows at least every two weeks and visits of celebrities in between.

D Pictures

NEWSREEL men on both sides of the Atlantic are oiling cameras and fixing gear in preparation for coverage of the biggest story yet when Allied invaders sweep into Europe. Several weeks ago, in conferences at Washington, Brigadier General Alexander D. Surles and Captain Leland Lovett, chiefs of Army and Navy public relations, newsreel men were promised the fullest possible cooperation from the services.

Ned Buddy, London manager for the newsreel pool, has returned to England after several weeks in the United States checking on lines of clearance and shipment.

Although the newsreels have promises of full official cooperation no definite procedure for censoring and shipping of film has been set up. Editors believe that the swiftest release would be assured by air shipment of negative direct to Washington for developing and security censorship there. More probably all film will clear through London, where both U. S. and British censors will survey it.

An indication of this is seen in the presence in London of Colonel Curtis Mitchell, chief of the Army Public Relations pictorial section. He is expected to set up expanded clearance and laboratory facilities for both official and newsreel pictures. George Lyons, chief of the OWI London office, also has assured the reels of cooperation.

Double Genius

TWO "wonder boys" of entertainment, Billy Rose, Broadway's purveyor of spectacle and two-legged beauty, and Orson Welles, worker of entertainment surprises in Hollywood, New York and Brazil, have joined the same team. Mr. Rose announced in New York Tuesday that he had signed Orson to stage and direct a new play, "Emily Brady." It is by screen writer Donald Ogden Stewart.

The play will open first in San Francisco, which is handier to Hollywood than Broadway, in June. Mr. Rose has hopes that he may then be able to persuade partner Welles to bring the show to New York.

Mr. Welles has been busy in Hollywood of late principally in the operation of his Mercury Magic Show for servicemen. He appeared in a screen sample of this when he sawed Marlene Dietrich in half in "Follow the Boys," current Universal release.

Farewell Performance

BEFORE N. W. Mason of New Glasgow, N. S., became an exhibitor 30-odd years ago he was a dramatic actor with a traveling repertoire company headed by Denman Thompson, on a wheel through New England and eastern Canada. Now an octogenarian, Mr. Mason is making a comeback which he has described as probably being "my last appearance." He will appear as Uncle Josh in "The Old Homestead," a role he was well acquainted with 40 years ago. He will also direct as well as produce the play, and after a week at the Academy theatre in New Glasgow—he is managing director of the Roseland and Academy theatres —he plans to take the play on a tour of Army, Navy and Air Force bases.

Besides being a leading exhibitor of Nova Scotia for 30 years, Mr. Mason has been one of New Glasgow's leading citizens for many decades, a realtor, and a one-time alderman in the town council, and more recently mayor.

All the proceeds from "The Homestead" are going to charities, to war welfare and the entertainment of the armed forces. Rehearsals are currently under way, and Mr. Mason's farewell performance is expected around the middle of May.

Marriage for Leni

HITLER'S friend of many years, Germany's chief motion picture star and later director of important film activities, Leni Riefenstahl, has married.

The news came from London Monday, via the United Press. Miss Riefenstahl married one Major Peter Jekoff, presumably of impeccable Prussian ancestry, in the Tyrolian resort village, Kutzbuhel.

In the days of world power, 1938, Miss Riefenstahl visited the United States, seeking friends and contacts in Hollywood and elsewhere, and showing to them the film record of the 1938 Olympics, held in Germany. The record was complete, and showed considerable skill, and certainly thoroughness. It was made under her direction, and it is related that her several hundred cameramen exposed hundreds of thousands of feet of film, from every viewpoint. Also visiting cameramen were persuaded to turn all their footage over to her.

However, this monument to Germany, model for the new world of bulging muscles and deep breathing, was never exhibited commercially here. Miss Riefenstahl departed, expressing regret, but not surprise, that theatres were closed to her product.

Birthday

SHIRLEY TEMPLE is sixteen. At a birthday party given her in the studio of David O. Selznick, her present employer, she could look back eleven years when, at five, she rose to a sudden stardom. The party, held last Sunday, marked another milestone in her career. She recently finished working in the Selznick production, "Since You Went Away," which United Artists will release. It is the biggest Selznick venture since "Gone With the Wind."

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THIS WEEK the Camera reports:

PRESENTING FLASH, star of Warner's campaign for "The Adventures of Mark Twain." He is the jumping champion of Angel's Camp, Cal., and will compete Saturday at the national jumping frog contest at Manhattan Center, New York. The contest is one of several arranged in cooperation with boys' clubs.

By Staff Photographer

PARTICIPATION by the film industry was discussed at a United Jewish Appeal luncheon in New York Friday, stressing the 1944 campaign. Above, Barney Balaban, David Bernstein, Monroe Goldwater, the chief speaker, and Jack Cohn.

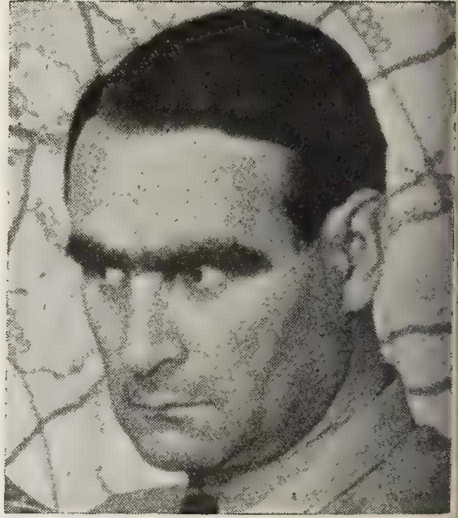
AT THE Washington, D. C., luncheon commemorating the film industry's 50th anniversary, left: A. Julian Brylawski, WAC; Thomas R. Armat, inventor of the Vitascope; and Francis Harmon, coordinator of the WAC. Stanton Griffis, of the OWI films division, and Mr. Harmon spoke at the luncheon.

FOR DISTINGUISHED SERVICE, Henry Ginsberg, left, receives a Treasury citation from Robert Moulton, War Finance Committee, in Hollywood. Mr. Ginsberg is chairman of the Hollywood film industry WFC, which has sold $54,000,000 worth of War Bonds.

Adolf Hitler

Hermann Goering

Joseph Goebbels



Rudolph Hess

CASTING. The public enemies above are principals in Paramount's "The Hitler Gang", which opens at the Globe Theatre, New York, May 6, and represents a departure of some note in war motion pictures. (See page 1865, Product Digest Section.) Hitler is played by Robert Watson; Goering, by Alexander Pope; Goebbels, by Martin Kosleck; and Rudolph Hess, by Victor Varconi.

"Many pictures at advanced prices are not entitled to that treatment."

"'Wilson' is a mighty epic of personal and historic drama."

Photos by Staff Photographer

"'Wilson' explores a production realm that films never before have entered."

DARRYL F. ZANUCK, 20th-ox production chief, arrived Monday in New York for a veek's stay, and that afternoon alled the trade press to an nterview-conference. He said 0th-Fox would release about 0 features in the next year; hat it had dissolved its "B" film rganization; that making of One World" depended upon Vendell Willkie, its author; and hat "Wilson" ran 163 minutes, ost $4,000,000, and would be pened in New York late in uly. Mr. Zanuck on other subects is quoted above.

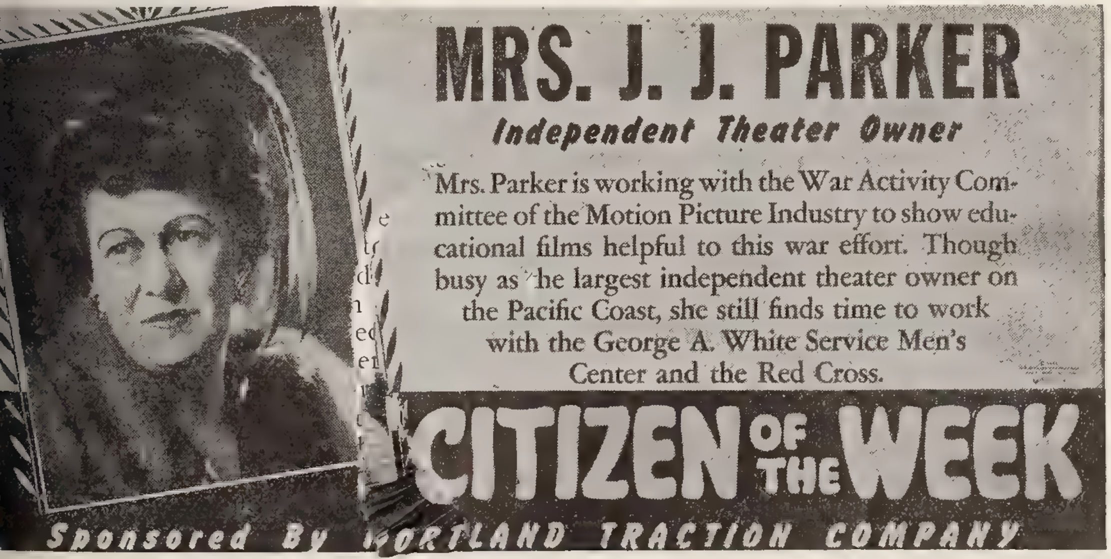
AT THE Charlotte, N. C., Variety Club's annual golf tournament. The putters are John Bachman and Roy Brauer. The gallery comprises George Roscoe, E. Stellings, R. Good, D. House, S. Hinson, K. Laird, B. Masterman, H. Keeter, H. Cook, R. Simpson, G. Dyer, S. Lett, J. Greenleaf, M. Bryant, W. Griffith, and Al Burks. The affair was at the Myers Park Club. More than 75 attended.

By Staff Photographer

HE SMPE JOURNAL Award for 1944 vas presented last week in New York o William L. Bell, left, and Ray Scoville, ound engineers of the Bell Telephone Laboratories, for their paper, "Design nd Use of Noise Reduction Bias ystems."

FIRST ANNIVERSARY of Film Classics was observed this week by George A. Hirliman, its president. The company has 20 exchanges.

IN CINCINNATI. Tom Connors, sales vice-president of 20th-Fox, is greeted in that city by local exhibitors. Above are L. Jack Schlaifer, of the company; Mr. Connors; F. W. Huss, Jr., president of the Greater Cincinnati Independent Exhibitors Association; Harry David, Northio circuit president, and James Grady, 20th-Fox. Mr. Connors returned to New York this week from a tour of several key cities, during which he conferred with exhibitor leaders.



MRS. J. J. PARKER

Independent Theater Owner

Mrs. Parker is working with the War Activity Committee of the Motion Picture Industry to show educational films helpful to this war effort. Though busy as the largest independent theater owner on the Pacific Coast, she still finds time to work with the George A. White Service Men's Center and the Red Cross.

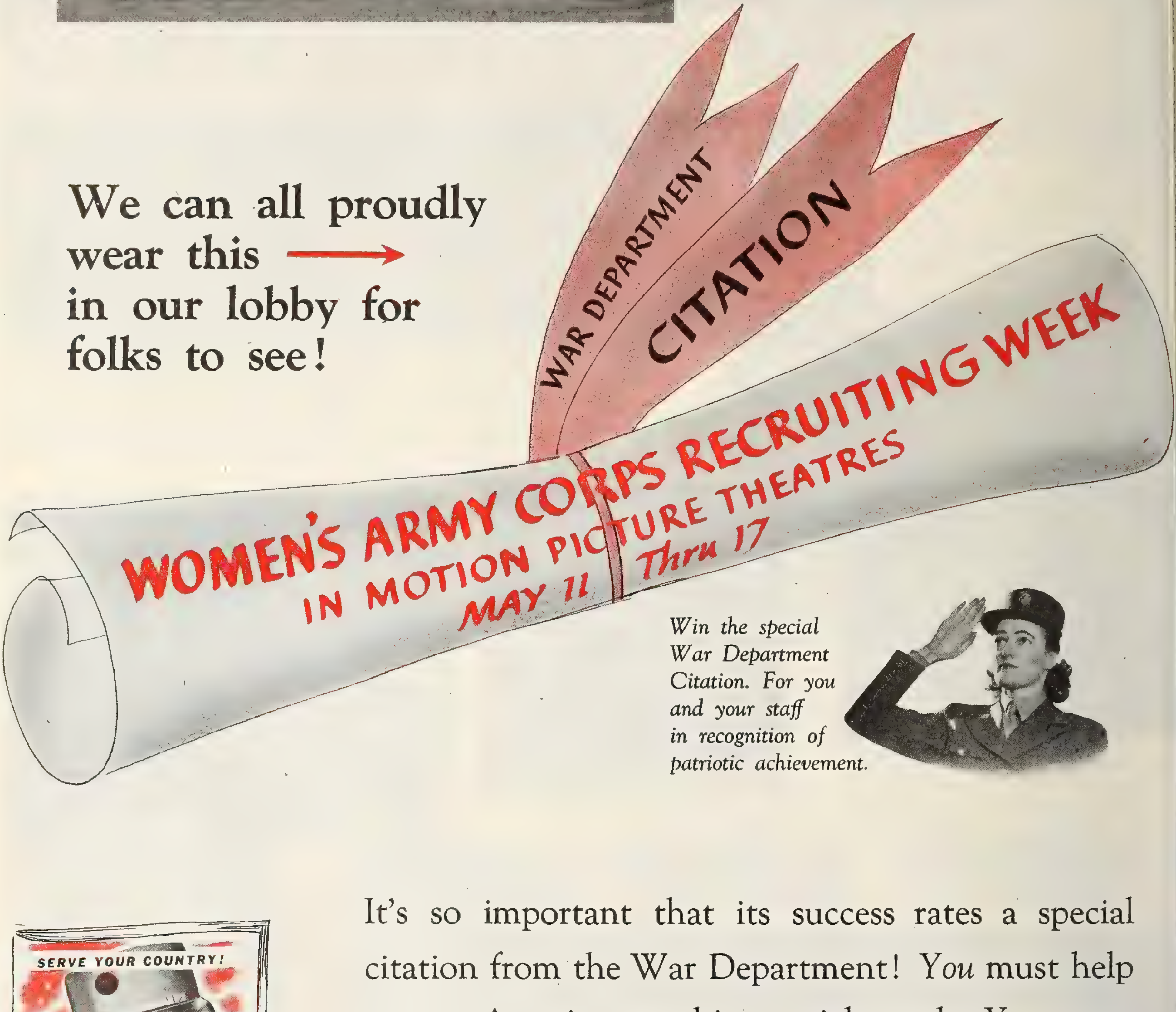
CITIZEN OF THE WEEK

Sponsored By PORTLAND TRACTION COMPANY

"CITIZEN OF THE WEEK," left. Mrs. J. J. Parker, head of the circuit of that name in Oregon, was honored the week of March 27 by the Portland Traction Company, which put on its many vehicles cards such as this one. Mrs. Parker has long been known in Portland for her efforts in many civic endeavors.

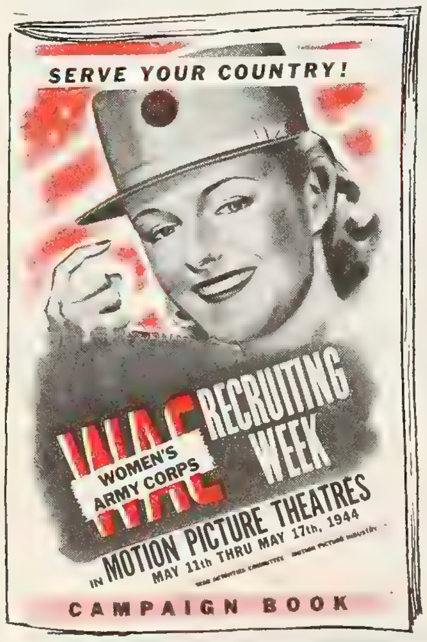
We can't all wear these!

We can all proudly wear this in our lobby for folks to see!


WAR DEPARTMENT
CITATION
WOMEN'S ARMY CORPS RECRUITING WEEK
IN MOTION PICTURE THEATRES
MAY 11 Thru 17

Win the special War Department Citation. For you and your staff in recognition of patriotic achievement.

It's so important that its success rates a special citation from the War Department! *You* must help arouse America to this crucial need. *You* must reach every woman in your audience with the nation's call for aid! Posters! Press-book! Trailer! (*Lionel Barrymore's appeal is heart-stirring in it!*) Help win the war? Here's where you come in, Mister!


SERVE YOUR COUNTRY!
WAC
WOMEN'S ARMY CORPS
RECRUITING WEEK
IN MOTION PICTURE THEATRES
MAY 11th THRU MAY 17th, 1944
CAMPAIGN BOOK

AMMUNITION! THE CAMPAIGN BOOK!

Sponsored by War Activities Committee of Motion Picture Industry, 1501 Broadway, N. Y. C.

WILLKIE AND ZANUCK PLAN FOR "ONE WORLD"—AFTER

Statement to Stockholders Gives Details of Deals With Famed Chairman

"One World" as a motion picture project was up for decision at mid-week between Wendell Willkie and Darryl Zanuck.

The indicated decision was that the picture would be made, and that it would be scheduled for release after the national election—regardless of developments on the febrile political scene.

Mr. Zanuck says he wants it as a great screen document. Mr. Willkie, silent, would let the company say it. A script by Lamar Trotti and Dudley Nichols is ready.

Mr. Willkie, who is chairman of the board of Twentieth Century-Fox Film Corporation, and head of the New York law firm of Willkie, Owen, Otis, Farr & Gallagher, special counsel, and Mr. Zanuck, vice-president in charge of production, met at luncheon Tuesday to talk about it. The lunching and talking took place at the Down Town Assocaition in Pine Street, New York. The conversation was, it seems, confined to suggestions for possible revisions of the script and new ideas for production, in itself a commentary on the direction plans are taking.

Stockholders Notice Tells of Sale

Meanwhile, coincidentally, Wednesday the company released a "Notice of Annual Meeting of Stockholders," a booklet containing some considerable details regarding the corporation. In it Mr. Willkie as the author of "One World," and as the head of the law firm, is mentioned.

Screen rights to "One World," says the notice, were acquired by Twentieth Century-Fox from Gardner Cowles, Jr., as Trustee of the Wendell L. Willkie Fund, a trust created by Mr. Willkie for charitable purposes. The contract, dated February 17, 1944, called for a payment to the Trustee of the sum of $25,000, and an additional $50,000 when the script is approved by the Trustee. In addition the corporation paid Simon & Schuster, Inc., publishers of the book, $50,000, of which $25,000 represented "reimbursement of expenses."

Percentage of Gross Is Allocated in Contract

Also, if all costs of production and distribution of the picture are less than $3,000,000, the corporation is obligated to pay the Trustee 11¼ per cent and Simon and Schuster 3¾ per cent of the gross receipts from the film in excess of the expenses and up to $3,000,000; and if the total expenses and fees exceed $3,000,000 the corporation is obligated to pay the Trustee 7¾ per cent, and Simon and Schuster 2¼ per cent of the gross receipts in excess of $3,000,000 until the corporation receives back all of said expenses and fees. After all expenses and fees are received by the corporation, the corporation is obligated to pay to the Trustee 18¾ per cent and to Simon and Schuster 6¼ per cent of the film's profits.

The notice of meeting, in a paragraph on the underwriting and registration of stock, states: "The firm of Willkie, Owen, Otis, Farr & Gallagher, of which Mr. Wendell L. Willkie is a partner, was employed by the Corporation as special counsel in connection with the registration of the 100,000 shares of Prior Preferred Stock and the 665,715 shares of Preferred Stock and was paid by the Corporation legal fees for such services aggregating $155,000." It was explained that the item was for non-recurring special services. The total fees paid the law firm, and including the above item, were $255,000.

In the April issue of *Harper's Magazine* there appears a letter to the editors from Mr. Willkie, written as a reply to an article in the March issue of the same magazine written by Fred Rodell. Among other remarks by Mr. Rodell there was the one that Mr. Willkie is a figure-head in his law firm and with the Twentieth Century-Fox Corporation, to which Mr. Willkie replies:

Defends Position In Law Firm

"The facts are, as he could have learned from consulting any one of my partners, that I am active in the firm and that I have earned fees much greater in amount than I have ever drawn from the firm."

And as to the film company, said Mr. Willkie: "He could likewise have learned that I sold the rights to "One World" to Twentieth Century after competitive bidding—not for $250,000 as he says, though that figure was offered by more than one company, but at a lower price than any of the bids I received. Furthermore, he might have learned that to eliminate any element of personal political advantage, on my stipulation the picture is not to be shown until after the fall election."

Mr. Zanuck held a press conference on Monday. Asked the status of "One World," he said that it was one of the reasons he had come east; that he had talked with Mr. Willkie by telephone but had not discussed the production, preferring to wait until they met on Tuesday.

Great Story Regardless of Background, Says Zanuck

"I think it is a great story," Mr. Zanuck said, "and I would like very much to make it. I think it's a great story regardless of any political background, and it is just as good whether Mr. Willkie runs for the Republican nomination or not, or whether he runs for President or not. After all, 2,000,000 people bought copies of that book. It must have something.

"As a matter of fact, our original intention was not to make the picture until after the election no matter what the outcome. That was in our original agreement with Mr. Willkie when we bought the story. And it was at Mr. Willkie's request.

"We have a great script prepared for it. It was written by Lamar Trotti and Dudley Nichols. And I think it would make a great picture."

"Tunisian" Bookings Gain

The British Information Services' film division announced this week that "contrary to general expectation," "Tunisian Victory," distributed by MGM, is now "forging ahead to remarkable success throughout the country." Within the first three weeks, it was booked by MGM in over 4,000 theatres. Four Los Angeles houses have set a simultantous booking, beginning May 11. The film was made by the U. S. and British Signal Corps.

Stockholders to Elect Directors, Vote on Partners

Twentieth Century-Fox has called the annual meeting of stockholders for 2 P.M., May 16, at the home office, 444 West 56th Street, New York. Notice of the meeting, and proxy forms, were sent out last week by Felix A. Jenkins, secretary.

The stockholders will be asked to elect 15 directors, including four new members, and to approve an agreement for a new National Theatres stock issue. This would make the four division managers, Charles Skouras, Elmer C. Rhoden, Harold J. Fitzgerald and F. H. Richardson, Jr., theatre partners.

The new nominees for the board of directors are L. Sherman Adams, Robert L. Clarkson, Murray Silverstone and Robert Lehman. Those up for reelection are Thomas J. Connors, John R. Dillon, Daniel O. Hastings, Wilfred J. Eadie, William C. Michel, William P. Philips, Seton Porter, Spyros Skouras, Sydney Towell, Wendell L. Willkie and Darryl F. Zanuck.

Provides Interest in National

Mr. Adams is a trustee of the Massachusetts Investors Trust, which holds 87,000 shares of 20th-Fox common, and a vice-president of the Massachusetts Investors Second Fund, Inc., which holds 11,600 shares. Mr. Clarkson is chairman of the board of the American Express Company.

Mr. Lehman is a partner in Lehman Brothers, which was co-manager of the underwriting group which financed the company's purchases and refunding of the Chase National Bank holdings. Mr. Silverstone is vice-president in charge of foreign distribution.

The pending agreement with the four circuit managers was made to give them an interest in National Theatres, following Twentieth Century-Fox's acquisition of the 58 per cent of National Theatres stock which had been held by the Chase Bank.

If approved by stockholders National will now amend its stock issues to include 2,000 Class A shares and 40 Class B. The latter would be acquired by the managers at $14,125 per share, with right to convert it into Class A voting shares. Both share in dividends.

Options Part of Plan

The managers will acquire the Class B stock within 20 days of the stockholders approval, as follows: Charles Skouras, president of Fox West Coast Theatres, 25 shares, for $353,125; Elmer C. Rhoden, manager of Fox Midwest, and F. H. Ricketson, Jr., manager of Fox Inter-Mountain, six shares each, for $84,750; and Harold J. Fitzgerald, of Fox Wisconsin, three shares, at $42,375.

The stockholders also are to vote on a plan to grant officers and directors stock options.

The Twentieth Century-Fox annual report issued Tuesday confirmed previous estimates of revenue by reporting a 1943 net profit of $12,920,455, equal to $6.25 per share on 1,742,002 shares of outstanding common stock.

Republic Sets 1944-45 Budget of 17 Million

Schedule Calls for 68 Films; Exploitation Appropriation Put at $2,700,000

Republic Pictures will double its 1943-44 program with a production budget totaling $17,750,000 next season, coupled with an increased advertising and exploitation budget of $2,700,000, Herbert J. Yates announced Tuesday at the company's two-day regional sales meeting held at the Hollywood studio.

The 1944-45 schedule calls for 68 pictures, including:

Thirty-two features.
Eight Roy Rogers specials.
Eight Red Ryder Westerns.
Eight Smiley Burnette Westerns.
Eight Allan Lane Westerns.
Four serials.

Mr. Yates pointed to the "record progress of the past year as a slight indication of Republic's planned expansion program for next season." The new program, he said, "will embrace a wide range of story material with musicals predominating."

Roy Rogers has increased his standing as ranking cowboy star, Mr. Yates said. He also disclosed that Don Barry and Bob Livingston, previously Western stars, will now be starred in dramas, and that Smiley Burnette, who has been comedy support in Westerns, also will be starred in his own right.

James R. Grainger, Republic president, told the western exchange heads who attended the meeting that Republic's new lineup "favors music, action, merriment—escapist films stressing the human side of life plus thrills, and adventures away from the war." He promised the company would give exhibitors unprecedented pre-selling and cooperative service in the new season.

Cutting Nine Features

Currently the studio has nine features in the cutting stage, eight awaiting release, with peak production scheduled for June, July and August. Among the top-budget pictures ready are "Man from Frisco" and "Storm Over Lisbon."

In addition to these two, pictures completed or cutting are: "Jamboree," comedy with music, with Ruth Terry; "Silent Partner," melodrama; "Goodnight, Sweetheart," melodrama, with Ruth Terry and Robert Livingston; "Call of the South Seas," melodrama, Janet Martin and Allan Lane; "Yellow Rose of Texas," "Cowboy and the Senorita" and "Song of Nevada," Roy Rogers specials; "Call of the Rockies," "Tucson Raiders," "Marshal of Reno," and "Red Gulch Renegades," Westerns; "Secrets of Scotland Yard," mystery; "Girl Who Dared," melodrama; "Sing, Neighbor, Sing," musical, and "Port of 40 Thieves," melodrama.

Cite Promotion Campaigns

Films scheduled to start production shortly include: "Atlantic City," musical with Constance Moore, Paul Whiteman and Louis Armstrong; "Brazil," musical, and "Lake Placid," formerly "Gay Blades," an ice spectacle.

Box office returns on "In Old Oklahoma" and "The Fighting Seabees," and the holdover business on "The Lady and the Monster," have prompted the company to step up its promotion appropriation, it was explained. These releases were given additional newspaper advertising, billboard posting, radio spot announcements and special promotion in key cities and extensive advertising coverage in fan and general magazines. Similar treatment was announced for "Man From Frisco," which stars Michael O'Shea and Anne Shirley.

This picture will open May 27 at the Fulton, Pittsburgh, and June 7 at the Woods theatre in Chicago. It also will be given a tri-city premiere at the Paramount in San Francisco; Paramount, Oakland; Costa, Richmond, May 18; at the Paramount Hollywood and Downtown, Hollywood, day-and-date, May 24th, and the Fox in St. Louis, May 25.

Among those attending the two-day sessions were Francis A. Bateman, J. T. Sheffield and F. M. Higgins, Seattle; J. H. Sheffield, Portland; Gene Gerbase, Denver; H. C. Fuller, Salt Lake City; Sid Weisbaum, San Francisco,

Another regional meeting is scheduled for Chicago, May 1-3. Later, a New York sales conference will be held.

Hugh Owen May Join Vanguard

Hugh Owen, eastern division sales manager for Paramount, was reported to be leaving the company shortly to join Vanguard Films as general sales manager. Confirmation of the appointment was expected this week from Neil Agnew, vice-president in charge of distribution for Vanguard.

Mr. Owen said Monday that he did not plan to leave Paramount until June 1 and that he had volunteered to continue at his present post until Charles M. Reagan, recently named Paramount vice-president and distribution head, completed plans for filling the several executive vacancies which resulted from his own advancement in the company and from Mr. Owen's resignation.

It is understood that Mr. Owen's appointment is in line with Mr. Agnew's plans to give special sales attention to key circuit deals in a limited number of important exchange centers for Vanguard product.

Mr. Owen was appointed eastern division manager for Paramount in 1942. Prior to that he was district manager for the company at Dallas.

Rogers in Washington Rodeo After Pittsburgh Hit

After record-breaking business at the Gardens in Pittsburgh, where Roy Rogers rolled up the largest gross in that city's rodeo history, the Republic Western star opened this week at the rodeo at the Uline Arena in Washington, D. C. The Pittsburgh gross was $40,024, and was amassed in four less performances than the previous box office record. While in Washington, he will appear on several radio programs and will visit the Children's Hospital.

Astra Action to Federal Court

The action of Astra Pictures, Inc., against David O. Selznick, Ernest L. Scanlon, Raymond A. Klune and Daniel T. O'Shea for $250,000 damages for alleged breach of contract last week was ordered removed to New York Federal Court, by New York Supreme Court Justice Aaron J. Levy on Mr. Scanlon's petition that the defendants were residents of California. The suit involves rights in three pictures allegedly granted to Astra by the defendants.

UA Board Adopts Six Resolutions Aimed at Unity

Hollywood Bureau

In a decisive move designed to bring about intercompany harmony and more efficient operation to meet present-day competitive conditions, the board of directors of United Artists, at a special meeting in Hollywood Monday, adopted six resolutions aimed to shift UA management from partnership control to operational control. The stockholders of the corporation will be asked to approve the resolutions at their annual meeting May 5 in Wilmington, Del.

The resolutions, passed by Edward C. Raftery, president; Gradwell L. Sears, vice-president and general sales manager; and George L. Bagnall, vice-president, represent the majority opinion of the directorate which is composed of four men. Arthur W. Kelly, former UA vice-president and now head of Eagle-Lion Films, representing Charles Chaplin, was not present. The six recommendations do not seek to break the unanimous rule procedure which prevails at UA and which recently was the subject of dispute when the company purchased Sir Alexander Korda's 25 per cent stock interest in UA.

Raftery Outlines Resolutions

Mr. Raftery, in a statement outlining the resolutions, said that it was necessary and desirable that the certificate of incorporation of the company be amended so as to make the company more efficient and more able to operate under present-day competitive conditions. If the stockholders approve the recommendations, it will be a great step toward UA's "being set up corporate-wise and in a business-like way," he said.

The resolutions are:

1. That the board be increased from four to nine; that a representative board be elected by the stockholders.

2. That cumulative voting be retained, giving the present stockholders the right for each to elect three directors. This refers to the Mary Pickford Corporation, Chaplin and Vanguard Productions, Inc., the Selznick company.

3. That present restrictions on transfer and sale of stock be retained so that unanimous consent of the owners would be required to sell any new units and that any shareholders desiring to sell must first offer their stock to the company and other owners in the same manner as has been required in the past.

4. That by-laws may be amended from time to time by a majority of the stockholders.

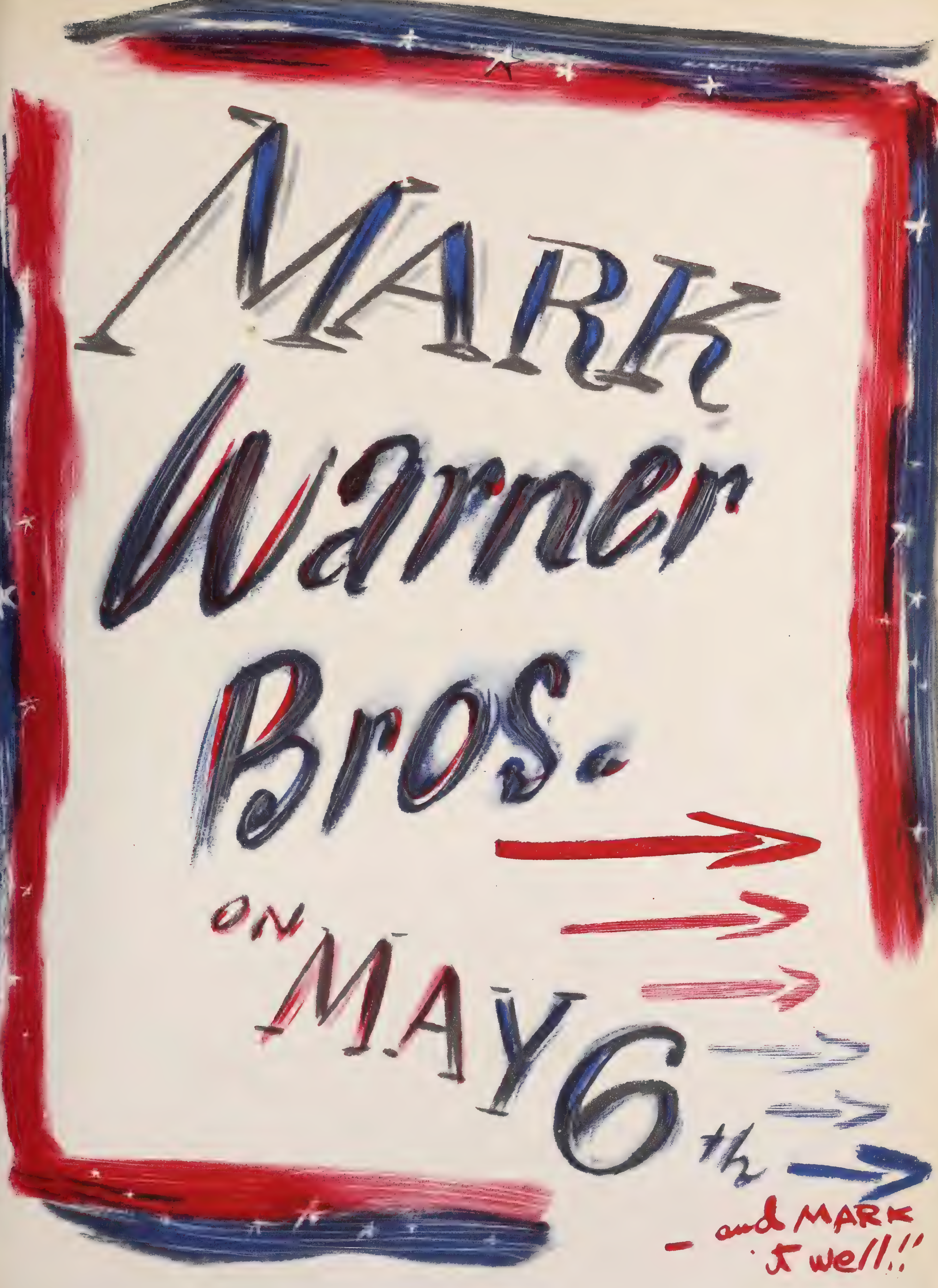
5. That certain eligibility rules be inserted in the charter for qualifications of a director so as to guarantee that no competitive interest will ever sit on the board. This proposed safeguard developed as the result of the recent Korda situation whereby he was one-quarter owner of MGM's British company and also of UA, yet retained the right to block any UA deals under the unanimous rule procedure.

6. That the board by majority vote shall elect officers, department heads and generally run the company, making it possible to carry on the affairs of UA in the most business-like manner, eliminating the power of veto by any one stockholder.

May Placate Chaplin

It is understood that the resolutions, if adopted by the stockholder, may placate Charles Chaplin in his attitude toward David O. Selznick. Mr. Chaplin instituted a suit last July against Mr. Selznick on the latter's deal with Twentieth Century-Fox for "Keys of the Kingdom," "Claudia" and "Jane Eyre." Further dissension on the part of Mr. Chaplin in UA deals came recently when the company purchased Sir Alexander Korda's stock over his objection.

It was learned that the presence of UA stockholders, including Miss Pickford, Mr. Chaplin and Mr. Selznick, would not be necessary at the Wilmington meeting next month. The probability is that each will be represented by legal advisers, given, of course, the proper voting authority.

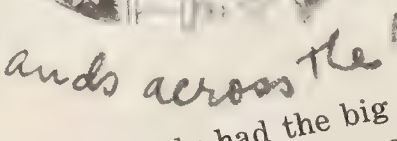

MARK
Warner
Bros.
ON
MAY 6th
- and MARK
it well!!

THE TRANSCONTINENT

IN 200
CHOSEN THEATRES

ADVANCE ENGAGEMENTS
AT ADVANCED ADMISSIONS

LIMITED TO
ONE WEEK ONLY



Hands across the sea

London already had the big World Premiere! Prints are abroad, too, with our fighting boys.

AL 7-DAY SHOWING OF

THE ADVENTURES OF MARK TWAIN

The Gol-darndest American!

"WARNER BROS. have an enviable record for combining good citizenship with good picture-making."

N. Y. Times

WADC...AKRON WOKO...ALBANY WFBG...ALTOONA WFBR...BALTIMORE WBZ-WBZ

MAQ...CHICAGO WCKY...CINCINNATI WTAM...CLEVELAND WBNS...COLUMBUS

WGBF...EVANSVILLE WOWO...FORT WAYNE KMJ...FRESNO WOOD...GRAND RAP

M...INDIANAPOLIS WJAX...JACKSONVILLE WMBH...JOPLIN KZO...KALAMAZOO WDA

MJ...MILWAUKEE WSM...NASHVILLE WSMB...NEW ORLEANS WOR...NEW YORK WT

TAR...PHOENIX KDKA...PITTSBURGH KOIN...PORTLAND WPRO...PROVIDE

KMOX...ST. LOUIS KGB...SAN DIEGO

FRC...SAN FRANCISCO

GY...SCHENECTADY

WSYR...SYRACUSE

FLA...TAMPA WBOW...TERRE HAUTE

TOL...TOLEDO KVOA...TUCSON

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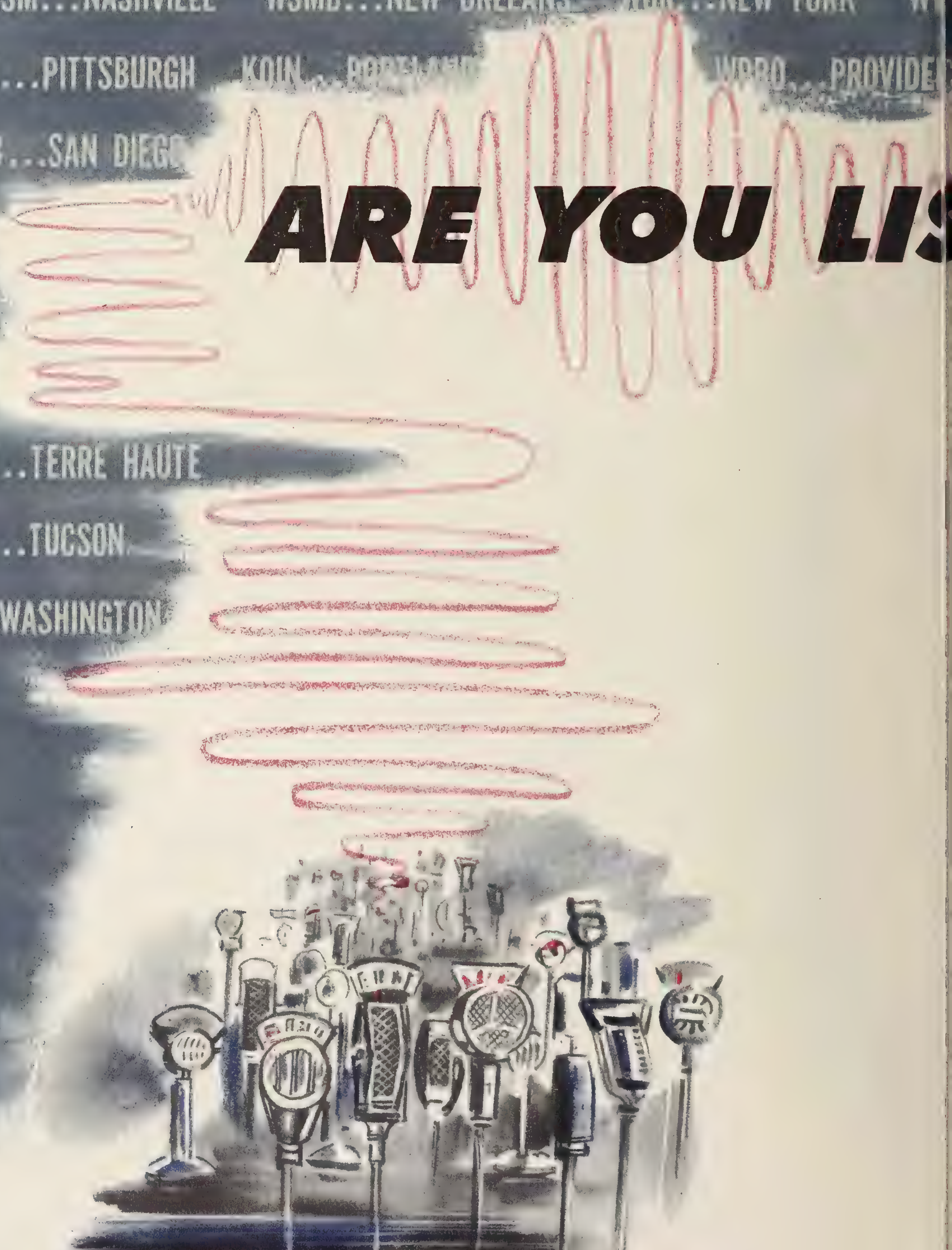
WTAG...WORCESTER

AX...YANKTON

ORK...YORK



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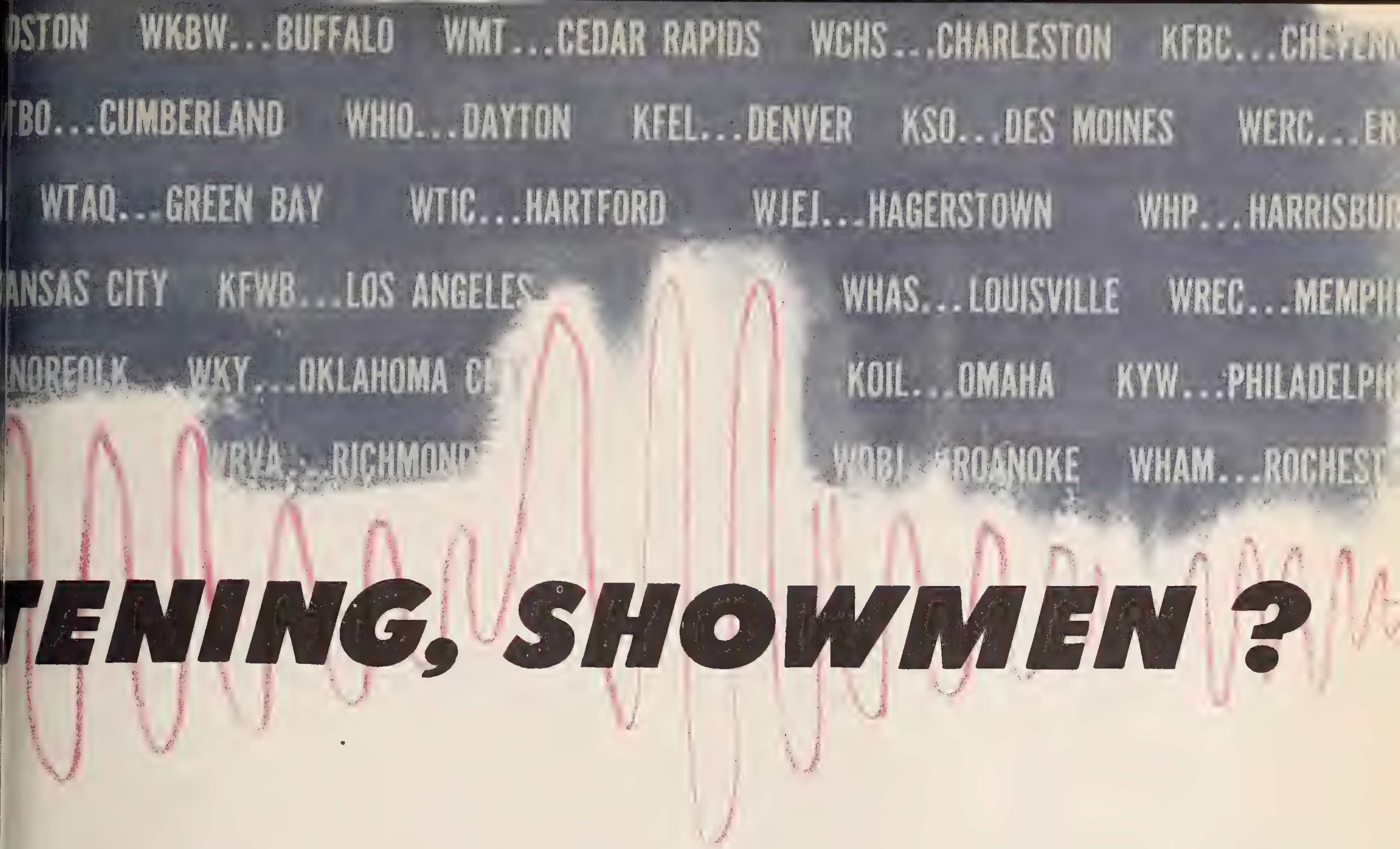

OSTON WKBW...BUFFALO WMT...CEDAR RAPIDS WCHS...CHARLESTON KFBC...CHE
BO...CUMBERLAND WHIO...DAYTON KFEL...DENVER KSO...DES MOINES WERC...ER
WTAQ...GREEN BAY WTIC...HARTFORD WJEJ...HAGERSTOWN WHP...HARRISBU
ANSAS CITY KFWB...LOS ANGELES WHAS...LOUISVILLE WREC...MEMPH
NORFOLK WKY...OKLAHOMA C KOIL...OMAHA KYW...PHILADELPH
WRVA...RICHMOND WDBJ...ROANOKE WHAM...ROCHEST

TENING, SHOWMEN ?

HERE'S HISTORY! For the first time! –A series of five *15-minute* radio shows, Warner created and Warner sponsored, will be featured ahead of every engagement of this attraction! Every program carries *specific theatre-and-date announcements!* In addition, there will be a continued series of unusual station-break messages, and other big *localized* radio promotions such as have never before been accomplished! Listen in for Warners' big *New* in theatre-radio ballyhoo!

-WIDE LOCALIZED 5-SHOW RADIO BROADSIDES!

THE SCALE ON WHICH WARNERS PRODUCED IT WILL BE MATCHED BY THE WAY IN WHICH WARNERS INTRODUCE IT!

THE
ADVENTURES
OF
MARK TWAIN

STARRING
FREDRIC MARCH · ALEXIS SMITH

with
DONALD CRISP · ALAN HALE · C. AUBREY SMITH
JOHN CARRADINE · BILL HENRY · ROBERT BARRAT · WALTER
HAMPDEN · JOYCE REYNOLDS · Directed by IRVING RAPPER

Screen Play by Alan LeMay · Adaptation by Alan LeMay and Harold M Sherman · Additional Dialogue by Harry Chandlee · All biographical material based on works owned or controlled by the Mark Twain Company, and the play "Mark Twain" by Harold M Sherman · Music by Max Steiner

Produced by
JESSE L. LASKY

WEEK OF MAY 6th

JACK L. WARNER
Executive Producer

Litho in U.S.

CLARK CALLS FOR ACTION ON DECREE NEGOTIATIONS

Official and Distributors Set New Meetings to Discuss Exhibitor Objections

The Consent Decree football was back in play again this week.

After a two-month time out, following submission January 25 of their proposals for a revised Decree, the chief counsel for distributors were scheduled to meet again with Tom C. Clark, Assistant Attorney General, this week in New York. Between the halves Mr. Clark had been in a huddle with leading exhibitor groups.

Wednesday it was learned that Joseph Hazen, former vice-president and general counsel for Warner Bros., had been retained by the five major distributors in order that he might continue as their liaison with Mr. Clark. Mr. Hazen and the Assistant Attorney General were to hold a preliminary conference in New York Thursday at which time they were to agree upon a time, place and topics for a meeting Friday between Mr. Clark and the chief attorneys of the distributors.

Urges No More Time Be Lost In Resuming Talks

The Department of Justice was expected to resume the discussions with a full collection of new plays based on its analysis of the voluminous collection of briefs and criticisms received from theatre men after the distributor proposals had been made public.

The extent to which these briefs have prompted the Government to resume pressure on distributor lines is expected to determine how much longer the decision on a new decree is to be an issue.

Distributors, for their part, have said that they would like to rest on the decree draft completed in January after six months' work. They feel it carried the ball a long way. It was described, on submission, as representing just about the ultimate concession which the five major companies were willing to make.

Mr. Clark sent word to the home offices last week that he felt no further time should be lost in resuming negotiations for a new Consent Decree. He had been in New York for the annual regional conference of U. S. Attorneys.

On the same trip he had also told a national association of liquor wholesalers, meeting at the Waldorf-Astoria, that it was up to them to keep liquor out of the black market and away from hijackers. Responsibility for maintenance of law and order in the liquor industry, he declared, belonged to the industry.

Exhibitor Demands Go to Distributors for Study

In Washington, meanwhile, it was made known that the compilation of exhibitor demands had been sent to the distributors for their study. Robert L. Wright, Special Assistant to the Attorney General, who is in charge of the film unit of the anti-trust division, compiled exhibitor reaction to distributor proposals from the reports and briefs filed by the United Exhibitors Conference in Chicago, Motion Picture Theatre Owners of America, Pacific Coast Conference of Independent Theatre Owners and other representative groups.

All of the more frequently repeated recommendations of the exhibitors, and some less vigorously pressed suggestions, which appeared to offer new ideas for consideration, were included in Mr. Wright's report. But the Department of Justice was understood to have made no recommendation for or against any specific changes. They are to be talked out at the next conference.

The Department's own views and suggestions, it was indicated, would be made known to the distributors as the negotiations progress. When such provisions as Mr. Clark believes should be amended come up before the meeting he will specify the changes which he believes must be made. Distributors will then have an opportunity to talk them over and make a counter offer.

Proposals Seen Relatively Few in Number

These proposals will be relatively few in number, it was reported from Washington. The exhibitor briefs are considered by Government attorneys to have thoroughly covered the main points.

The main points of the exhibitor criticism of the January proposals, it was indicated, were directly in line with the points for which exhibitor groups have been fighting consistently. They center on a straight 20 per cent cancellation, strict prohibition of further circuit expansion, and more liberal arbitration.

The Department is reported to have dropped from the list recommendations for the establishment of regional arbitration appeal boards. There has been reluctance on the part of both Government and distributor lawyers to lose the experience and precedents established by the Appeal Board in New York.

Distributors would receive, however, a new suggestion that the American Arbitration Association, administrator of the Decree, employ a lawyer, or lawyers, to appear in proceedings in behalf of exhibitors. This suggestion, some exhibitor groups claim, would go a long way toward reducing legal expenses for exhibitors and would make available the service of counsel who would be thoroughly experienced in arbitration proceedings.

Represents Departure from Arbitration Procedure

Company executives would not comment on this proposal, although some arbitration attorneys expressed doubt that it would be practicable. Many exhibitor groups are also in dissent from the proposal. It represents a distinct departure from arbitration precedent, and in no other instance does the American Arbitration Association provide counsel for complainants. The proposal has not been discussed with the decree administrator by either side, it was indicated in New York this week.

Distributors will be represented by their counsel at the first meeting with Mr. Clark. It is possible, however, that company presidents again may confer with him when they are ready with further counter suggestions, following this week's meetings.

Austin Keough, Paramount; Robert Perkins and Howard Levinson, of Warners; Felix Jenkins and John Caskey, for Twentieth Century-Fox; J. Robert Rubin, general counsel of Loew's, who returned to his office this week after a serious illness, and Gordon Youngman, general counsel of RKO, are among the attorneys who are awaiting word as to when the meetings with Mr. Clark might begin.

Schine Status to Be Determined at Buffalo Hearing

The status of the Schine circuit's plea that it be permitted to retain 10 of the 16 theatres which it was ordered to sell, and the position of the Department of Justice in its plea for appointment of a trustee to manage these theatres, appeared likely to be determined by a pending hearing in Federal District Court at Buffalo on an application by the Schine circuit to buy the Liberty theatre in Cumberland, Md.

Court permission for this acquisition would constitute a serious setback to Government demands for an early settlement of the Schine trust issues. It also, according to industry legal observers, would be a precedent for delaying the Schine case until the basic policy on circuit limitation was settled by pending conferences between Tom C. Clark, Assistant Attorney General, and the five circuit operating distributors.

Brief Is Submitted

A brief filed in Buffalo Friday by Schine claimed specific approval of the proposed sale from Mr. Clark and cited a "complete lack of opposition" on the part of other Cumberland exhibitors. It was submitted by Edmund McCarthy, of New York and Goodwin, Rosenbaum and Meecham of Washington, Schine counsel.

The Schine counsel cited a letter from Mr. Clark to Thomas Burke, owner of the Liberty, in which Mr. Clark said he had no objection to the Schine sale provided it received court approval. Mr. Clark also wrote other Cumberland operators asking if they opposed the sale to the circuit. The only objection filed, by Mrs. Grace Fisher, later was withdrawn.

The letter also was described in the Schine brief as accentuating the "consistent position" taken by Mr. Clark in that "he desired no discrimination against the Schines and that to the contrary, he felt that they should receive the same treatment as the Big Five had been accorded." The brief charged that the Government had failed to show that there were any other prospective bidders.

Mr. Burke, who is 79, is retiring from exhibition and has said that he wished to sell the house to liquidate his investment and bank mortgages.

Judge Michael Igoe in Federal District Court in Chicago postponed on Friday until May 19 arguments for a new trial of the Jackson Park Theatre anti-trust case. If granted, the new trial would set aside pending judgments of $360,000 awarded to the plaintiff last month after a jury had found major distributors and the Balaban and Katz circuit guilty of Sherman Trust Act violations. Thomas C. McConnell, counsel for the Jackson Park, was granted until April 29 to file objections to a new trial.

Prepare Pickwick Appeal

Appeal from the directed verdict which last week dismissed the Pickwick Theatre's anti-trust suit from Federal District Court at New Haven is being prepared by Edward Peskay, complainant and president of the Prefect Theatres Corporation. Saul Rogers, co-counsel with Willard McKay in the action against major distributors and the Skouras and RKO circuits, said that the appeal would be ready in time for the October term of the U. S. Circuit Court of Appeals.

Named Warner Supervisor

Arthur C. Johnson has been appointed field supervisor of the Warner Bros. film checking service in the northern California territory.

INDUSTRY RALLIES TO RECRUIT WOMEN'S ARMY CORPS

Theatres Will Promote Drive During Week May 11 to 17; Alperson Chairman

The United States Government again have called upon the industry to lend its forces and far-flung facilities to the promotion of a major war effort. From May 11 to 17 exhibitors and distributors will back the Wacs, the Women's Army Corps, in its biggest and most important drive for volunteers.

Heading the industry's efforts is Edward L. Alperson, national chairman. Ned E. Depinet is distributor chairman, Harry Mandel publicity chairman, and Harry Brandt and Charles B. McDonald are field directors. Plans, now being formulated, are extensive.

A special 12-page press book for distribution to the exhibitors and designed to guide them through the campaign, has been prepared by William Slater and John A. Cassidy. The book contains publicity stories, exploitation suggestions, ad mats, and details of various promotional programs.

Already, according to New York War Activities Committee headquarters, a great number of exhibitors have sent in signed pledges to cooperate in the drive, indicating an overwhelming exhibitor-backing. The pledge forms, mailed to every theatre, are signed and sent to area chairmen.

Special Citation Will Be Issued to Exhibitors

One of the features of the campaign from the exhibitors' point of view is the Army's plan to issue special citations to every theatre manager who secures applications for a squad of at least 12 eligible Wac applicants, although they may not be inducted into service.

National Screen Service is distributing to participating theatres, free of charge, exploitation kits, 20,000,000 heralds and 1,250,000 special simplified application blanks, making something of a goal if not an official quota for the exhibitors to shoot at. The kit contains the following: two lithographed posters, 25 by 38 specially imprinted, one in black and one red and black pictorial; two midget posters of different styles; one page of 99 stamps for sticking on outgoing mail, automobile windshields, telephone booths, etc.; four streamers measuring five inches by 25. Some of the kit's material will be used for decorating the recruiting booth in the lobby, or in front of the theatre, whichever the case may be. The theatres will also distribute advertising of the campaign, some 23,000,000 individual items in all. The material will be ready for mailing next Tuesday.

Lionel Barrymore Appears In Special Trailer

Metro-Goldwyn-Mayer has prepared a special trailer starring Lionel Barrymore, and will distribute the film through NSS free to theatres. It runs 250 feet and is titled "To the Ladies." Frank Whitbeck produced the trailer from a script written by Edward Schreiber, publicity director for the War Activities Committee.

The industry's participation in the drive came about as a result of a visit by Major General James A. Ulio, Adjutant General of the Army, to the executive committee of the industry's WAC. The general informed the committee that the need for new Wac recruits was urgent, and asked for the industry's cooperation in the recruiting campaign.

The industry agreed to participate, and shortly thereafter Colonel Oveta Culp Hobby, director of the Wacs, wrote a letter addressed to all exhibitors, saying:

"The Women's Army Corps needs thousands of American women. From General Marshall down, the War Department knows that American women have proved their worth as soldiers.

Sees Country Benefited By Industry's Effort

"I am delighted to learn that the film industry is conducting a recruiting campaign for Wacs in conjunction with the second anniversary of the Corps. I am aware of the record of the industry in Bond campaigns, theatre collections for the American Red Cross, and so forth, and I am certain that the country will benefit greatly by your latest effort.

"The War Department is looking forward to your campaign."

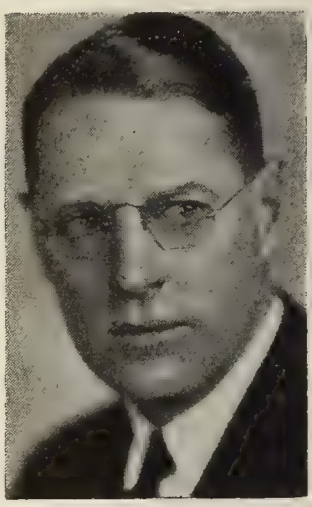
When Mr. Alperson was named general chairman of the drive, he announced:

"The splendid support on the part of the industry in all past activities is in my opinion a marked indication of the results that will accrue to this most vital war effort.

"This campaign requires the full and complete cooperation of every member of our industry throughout the country, which I am sure will be wholeheartedly forthcoming.

"Let us demonstrate once more that the industry stands ready to answer our nation's call and do its part."

INDUSTRY heads in the drive for Wac volunteers confer with Wac head, Colonel Oveta Culp Hobby, above. Standing, at left, is Edward L. Alperson, national chairman. Harry Mandel, who is in charge of publicity, is in the center. At right is Harry Brandt, field director.



CHARLES B. McDonald, at right, is co-field director with Harry Brandt.

Mr. Alperson then created an industry advisory council, members of which are:

Joseph Bernhard, Barney Balaban, Nate Blumberg, Jack Cohn, Tom J. Connors, Oscar Doob, G. S. Eyssell, S. H. Fabian, Leonard H. Goldenson, Ben Kalmenson, Harry Kalmine, Carl Leserman, Abe Montague, Rodney Pantages, N. Peter Rathvon, Charles Reagan, Herman Robbins, William F. Rodgers, Eddie Rubin, George Schaefer, Joseph M. Schenck, Nicholas M. Schenck, Edward Schreiber, William Scully, Silas F. Seadler, Gradwell L. Sears, Spyros P. Skouras, Edwin Silverman, Kenneth Thomson, J. R. Vogel, H. M. Warner, Richard Walsh and Peter J. Wood.

This committee will function in addition to the special industry committees on distribution, exhibition and publicity.

Mr. Mandel called upon Mr. Seadler to act as advertising counsellor, a position Mr. Seadler has held in most of the industry's war drives. Mr. Mandel also named public relations area chairmen. They are:

Charles Smakwitz, Albany; Charles Taylor, Buffalo; E. J. Fisher, Cleveland; Jerry Zigmond, Kansas City; Seymour Peiser, Los Angeles; Cecil Vogel, Memphis; R. M. Kennedy, Birmingham; A. G. Pickett, Phoenix; Sam B. Kirby, Little Rock; Mort Goodman, Hollywood; Fay S. Reeder, San Francisco; Harold Rice, Denver; Lou Brown, New Haven.

Benjamin Schindler, Wilmington; J. L. Cartwright, Tampa; William Brady, Atlanta; Nevin McCord, Boise; William Hollander, Chicago; William Elder, Indianapolis; Dale McFarland, Des Moines; Mel Miller, Topeka; Cliff Beuchel, Louisville; Maurice Barr, New Orleans; Connie Russell, Bangor; Frank Hornig, Baltimore; Harry Browning, Boston; Alice Gorham, Detroit.

New York Sets Up Local Captains for Drive

Charles Winchell, Minneapolis; Elizabeth Moody, Jackson; Les Kaufman, St. Louis; J. A. English, Montana; Ted Emerson, Omaha; Edward Fahey, Manchester; Eli Orowitz, Camden; Robert Paskow, Newark; George Tucker, Albuquerque; Art Brick, Las Vegas, Edward Dowden, New York; Seymour Morris, Gloversville; Roy Smart, Charlotte; Mike Cooper, Grand Forks; E. V. Dinerman, Cincinnati; Harry Schreiber, Columbus; Robert Busch, Oklahoma City.

M. M. Mesher, Portland; James Ashcraft, Philadelphia; James Totman, Pittsburgh; John Carroll, Providence; Sam Suggs, Columbia; Fred Larkin, Sioux Falls; Charles Amos, Nashville; Ray Beall, Dallas; Helen Garrity, Salt Lake City; Frank A. Vennett, Rutland; George Peters, Richmond; Frank LaFalce, Washington, D. C.; Vic Gauntlett, Seattle; Sol Hyman, Huntington, W. Va.; Ed Hickey, Milwaukee, and Jack McGee, Cheyenne.

Charles C. Moskowitz, exhibitor chairman for Metropolitan New York, his co-chairman, and Edward C. Dowden, publicity director for the New York area, called a joint session Monday. Mr. Moskowitz was unable to attend and sent Mike Rosen to represent him. Among the others present were Mr. Alperson and Oscar Doob. It was decided at the meeting to pattern their organizational activities after the Fourth War Loan's, and name captains to take charge of districts; 11 in Manhattan, 10 in the Bronx, four in Westchester, 18 in Queens and three in Staten Island.

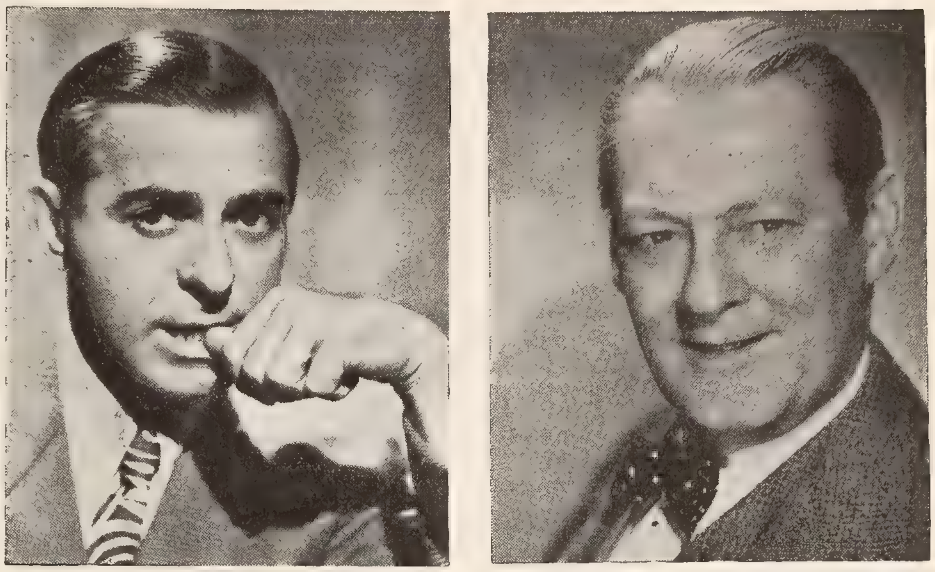
Publicity Committee Named To Further Campaign

Prior to the meeting, Mr. Dowden named his publicity committee, consisting of Ernest Emerling, John A. Cassidy, Blanche Livingston, William Slater, Peggy Foldes, Paula Gould, Ira Morais, Al Naroff, Jack McInerny, Janice Rentschler, Harold Janacke, Jerry Sager, Vincent Liguori, Joe Lee, Teddy Trust, Sam Coolick, Al Zimbalist, Irving Ludwig, Myron Segal, Manny Frisch, Maurey Ashmann, M. O. Strausberg, Ray Malone, Sigurd Wexo, Edgar Goth, Norman Greenberg, Sidney Kain, Sol Handwerger and Peter McCarty.

A number of governors and mayors are expected to proclaim the week of May 11 to 17 Women's Army Corps week and call upon the citizenry to cooperate with the motion picture houses. The first two officials to cooperate in this fashion were Governor John W. Bricker of Ohio and Mayor Joseph J. Kelly of Buffalo.

On Tuesday, the Wac recruiting committee of Brooklyn met at the RKO Albee, with Brooklyn co-chairman Louis Goldberg presiding. Captains and co-captains for the entire borough were named, events were scheduled, plans outlined and activities coordinated. Members of the Brooklyn press and representatives of the local radio station WBNY were present.

Many Exploitation Aids Available to Exhibitors



THE industry's efforts to enlist volunteers for the Women's Army Corps will receive the support of Eddie Cantor, comedian, at right, and Lionel Barrymore, actor, at far right. On the eve of the opening day of the drive, the comedian will devote a portion of his regular radio program to promoting volunteers in a tribute to the ladies of the corps. Mr. Barrymore stars in a trailer titled "To the Ladies."

The industry's War Activities Committee and the special Wac recruiting drive committee under Edward L. Alperson have arranged for a wide selection of exploitation and publicity devices to aid exhibitors in the campaign.

Through United Artists exchanges there is available for exhibitors a one-reel Wac recruiting short produced by the U. S. Army Signal Corps and called "It's Your War Too." Ads for the short can be obtained from National Screen Service, free.

Description of exploitation aids available for exhibitors during the drive will be found in Managers' Round Table, page 65.

Numerous Possibilities for Tieups with Merchants

Free accessories available through National Screen include: Kit of two 25x38 posters; two 9x12 midget posters; four lobby strips, 25x5 inches; one page of Wac stamps. There is also available an eight-foot valance, $3.50 each; banner on standard at $1.40 each, and a recruiting record, vocal and instrumental, for $1.25. The record, it is suggested, can be played in the lobby and at the end of the day's program from the stage while the patrons are filing out.

There are numerous possibilities for tieups with merchants. One of the suggestions made is a fashion show of uniforms, Wac outfits worn for all purposes and in all seasons. Local Wac headquarters throughout the nation have photographs to be used either in connection with a fashion show at a department store or a stage tableau as an evening event during the drive. The stills can be blown up for a 40x60 lobby display. Department store window displays are also being suggested for exploitation.

Ceremonies to Be Dignified And Non-Theatrical

Many theatres are making arrangements with Wac headquarters for stage ceremonies in the actual induction of Wac recruits, the handling of which, it has been warned, should be in a "dignified, non-theatrical fashion."

For theatres with organists, Blanche Livingston at War Activities Committee headquarters in New York has available sheet music of "One Little Wac," which will be sent to theatres free of charge. Private Frank Loesser, who composed "Praise the Lord and Pass the Ammunition," wrote this Wac number.

It is suggested that photographs of local Wacs, or volunteers signed at the theatre, be displayed on a 40x60 in the lobby.

Some theatres are sponsoring a recruiting drive slogan contest, with the winner being awarded a War Bond. The type of slogans competing for the award are: "Fight Beside Your Man—Become a Wac!" "Every Gal That Joins the Wac, Helps to Make the Axis Crack," and "Do Not Lack, Back the Wac."

Other suggestions include inviting returned war veterans to talk on the activities of the Wacs from the stage, and Wacs telling their own stories, their reasons for joining the corps and their experiences.

Tieups with community organizations, civic and service clubs, social groups and women's clubs are being arranged. Theatres are also making arrangements with colleges and universities in their communities to have Wacs speak to graduating classes.

The War Department has asked the American Legion, the Veterans of Foreign Wars and the Sons of the American Legion to cooperate in the drive, offering a variety of connections with theatres.

Local Radio Programs Are Scheduled

In a number of towns and cities exhibitors have arranged for the cooperation of local radio stations.

Some theatres plan to display Wac accessories with accent on glamour. Others will use a 40-60 lobby display with a montage of photographs of England, North Africa, Egypt, New Caledonia, India, all the places Wacs are stationed.

Through the cooperation of the mayor and the Chamber of Commerce, the most prominent public squares of the cities will be the scene of opening day ceremonies, sponsored by the theatres and featuring local dignitaries and U. S. Army officers. In some instances the demonstration will be preceded by a parade of Wacs augmented by other military groups, color guard, band, Legion and Veteran groups, Boy and Girl Scouts, Women's Auxiliaries, floats, etc.

At the ceremonies the mayor will greet and congratulate the first Wac recruit to enlist in the drive, with news photographers on hand to record the event.

Considerable cooperation from newspapers is expected.

CONTRACTS ON SEASON FILMS HIGHEST FOR 10 YEARS

"A" Product Is Estimated to Have Averaged 14,000 Deals This Year

Contracts and bookings for 1943-44 product are the highest of any period in the last 10 years, home office sales officials reported this week in analyzing the business done thus far this season. MGM, Paramount, RKO Radio, Twentieth Century-Fox and Warner Bros. estimate that top "A" pictures this season have averaged about 14,000 contracts, against 9,000-10,000 in 1941-42. Secondary features which received an average circulation of approximately 6,000 in 1941, have spread to as high as 9,000-11,000 billings.

Reduction in the number of pictures released and in the prints available is the reason cited by sales executives for the remarkable record of company contracts this season, despite the manpower shortage, gasoline restrictions and other war factors affecting sales operations.

The product shortage has resulted in greater circulation, in some instances as high as 200 per cent over 1941-42 billings, for the smaller distributors, including Republic, Monogram and PRC Pictures. Columbia, United Artists and Universal also show a higher average of bookings this season for both top "A" and program product.

Secondary Product Had Wider Circulation

Financial statements of distributing companies and of theatre circuits reflect the increased business at the nation's box office.

According to H. M. Richey, director of exhibitor relations for MGM, the company has had more big-budget pictures hitting the 14,000 booking mark this season compared to previous years. Secondary product, as a result, received wider circulation, reaching an average of approximately 9,000. Mr. Richey pointed out that with 15,000 theatre accounts representing the peak in possibilities, MGM has come closest in many years to hitting that mark.

Hugh Owen, eastern division sales manager for Paramount, reported that the highest number of billings for any picture this season was 15,094, compared to 14,016 in 1941, and the lowest circulation for any film in 1943-44 was 7,801, compared to the low of 5,020 two years ago. Mr. Owen estimated that the average number of billings for 10 of Paramount's top "A" features this season was 14,594.

Eight Pictures Are Sold Separately This Season

Robert Mochrie, general sales manager of RKO Radio, said that 14,000 bookings was the high figure this season, compared to about 9,000 two years ago. At Twentieth Century-Fox, bookings are in excess of 13,000 for important pictures, and at Warners, it was said that 14,000 was an average estimate of bookings for top "A" pictures, with some going as high as 15,500, including repeat bookings.

Thus far this season eight pictures have been sold separately compared to four last season. The eight pictures were: "Tunisian Victory," MGM; "City That Stopped Hitler," "For Whom the Bell Tolls," "Lady in the Dark" and "The Story of Dr. Wassell," Paramount; "The North Star" and "Up in Arms," Goldwyn-RKO; "Song of Bernadette," Twentieth Century-Fox.

FEWER RELEASES SEEN FOR NEXT SEASON

Indications that major companies would reduce the number of monthly releases next season were apparent in two announcements this week. Ben Kalmenson, general sales manager of Warner Bros., announced Tuesday the company would release three pictures between May and July. This compares with three released by Warners at the start of the 1943-44 season.

Darryl F. Zanuck, production chief of Twentieth Century-Fox, said in New York Monday the company would release 20 pictures next season, about two per month. This compares with three a month which 20th-Fox released this season.

Four films were offered at higher admissions on a road-show policy this year: "For Whom the Bell Tolls," "Song of Bernadette," and "This Is the Army," and "Adventures of Mark Twain."

A warning note against exhibition of too many pictures at advanced admission scales was struck by Darryl F. Zanuck, production head of Twentieth Century-Fox, in New York Monday. At a trade press interview, Mr. Zanuck declared that the practice, when applied to any production not of the highest quality, endangers theatre patronage everywhere.

67 Features Received Special Handling

At least 67 pictures thus far this season received special handling and were sold at higher terms, with most of them given pre-release exhibition. There are approximately 20 more to come before the end of the season which will be sold in the higher brackets.

Following the pre-release pattern set two seasons ago by Paramount, RKO, Twentieth Century-Fox and other companies, the distributors have been using pre-release holdovers to persuade exhibitors to buy these films at higher terms. In many instances, however, distributors have made adjustments, when the independent operator complained the pre-release feature didn't do the business expected.

According to sales executives, reissues and second grade product have alleviated the product shortage for subsequent run theatre operators.

It is estimated that there are more theatres playing first run product now than ever before, including the moveovers which converted to first run outlets and the closed houses which reopened as first runs.

Since the war, approximately 2,000 theatres in the country closed down, because of population shifts, gasoline restrictions, manpower and product shortages. It is understood that of the 2,000 closed houses, at least 200 have reopened.

The bottleneck of product in key city first runs which caused alarm last season among distributors, circuit and independent exhibitors alike, has been eased a little this season, sales executives report, but the product situation in certain key city houses still remains a problem

In New York, for example, the Radio City Music Hall, Paramount, Roxy, Strand, Capitol and Hollywood theatres are playing fewer pictures than they did a year ago and last year their programs were reduced from the previous year.

Since the beginning of the season, two more first run theatres were opened on Broadway, the Victoria, which originally opened with Russian product and has since become a United Artists first run, and the Palace, an RKO first run The Criterion and the Globe theatres are continuing on first run policy.

Eight Pictures at Music Hall Since Last September

Since September, the Music Hall record has been as follows: "So Proudly We Hail," Paramount, four weeks; "Lassie Come Home," MGM, four weeks; "Claudia," Twentieth Century-Fox, four weeks; "What a Woman," Columbia, two; "Madame Curie," MGM, seven "Jane Eyre," 20th Century-Fox, four; "Up in Arms," Goldwyn-RKO, four; "Cover Girl," Columbia, now going into its fifth week.

Eight pictures have played at the Paramount since September: "Let's Face It," Paramount, six weeks; "Lady Takes a Chance," RKO, four weeks; "True to Life," Paramount four weeks; "I Dood It," MGM, four; "No Time for Love," Paramount, three; "Riding High," Paramount, four; "Miracle of Morgan's Creek," Paramount, five; and "Lady in the Dark," Paramount, which began its ninth week on Tuesday and will play a tenth week, a record for the theatre.

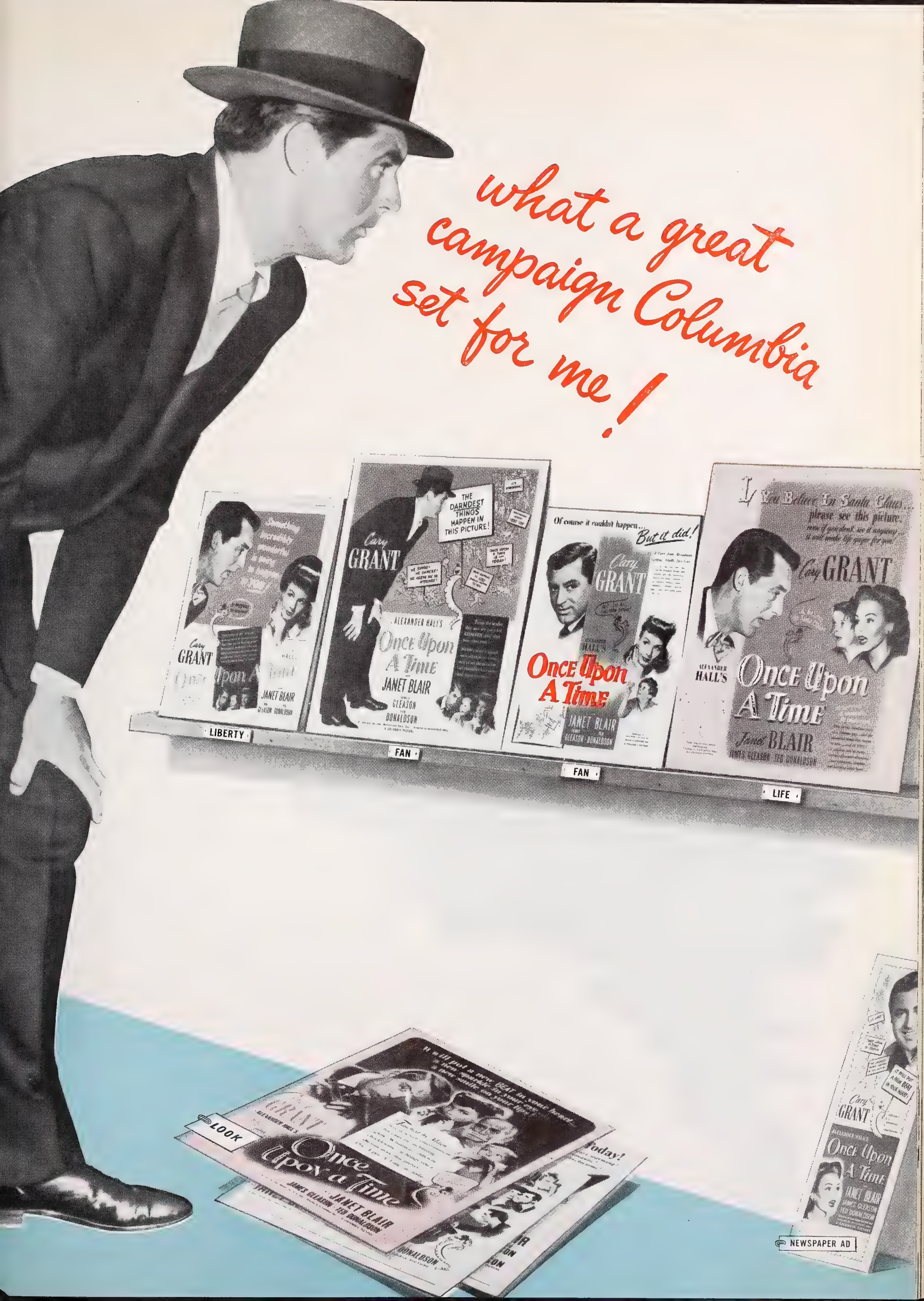
At the Roxy, 11 films, all 20th Century-Fox product, have played since September: "Holy Matrimony," two; "Wintertime," three; "Sweet Rosie O'Grady," four; "Guadalcanal Diary," three; "Happy Land," two; "Gang's All Here," four; "The Lodger," two; "The Sullivans," four; "The Purple Heart," four; "Four Jills and a Jeep," two and "Buffalo Bill," which entered its second week Wednesday.

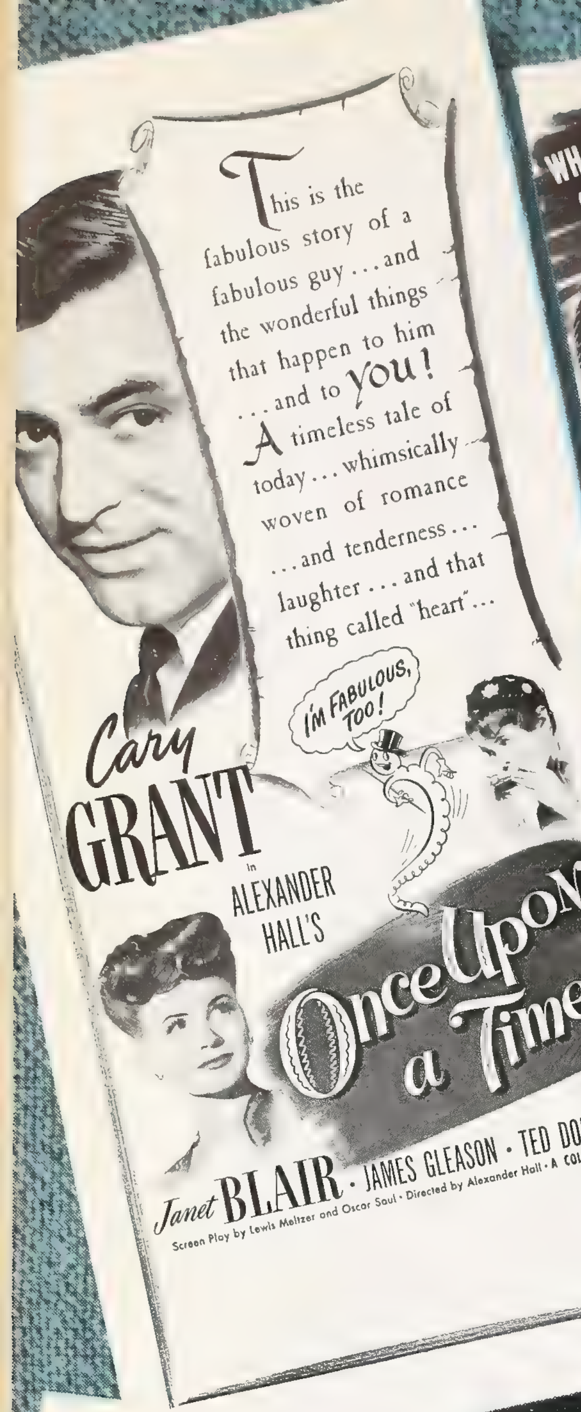
Seven pictures were shown at the Strand since September: "Watch on the Rhine," five "Thank Your Lucky Stars," five weeks; "Princess O'Rourke," three weeks; "Northern Pursuit," five; "Destination Tokyo," six; "In Our Time," four and "Uncertain Glory," which began its fourth week Friday.

Only Four Since September At Broadway Hollywood

Warners' first run show window, the Hollywood, has had only four films since September "This Is the Army," which opened in July and ran for 14 weeks into November; "Old Acquaintance," seven weeks; "The Desert Song," nine weeks, and "Passage to Marseilles," which began its eleventh week Wednesday.

Twelve pictures were exhibited at the Capitol since September: "DuBarry Was a Lady," MGM, five weeks; "Johnny Come Lately," United Artists, three; "Phantom of the Opera," four; "Sahara," Columbia, three; "Girl Crazy," MGM; three; "A Guy Named Joe," MGM seven; "Song of Russia," MGM, three; "Bridge of San Luis Rey," United Artists, two; "Chip Off the Old Block," Universal, one; "Heavenly Body," MGM, three; "Broadway Rhythm," MGM, three. "Gaslight," MGM, began its first week Thursday.


what a great campaign Columbia set for me!
THE DARNDEST THINGS HAPPEN IN THIS PICTURE!
Cary GRANT
ALEXANDER HALL'S
Once Upon A Time
JANET BLAIR
JAMES GLEASON
TED DONALDSON
Of course it couldn't happen... But it did!
If You Believe In Santa Claus... please see this picture
LIBERTY
FAN
FAN
LIFE
LOOK
NEWSPAPER AD



This is the fabulous story of a fabulous guy . . . and the wonderful things that happen to him . . . and to you! A timeless tale of today . . . whimsically woven of romance . . . and tenderness . . . laughter . . . and that thing called "heart" . . .

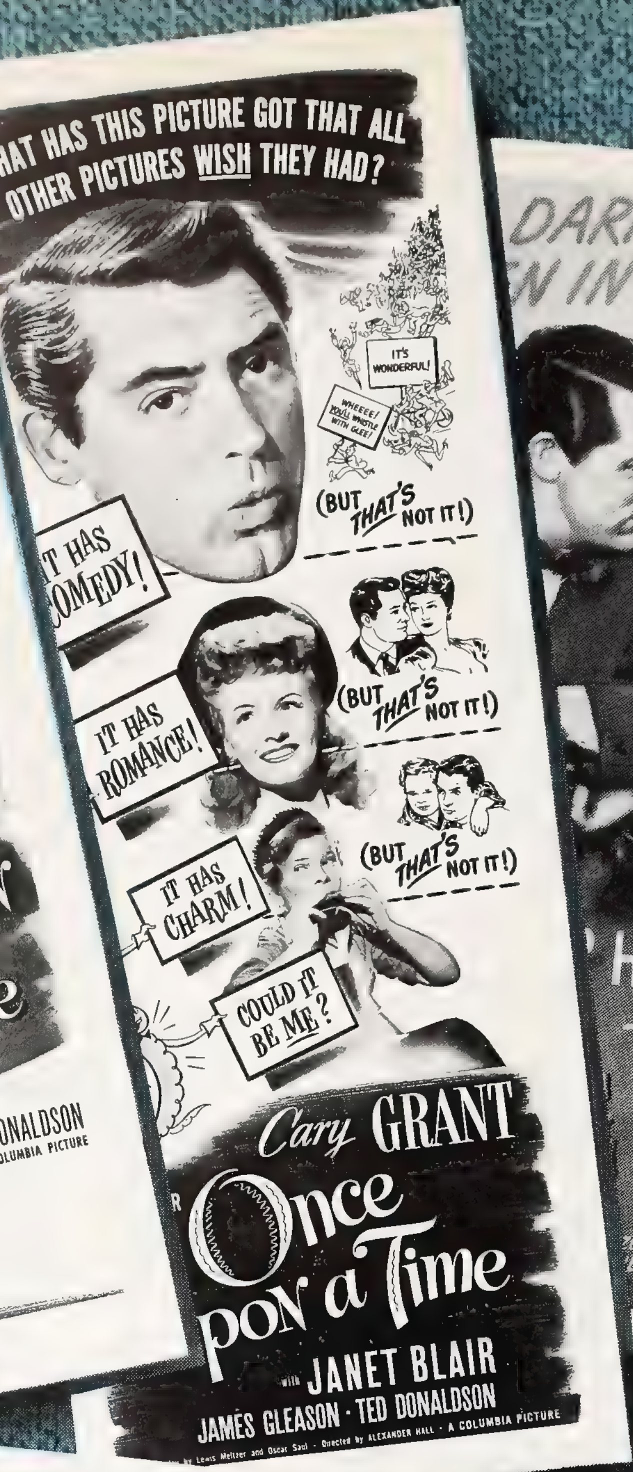
I'M FABULOUS, TOO!

Cary GRANT in ALEXANDER HALL'S

Once Upon a Time

Janet BLAIR · JAMES GLEASON · TED DONALDSON

Screen Play by Lewis Meltzer and Oscar Saul · Directed by Alexander Hall · A COLUMBIA PICTURE



WHAT HAS THIS PICTURE GOT THAT ALL OTHER PICTURES WISH THEY HAD?

IT'S WONDERFUL!

WHEEEE! YOU'LL WHISTLE WITH GLEE!

T HAS COMEDY!

(BUT THAT'S NOT IT!)

IT HAS ROMANCE!

(BUT THAT'S NOT IT!)

IT HAS CHARM!

(BUT THAT'S NOT IT!)

COULD IT BE ME?

Cary GRANT

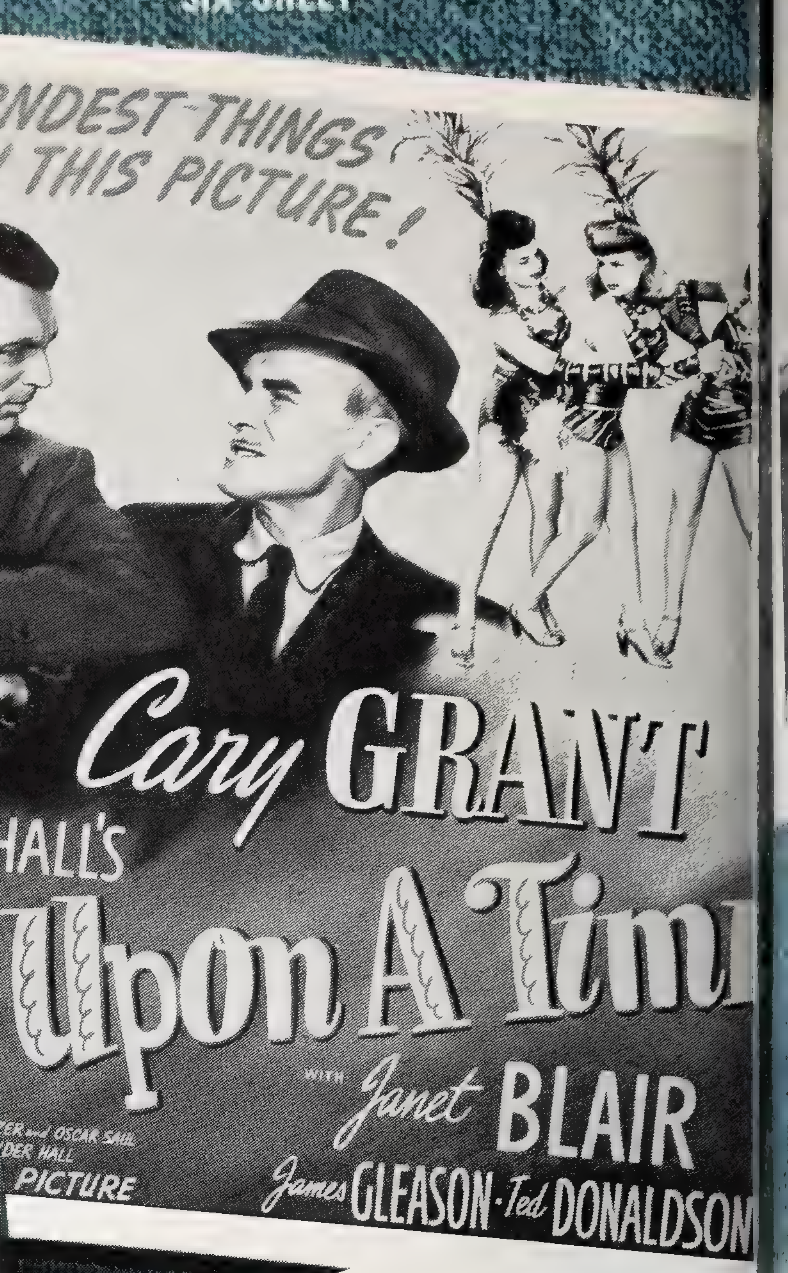
Once pon a Time

with JANET BLAIR

JAMES GLEASON · TED DONALDSON

by Lewis Meltzer and Oscar Saul · Directed by ALEXANDER HALL · A COLUMBIA PICTURE

SIX SHEET



DARNDEST THINGS N IN THIS PICTURE!

Cary GRANT

HALL'S

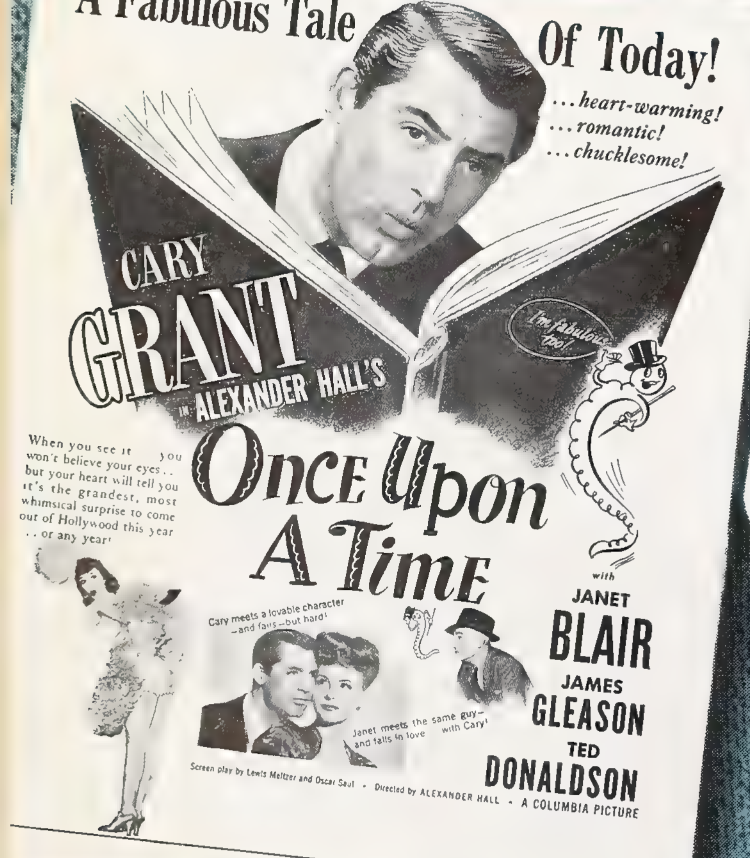
Upon A Tim

WITH Janet BLAIR

James GLEASON · Ted DONALDSON

ZER and OSCAR SAUL
DER HALL
PICTURE

NEWSPAPER ADS



A Fabulous Tale Of Today!

. . . heart-warming!
. . . romantic!
. . . chucklesome!

CARY GRANT in ALEXANDER HALL'S

I'm fabulous too!

When you see it you won't believe your eyes . . but your heart will tell you it's the grandest, most whimsical surprise to come out of Hollywood this year . . or any year!

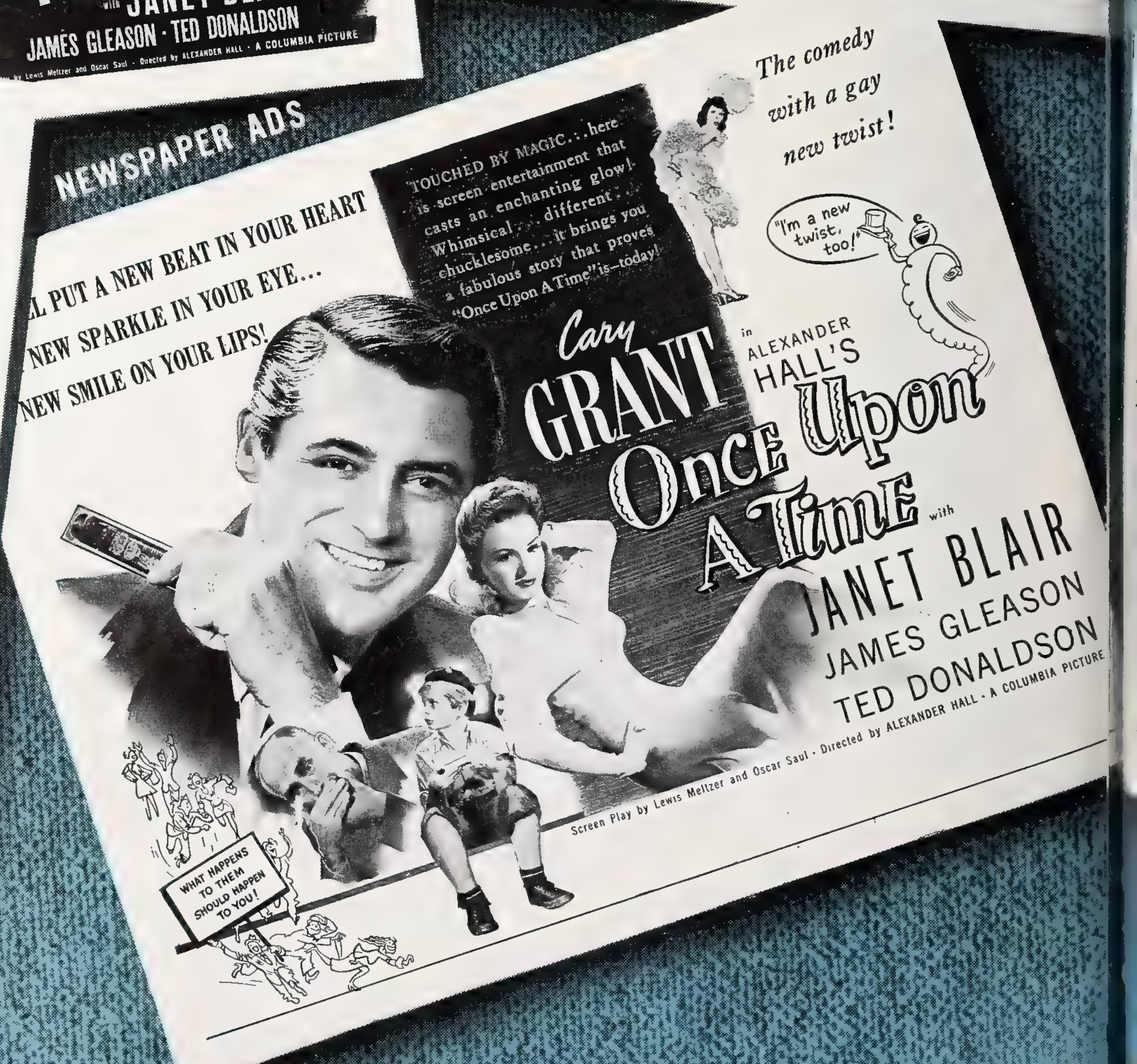
ONCE UPON A TIME

Cary meets a lovable character —and falls—but hard!

Janet meets the same guy— and falls in love with Cary!

with JANET BLAIR JAMES GLEASON TED DONALDSON

Screen play by Lewis Meltzer and Oscar Saul · Directed by ALEXANDER HALL · A COLUMBIA PICTURE



L PUT A NEW BEAT IN YOUR HEART
NEW SPARKLE IN YOUR EYE...
NEW SMILE ON YOUR LIPS!

TOUCHED BY MAGIC . . . here is screen entertainment that casts an enchanting glow! Whimsical . . . different . . . chucklesome . . . it brings you a fabulous story that proves "Once Upon A Time" is—today!

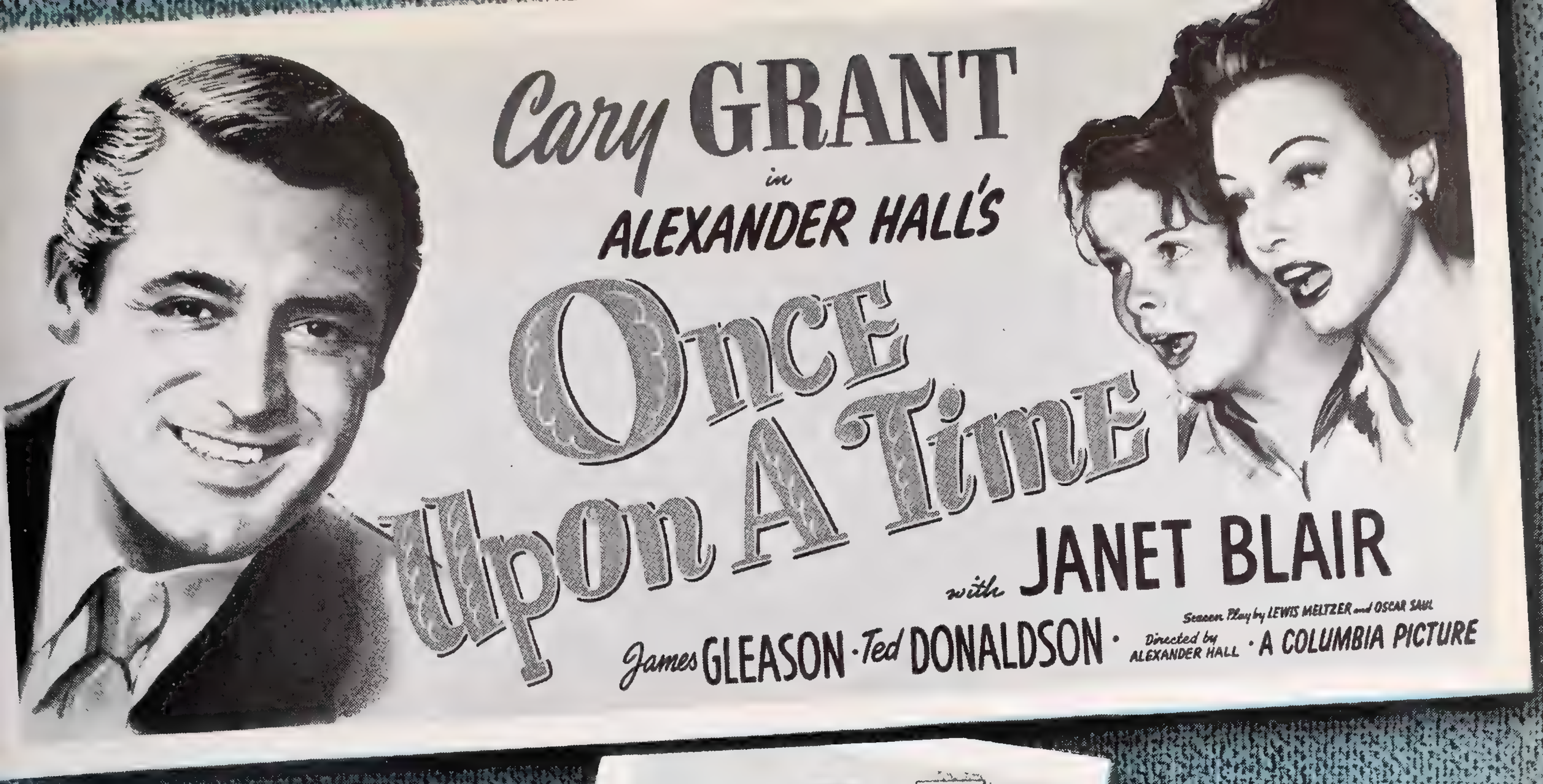
The comedy with a gay new twist!

"I'm a new twist, too!"

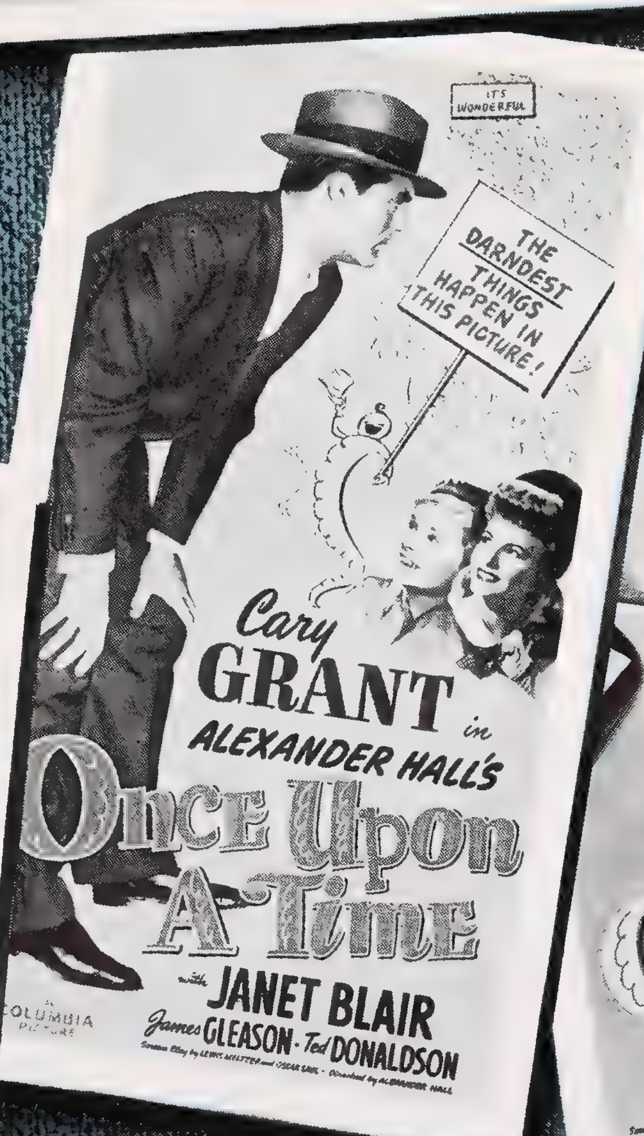
Cary GRANT in ALEXANDER HALL'S ONCE Upon A Time with JANET BLAIR JAMES GLEASON TED DONALDSON

Screen Play by Lewis Meltzer and Oscar Saul · Directed by ALEXANDER HALL · A COLUMBIA PICTURE

WHAT HAPPENS TO THEM SHOULD HAPPEN TO YOU!


Cary GRANT
in
ALEXANDER HALL'S
Once Upon A Time
with JANET BLAIR
James GLEASON · Ted DONALDSON ·
Screen Play by LEWIS MELTZER and OSCAR SAUL
Directed by ALEXANDER HALL
· A COLUMBIA PICTURE

TWENTY FOUR SHEET


IT'S WONDERFUL
THE DARNDEST THINGS HAPPEN IN THIS PICTURE!
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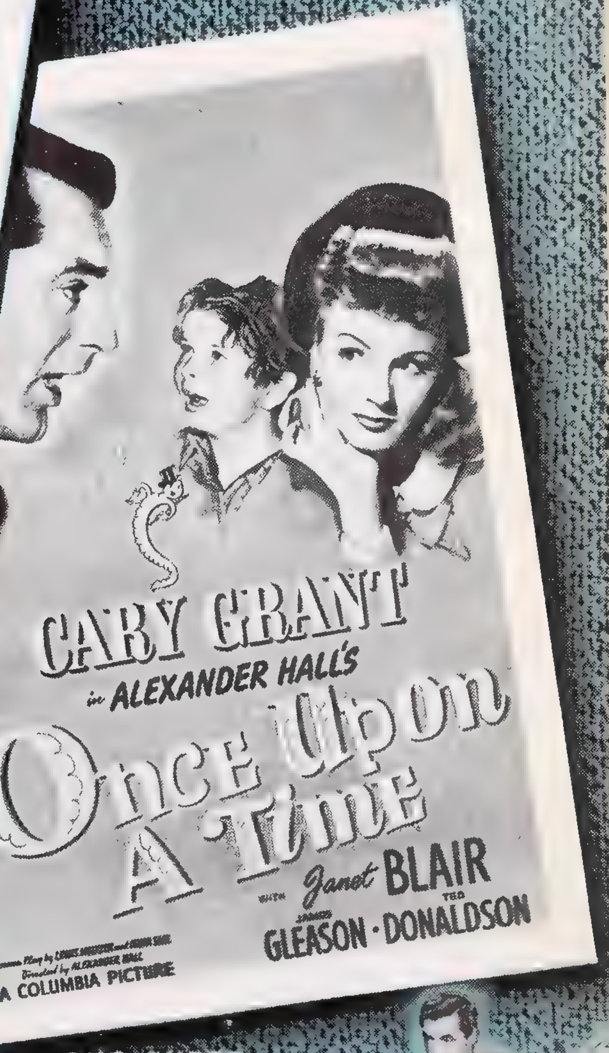
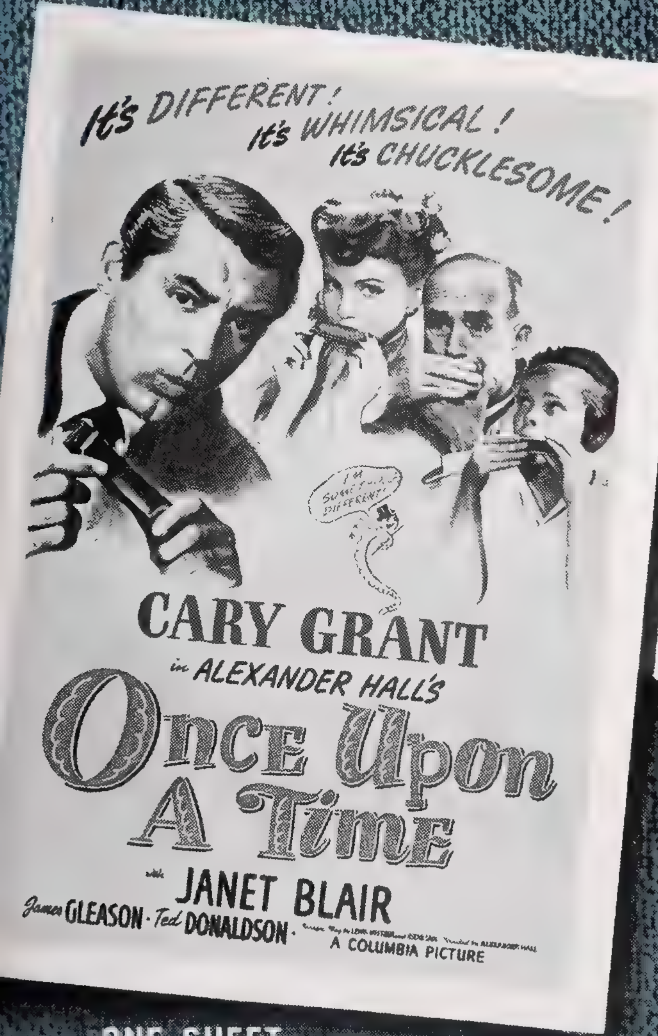
James GLEASON · Ted DONALDSON
Screen Play by LEWIS MELTZER and OSCAR SAUL · Directed by ALEXANDER HALL
COLUMBIA PICTURE

THREE SHEET

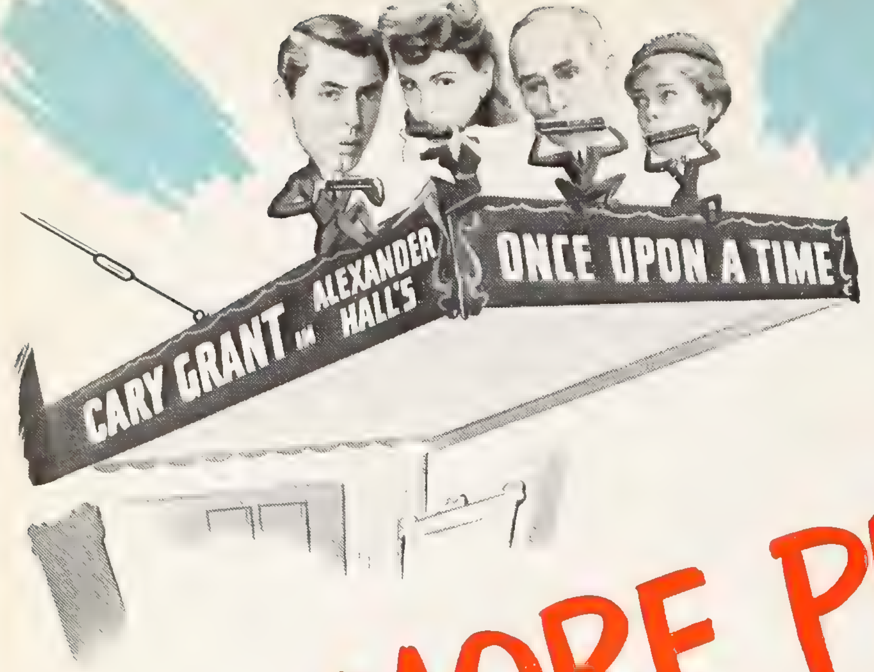

CARY GRANT
in ALEXANDER HALL'S
Once Upon A Time
WITH Janet BLAIR
JAMES GLEASON · TED DONALDSON
Screen Play by LEWIS MELTZER and OSCAR SAUL
Directed by ALEXANDER HALL
A COLUMBIA PICTURE

ONE SHEET


It's DIFFERENT!
It's WHIMSICAL!
It's CHUCKLESOME!
CARY GRANT
in ALEXANDER HALL'S
Once Upon A Time
with JANET BLAIR
James GLEASON · Ted DONALDSON ·
Screen Play by LEWIS MELTZER and OSCAR SAUL · Directed by ALEXANDER HALL
A COLUMBIA PICTURE

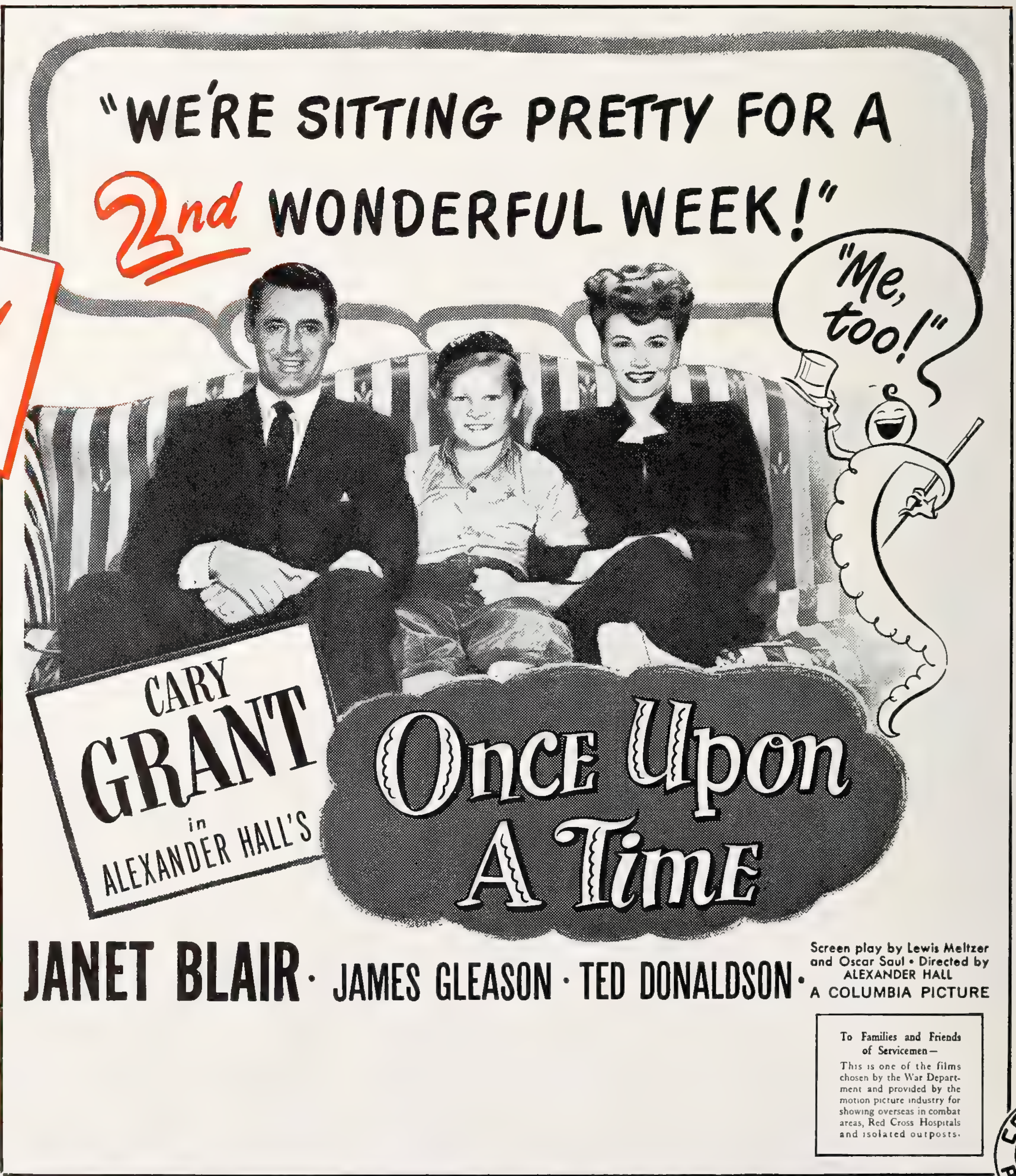
ONE SHEET

and that's not all!


CARY GRANT in ALEXANDER HALL'S
ONCE UPON A TIME

PLAN FOR MORE PLAYING TIME!

"The industry's proudest offering...'The Memphis Belle'. Technicolor saga of our air heroes. Book it now!"



"WE'RE SITTING PRETTY FOR A 2nd WONDERFUL WEEK!"

CARY GRANT in ALEXANDER HALL'S

Once Upon A Time

JANET BLAIR · JAMES GLEASON · TED DONALDSON · Screen play by Lewis Meltzer and Oscar Saul • Directed by ALEXANDER HALL
A COLUMBIA PICTURE

To Families and Friends of Servicemen—
This is one of the films chosen by the War Department and provided by the motion picture industry for showing overseas in combat areas, Red Cross Hospitals and isolated outposts.

(This is one of the newspaper holdover ads)

PRINTED IN

OPA Denies Plea Of Film Truckers For Replacement

The Office of Price Administration's local rationing board in New York has denied the petition of film truckers for necessary priorities to purchase new trucks to replace those which have deteriorated, thereby jeopardizing film deliveries to some 1,200 theatres in the New York exchange area. The carriers contemplate an appeal to the OPA in Washington. OPA officials in New York have taken the position that despite elaborate truck breakdown records supplied to it by the carriers, the truckers have not proved that they could not pool their trucks to handle deliveries. The OPA suggested the hiring of outside trucking facilities. The truckers contend that there is very little overlapping of truck routs between the various companies which would make pooling effective.

Considerable interest is evidenced in the OPA's decision in New York as possibly affecting contract film carriers in other exchange centers whose trucks are facing breakdowns and menacing film deliveries. Only members of National Film Carriers, who also carry war materials in interstate commerce in addition to films, have priorities to replace trucks and tires. Since the war started, difficulties with breakdowns have been mounting daily with reports prepared by Harry Grayson, attorney representing the carriers, showing that some of the trucks already had run over 400,000 miles.

At its annual convention to be held May 15 and 16 at the Hotel Astor, New York, the National Film Carriers will study war and transportation problems. The organization, with headquarters in Philadelphia, represents a majority of film truckers. From Washington, it was learned this week that small film-delivery trucks using passenger-size tires only would be eligible for used-tire replacements now on priorities, but cannot obtain new tires made available to trucks in essential services under the order issued by OPA. New tires will be provided only for trucks moving "necessities of life," it is stated.

Warners Sets Summer Sales

A discussion of sales and promotion plans for "The Adventures of Mark Twain," covering both the limited special premieres and the regular release later in the year, as well as plans for the handling of four other pictures to be released through the late spring and summer, highlighted the two-day meeting of Warner Bros. district managers conducted by Ben Kalmenson, general sales manager, last Thursday and Friday.

"Mark Twain" will open May 6 with 200 advanced price, one-week pre-release dates. It will follow on the general release schedule about mid-August.

Other pictures and release dates set by Mr. Kalmenson include "Between Two Worlds," May 20; "Make Your Own Bed," June 10. "Arsenic and Old Lace," the Frank Capra production which has been in the Warner reserve for more than two years, is definitely set for summer release.

National campaign plans for all these pictures also were discussed by Charles Einfeld, director of advertising and publicity, and Mort Blumenstock, in charge of advertising and publicity in the east.

District managers who attended were: Wolfe Cohen, Toronto; Robert Smeltzer, Washington; Henry Herbel, Los Angeles; Hall Walsh, St. Louis; Ralph L. McCoy, Atlanta; Harry A. Seed, Chicago, and Charles Rich, Pittsburgh. Among home office executives were Samuel Schneider, Arthur Sachson, Roy Haines, Jules Lapidus, Norman H. Moray, I. F. Dolid, Ed Hinchy, Ralph Clark, Gil Golden, Larry Golob and Bernard Goodman.

Nazi Propaganda Film Viewed by U. S. Court

The projection room of Warner Brothers, in the Academy Building, Newark, N. J., last Friday afternoon became a court room, when the Nazi-made Hitler-sponsored picture, "The Triumph of Will," was unreeled for the benefit of a jury in Federal Judge Thomas F. Meaney's court, which is considering evidence in the Nazi propaganda trial. The German-American Vocational League, its subsidiary corporation, the DAB Recreational Resort, Inc., and 19 individuals are charged with conspiring to violate the Notification Act of 1917 and the Foreign Agents Registration Act of 1938.

The picture, seized by Government agents in the league's headquarters in New York, January 5, 1942, the Government claims was released through German consulates in the United States, and was exhibited by the league at its unit meetings in various sections of the United States. The Government's case is in charge of Assistant Federal Attorney Richard J. Hughes and Miss Edith Lowenstein, a special assistant to the attorney general.

WAC Exchange Aides Appointed

Leon J. Bamberger, assistant to Ned E. Depinet, chairman of the War Activities Committee distributor division, last week announced the names of men to serve as assistants to exchange area distributor chairmen. The appointments were made in order to facilitate and speed up the distribution of War Information shorts and bulletins, as well as special documentaries released through WAC. These men will be connected with all WAC projects and will act for the chairmen in their absence or in case of any emergency.

The list of assistants follows:

Harry Alexander, 20th-Fox, Albany; Hubert Lyons, RKO, Atlanta; Moe Grassgreen, 20th-Fox, Boston; Ralph Maw, Loew's, Buffalo; George Roscoe, Columbia, Charlotte; Sam Gorlick, RKO, Chicago; Allan S. Moritz, Columbia, Cincinnati; Lester Zucker, Columbia, Cleveland; Lloyd Rust, Republic, Dallas; Henry Friedel, Loew's, Denver; Lou Elman, RKO, Des Moines; Milton Cohen, RKO, Detroit; Claude McKean, Warner Bros., Indianapolis; Frank Hensler, Loew's, Kansas City; Harry Cohen, RKO, Los Angeles; Al Avery, RKO, Memphis; J. H. Lorentz, 20th-Fox, Milwaukee; Ben Blotcky, Paramount, Minneapolis; Morey Goldstein, Loew's, New Haven.

Moe Kurtz, 20th-Fox, New Jersey; Roger Lamantia, RKO, New Orleans; Robert J. Fannon, Republic, New York; Marion W. Osbourne, 20th-Fox, Oklahoma City; J. T. McBride, Paramount, Omaha; William Mansell, Warner Bros., Philadelphia; Arthur H. Levy, Columbia, Pittsburgh; Charles Powers, 20th-Fox, Portland; C. D. Hill, Columbia, St. Louis; W. G. Seib, Columbia, Salt Lake City; Newt Jacobs, RKO, San Francisco; Neal Walton, Columbia, Seattle; John S. Allen, Loew's, Washington, D. C.

Rosenberger Named Cuban Manager for Paramount

John W. Hicks, Jr., vice-president in charge of foreign distribution for Paramount, announced this week the appointment of Americo Rosenberger as Paramount manager in Cuba. Mr. Rosenberger has been district manager for the company in Argentina for the past several years.

Lazarus Constantine, who has been manager in Cuba for two years, has returned to Panama to take the post temporarily of Central American manager during the absence in Venezuela of Henry Gordon.

Coleman's Son Is Missing

Lester Coleman, traveling exchange auditor for Paramount, has been notified by the War Department that his son, Lieut. Edward Coleman, bomber pilot operating out of England, has been reported missing in action.

New Reports Send Red Cross Totals To High Levels

Theatre collection figures for the Red Cross still are coming in. The 155 Allied and other Chicago independent theatres collected a total of $50,700, Jack Kirsch, president of Allied, reported this week. The Oriental theatre led the list with $4,188, followed by the Telenews with $2,498.

The Philadelphia area collected a total of $195,686, Earle Sweigert, industry chairman for the campaign in Philadelphia, has announced.

A total of $146,101 was announced for Brooklyn by Edward C. Dowden, chairman. The figure includes $10,000 from Loew's Inc., $3,020 from the RKO home office, and $2,500 from the proceeds of the Loew short subject, "America Speaks." In 1943, Brooklyn theatres collected a total of $67,000.

Last Friday Ned E. Depinet announced that RKO Radio would send a check for $18,300 to the Red Cross, the amount representing the profit the company realized in the distribution last season of three one-reel Victory Specials. Mr. Depinet, at the time of announcing the contribution, revealed that RKO and its subsidiaries had contributed previously the sum of $37,500, bringing the total for the company to $55,800, not counting donations made by individual RKO employees.

According to a report from J. L. Cartwright, exhibitor chairman for Florida, 160 theatres of that state collected $127,837, or an average of $800 per theatre, with 140 houses yet to be heard from.

E. V. Richards, Louisiana chairman, has reported that 360 of the 540 theatres in the New Orleans area collected $152,612, averaging $425 each. Frank H. Ricketson, Colorado chairman, reports $50,511 collected in 180 theatres with 100 houses yet to report. The Martin circuit, smaller community houses, operating through the south, collected $23,000 in 60 theatres.

The first 80 houses of the RKO circuit reported an aggregate collection of $184,834, or more than $2,300 per theatre.

The theatres of Greater Hartford, Conn., collected $21,082.26, with the Strand theatre leading the list with a $4,834 figure, and Loew's Poli second with a figure of $3,182.

In Ronceverte, W.Va., the Grand theatre collected $358, 12 per cent of the town's quota of $3,000, S. J. Bryant, Jr., the theatre's manager, reports. The Grand is on the Newbold circuit.

The downtown and neighborhood houses in Columbus, Ohio, collected a total of $13,203. According to Albert J. Finke, state chairman. The theatres of Oregon will show a total collection of more than $60,000 when the final reports are in.

Connors and Schlaifer Back From Tour of Exchanges

Tom Connors, vice-president in charge of world distribution for Twentieth Century-Fox, returned to the home office this week, accompanied by L. J. Schlaifer, central sales manager. They had visited Cleveland, Cincinnati, Detroit, Chicago and Milwaukee, where they held conferences with exchange managers on current releases and forthcoming product.

They also met executives of exhibitor associations, theatre circuits and booking organizations. In Milwaukee, Mr. Connors was tendered a luncheon April 20, at the Varsity Theatre Building by some 50 exhibitors from that city and the Upper Peninsula of Michigan, to permit Mr. Connors to speak to a large group of exhibitors.

Plans for the Fifth War Loan drive were outlined at the luncheon and participation of theatres in all war activities was praised by Mr. Connors.

Jack Pegler Is Appointed Biow Agency Executive

Jack Pegler, advertising account executive recently with Foote, Cone and Belding, where he handled the RKO account among others, has been appointed an account executive for Biow Advertising Agency in New York. Mr. Pegler will make his headquarters in the New York office.

Leo on Every Screen Metro Birthday Aim

Rodgers Cites Gains in Past 20 Years; Celebration Is Week of June 22–28

Plans are progressing rapidly for the celebration by Metro-Goldwyn-Mayer of its 20 years during the week of June 22-28, it was announced this week, with the "friendly company" aiming to place Leo the Lion on the screen of every theatre in the country during that week.

In discussing the company's forthcoming celebration currently planned by the sales, advertising, exploitation and publicity departments, William F. Rodgers, vice-president and general sales manager, said this week, "MGM has worked hard during these past 20 years to gain the leadership it enjoys today.

Rodgers Cites Improvement

"In production, the studio has left no moss on a milestone in its effort to produce the best in entertainment values. Year by year, its progress has been reflected with stimulating improvements, and each new season has shown a consistent quality of merchandise," Mr. Rodgers observed.

"In distribution, MGM has gradually increased its circulation and today enjoys representation of its product exceeding that of its closest competitor. It has always been the ambition of this company to sell fairly," he asserted. "Above all, we have tried, and very well succeeded, in maintaining the most friendly relations with our customers."

Declaring that the continued support of thousands of customers over the 20 short years had contributed to the company's progress, Mr. Rodgers expressed the company's whole-hearted appreciation to exhibitors with "a footnote that MGM will continue to serve them in the future as in the past, outstanding product, merchandised fairly."

The total number of theatres which have pledged to show Leo the Lion on their screens during June 22-28, reached 1,190 on Tuesday, representing affiliated and independent circuit houses. In some instances, it was said, the occasion will be the first that the theatres have shown the MGM trade mark.

Some of the circuits which will honor Leo include: Schine, Wilby-Kincey, Evergreen Theatres, Griffith Theatres, Associated Playhouses, Mullin & Pinanski, Commonwealth Amusement, Warner Cleveland zone, Crescent Amusement, Essaness Theatres, Butterfield Theatres, Malco circuit, Martin Theatres, Warners Washington circuit, Cinema circuit, Lewen Pizor theatres; Chakeres, Durkee, Lam Amusement, and William Benton circuit.

Plan Nationwide Broadcast

A special coast-to-coast broadcast has been planned, to coincide with the Fifth War Loan drive, which will feature every star under contract at the MGM studio. The largest sound stage will be used for this celebration, and the broadcast will be short-waved overseas.

Luncheons for exhibitor groups will be held in every key city, and, at the studio, there will be a commemorative ceremony which will honor those employees who have served the company for 20 years.

According to present plans, Captain Clark Gable, Lt. (j.g.) Robert Taylor, Major James Stewart, Lieut. Van Heflin and Lieut. Commander Robert Montgomery will take part in the event providing they are in the U. S. at the time and if permission can be obtained from the armed forces for their appearance.

The first picture under Leo's trademark, inaugurated in 1924, was "the Big Parade." The thousandth film produced at the MGM Culver City studios is "The White Cliffs of Dover," two war pictures which bridged the 20 years between two World Wars. "White Cliffs" is scheduled to open shortly at the Radio City Music Hall in New York.

When Leo was but a cub in 1924, the Goldwyn plant occupied 40 acres, with small, glassed-in stages. Studio activities are now spread over an area of 175 acres, and there are now 31 large sound stages. When the merger of the Metro, Goldwyn and Mayer companies took place 20 years ago, Will Rogers was master of ceremonies of the "merger day" party. It is expected that Lionel Barrymore or Lewis Stone will preside at Leo's 20-year birthday party. Special tribute will be paid to the memory of famous MGM stars, including Marie Dressler, Lon Chaney and Jean Harlow, and to the late Irving Thalberg, producer.

Stars to Attend Party

The stars who will participate in the celebration at the studio include Judy Garland, Mickey Rooney, Frank Morgan, Lionel Barrymore, Lewis Stone, Lena Horne, Margaret O'Brien, Greer Garson, Walter Pidgeon, Ginny Simms, Kathryn Grayson, William Powell, Myrna Loy, Abbott and Costello, Jane Powell, Frank Sinatra and Robert Young.

There are 86 MGM employees in the field who have been with the company in its various branches for 20 years or more. Of this number, 17 have been with MGM 25 years or more. In the 25-year group, the Atlanta, Los Angeles, New Orleans, Philadelphia, Portland, St. Louis, Salt Lake City, Seattle and Washington exchanges each have one; Denver and New York, two, and Chicago, three.

Deer of MPPDA Says Films Are Decreasing Illiteracy

Irving E. Deer, field representative of the Motion Picture Producers and Distributors of America, was a guest speaker last weekend at a meeting of the Better Films Council in Chicago. Mr. Deer said that motion pictures were reducing illiteracy throughout the world. The meeting was held in observance of the industry's fiftieth anniversary.

John Balaban, of the Balaban and Katz circuit, traced the development of the theatre company from its humble beginning in a small store in 1908, to the present. Other guests included Elizabeth Wetter, secretary to district manager Edward Heiber of Universal, who has been with that company for 38 years; William K. Hollander, B & K publicity director, and William Green, MGM publicist.

AMPA Makes Robert Weitman An Honorary Member

Robert M. Weitman, managing director of the New York Paramount theatre, has been made an honorary member of AMPA, Vincent Trotta, president, announced Monday. The honorarium, in the form of a scroll parchment, will be presented on behalf of the officers and board of directors in recognition of the "unusual cooperation" extended to the AMPA by Mr. Weitman in the past 12 months.

Cantor Urges Trade Official For Washington

Eddie Cantor, film, stage and radio comedian, and more recently film producer, told the trade press in New York Monday that the industry lacked adequate representation in Washington.

"There is no one big public relations man in Washington, like the late Ivy Lee, who could place the industry's story of its war and public contributions before proper parties and so secure some solutions for its own problems," he said, adding that the lack of representation could be attributed to the fact that "there isn't complete unity in the industry. If the men in it were big enough to sit down and bury their own differences, they might agree on some kind of effective representative for an industry point of view," the comedian declared.

Mr. Cantor, whose picture "Show Business," in which he stars, is to be released shortly by RKO Radio, said he planned to continue producing his own pictures through his own unit. Although he had no further commitment with RKO, the actor said it was possible a deal would be made. He expects to remain in the east for two months and while en route to the west coast, he will make personal appearances at camps and hospitals.

May 7, at the Hotel Astor in New York, the actor will be honored at a testimonial dinner on the occasion of this 35th year as an entertainer. Nine theatrical guilds and organizations will sponsor the event.

Seek "Locally Needed" Rating For Nine More Cities

Applications for the classification of exchange workers as "locally needed" have been filed in nine additional cities by local chairmen of the distributor division of War Activities Committees, Ned E. Depinet, national distributor chairman, announced Monday. The applications were submitted to regional War Manpower Commission directors.

Film distribution has already been designated as "locally needed" in two exchange centers, Pittsburgh and Philadelphia. The rating does not grant any draft deferment but eases the hiring of replacements and requires exchange workers to obtain certificates of availability in order to transfer to other jobs.

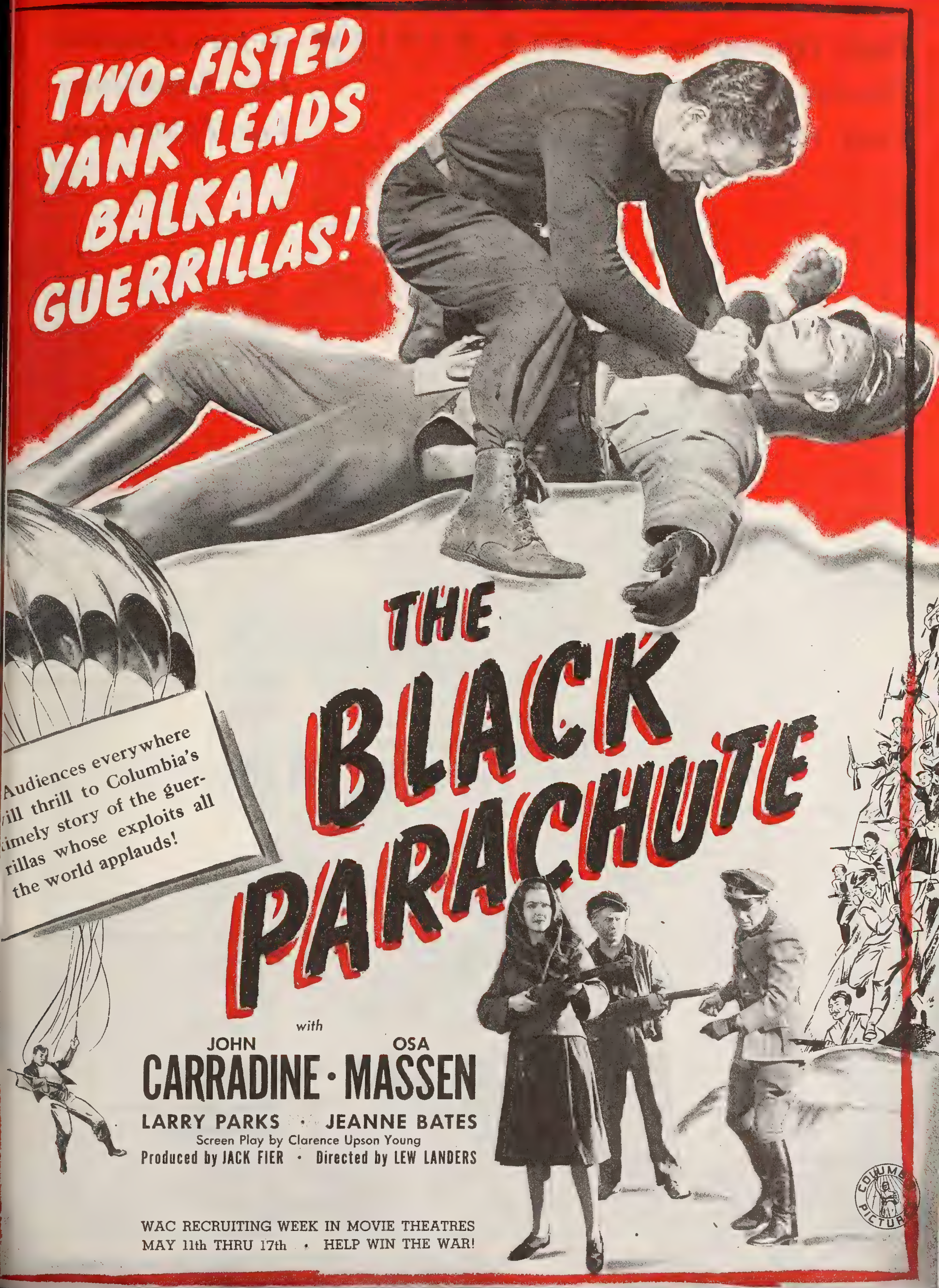
The chairmen, and cities, filing application this week, follow: Albany, C. G. Eastman; Charlotte, John E. Holston; Dallas, J. B. Underwood; Milwaukee, Don Wood; New Orleans, E. V. Landaiche; Omaha, H. B. Johnson; Oklahoma City, C. A. Gibbs; San Francisco, Al Shmitken; Seattle, Vete Stewart.

Warners Acquire Site for New Toronto Exchange

Warner Brothers have acquired a site at Church and Carlton Streets, Toronto on which a new film exchange building will be erected to permit removal from the Hermant Building. Columbia Pictures of Canada, Ltd., also is understood to be taking over a property in the same vicinity for a Canadian home office. Odeon theatres and Empire-Universal will construct a new building on Carlton Street nearby for a Canadian headquarters and Toronto branch.

J. D. Watson Heads New Canadian Exhibitor Group

J. D. Watson of the Rex theatre in Regina, Sask., was elected chairman of the New Regina Motion Picture Exhibitors' Association this week. Charles Horning, assistant manager of the Roxy theatre in Regina, is in charge of public welfare and Charles Bahrynowski, manager of the Metropolitan, will handle publicity. Other members include: F. L. Willis and Lenore Williams, Capitol; Christine Graham and Len Joyce, Grand; H. Bercovitch and M. Bloom, Broadway.



TWO-FISTED YANK LEADS BALKAN GUERRILLAS!

THE BLACK PARACHUTE

Audiences everywhere
ill thrill to Columbia's
imely story of the guer-
rillas whose exploits all
the world applauds!

with

JOHN CARRADINE · OSA MASSEN

LARRY PARKS · JEANNE BATES

Screen Play by Clarence Upson Young

Produced by JACK FIER · Directed by LEW LANDERS

WAC RECRUITING WEEK IN MOVIE THEATRES
MAY 11th THRU 17th · HELP WIN THE WAR!

Cafe Operators Protest Federal Levy of 30%

Cafe and night club entertainers and operators have launched a nationwide protest against the 30 per cent entertainment tax which became effective April 1. Asserting that the increase in the Federal levy from five to 30 per cent had resulted in widespread closings and unemployment, the night club, cafe, hotel and dance hall workers and proprietors are agitating for Congressional reduction of the rates.

More than half of the eating and drinking establishments which offered dancing, floor shows or other entertainment, will be forced to close before May 1 by the new tax, according to some estimates published this week. In New York cafe business was estimated to have dropped by 60 per cent, according to Robert Christenberry, president of the Broadway Association.

Claim Entertainers Lost Jobs

The American Guild of Variety Artists, through Matt Shelvy, national administrative director, estimated that 5,000 entertainers lost their jobs through the new tax. Citing closings in New York, San Francisco, Philadelphia and other cities of medium-price night clubs and cocktail lounges, he predicted that 15,000 entertainers would be out of work by May 1.

Taking official notice of the protests, Representative Harold Knutson of Minnesota last week introduced a resolution in the House Ways and Means Committee calling for reduction of the cafe tax from 30 to 10 per cent. He was supported by Representative Walter Lynch of New York who called the present tax "too high" and predicted it would reduce the over-all amusement revenues collected by the Government.

In New York the Bureau of Internal Revenue was reported checking night club and cafe business to determine the reliability of reports that total collections in April would be substantially less, despite the increased rate.

Noah L. Braunstein, counsel for the Cafe Owners Guild in New York, described the tax as discriminatory. Citing numerous instances of clubs and restaurants in New York and elsewhere which had dropped entertainment, he said the 30 per cent tax rate was "killing the goose that laid the golden egg." He described the ten per cent rate as fair and predicted that it would provide substantially more revenue to the Government than the 30 per cent assessment.

Checking Tax Effects

Theatre operators meanwhile reported that preliminary checks of the effect of the new 20 per cent admissions tax had had no appreciable effect on large first run and circuit operations. Some apprehension was heard from small towns, however, and regional exhibitor associations were preparing questionnaires to establish the effect of the tax on April attendance at member theatres.

The joint industry tax committee is expected to make an extensive survey of the effect of the tax on April business in all classes of theatres as soon as figures are available. Members of the committee before enactment of the tax expressed fear that while it would not affect large operations it might drastically cut the business in small town and subsequent run theatres.

Levey Awarded Certificate

Jules Levey, producer of "The Hairy Ape," forthcoming United Artists release, has been awarded the certificate of honor for rendering meritorious service to the Masquers Service Men's Morale Corps. Mr. Levey has also been made an honorary citizen of Boy's Town (Nebraska), for services donated to Father Flanagan's Boy's Town.

WLB Restores Wages to Operators

The War Labor Board in Boston this week announced that it had directed Allied Amusements, Inc., Boston to restore an $83 weekly salary to operators at the Majestic theatre, operated by E. M. Loew. It thus affirmed the findings of a regional board.

LATE REVIEW

This Is the Life

(Universal)

Life and Love at 18

The stage play by Sinclair Lewis and Fay Wray, called "Angela Is 22" has been cut down to size for Susanna Foster and Donald O'Connor. Angela is now 18, still thinking herself in love with a man about twice her age, and ready to give up a singing career for woman's rightful place in the home. Donald, alias "Jimmy," is also 18, but quite willing to take the future in daily doses, so long as it includes Angela.

The story is allowed to take precedence over the attendant jitter and jive provided by Peggy Ryan—as pert and agile as ever—Eddie Quillan, Frank Jenks, Ray Eberle and the Bobby Brooks Quartette. But it is to the credit of Bernard Burton and Felix Feist, producer and director, that musical relief is rushed in whenever the plot begins to lag.

There are several top comedy routines, notably Donald's struggle with a double lemonade, and Frank Jenk's "Chestnut Street" number, which raise laughs to a climax. O'Connor and Peggy Ryan do a Wild West song and dance with more than their usual exuberance. And, of course, Miss Foster shows the unusual range and power of her voice in several selections, from opera to an old favorite, "With a Song in My Heart."

Patric Knowles and Louise Allbritton engage in a very secondary romance, which provides the "old" major, who has been the understanding object of Angela's youthful affections, with a suitable reward.

The large O'Connor following may feel that he could have been spotted more often to better advantage, but they may be assured that what they get is in his best style.

Wanda Tuchock wrote the screenplay.

Seen in the home office projection room. Reviewer's Rating: Fair.—E. A. CUNNINGHAM.

Release date, June 2, 1944. Running time, 87 min. PCA No. 9506. General audience classification.

Jimmy Plum ....Donald O'Connor
Angela ....Susanna Foster

Patric Knowles, Louise Allbritton, Dorothy Peterson, Peggy Ryan, Jonathan Hale, Frank Puglia, Eddie Quillan, Maurice Marsac, Otto Hoffman, Frank Jenks, Ray Eberle, Virginia Brissac, Bobby Brooks Quartette.

Loew's and Universal Sue Exhibitor for Infringement

Two separate suits were filed against Sanfrebob Theatre Corporation, owner and operator of the 86th Street theatre, New York, also known as the Grande theatre, and Nathan Steinberg, manager, Monday in New York Federal Court by Loew's Inc., and Universal Pictures, charging the defendants with playing three films for more days than the license called for.

The complaint alleges that defendants exhibited "You're A Sweetheart," produced by Universal and distributed by Big U Film Exchange, Inc., also a party plaintiff, without permission on August 25, 1943, on one or more occasions infringing on plaintiff's copyright.

Loew's charges that on August 25 and 26, 1943, the theatre infringed by exhibiting two films without permission, "Tortilla Flat," and "San Francisco." Both actions seek injunctions restraining defendants from infringing on their copyrights, damages of not less than $250, for alleged infringements and an accounting of profits derived from the alleged infringements.

Linet to Head Coverage on "Follow the Boys" Openings

Hank Linet, executive assistant to Maurice Bergman, eastern advertising and publicity director of Universal Pictures, was to leave this weekend on a special tour in connection with the openings of the Charles K. Feldman production, "Follow the Boys." He will head a special field force which has been organized to cover the openings in New Haven, Bridgeport and Boston in the New England territory, followed by Philadelphia, Pittsburgh, Harrisburg and Reading in the Pennsylvania territory, and Cleveland, Cincinnati and Columbus in the Ohio territory.

Actors Examine Pay Situation For Television

Screen, radio and stage actors received instructions from their unions this week to make full reports on all performances for television. They were told to file with their union secretaries in New York, Hollywood and Chicago details of pay, working conditions and hours.

The order followed a meeting in New York last week of the joint television committee which was first set up in 1940 by Actors Equity Association, the American Federation of Radio Artists, and the Screen Actors Guild. It met to discuss the recent revival of experimental television and its effect on actors.

"The committee is examining the existing conditions and practices in television and will correct such abuses as it may find," it announced. "The committee will determine working conditions and minimum pay scales for television during this experimental period and will decide when and to what extent these will be put into practice."

The actors were told that no outside organization could speak for or negotiate in behalf of the organized actors who appear in television.

The joint committee consists of Paul Dullzell Walter N. Greaza, Paul Turner, Rebecca Brownstein and Alfred Harding of Equity; Walter Abel Murray Kinnell and Florence Marston, SAG; and Emily Holt and George Heller of AFRA.

The Columbia Broadcasting System announced in New York this week that it would resume live talent pickups over WCBW from its television stations in the Grand Central Terminal. The station has transmitted only film material since December, 1942. Lee Hurwitz, formerly with the Office of War Information film unit, has joined CBS as a television writer and director.

Television networks for Canada within two years of the war's end were forecast this week by Dr. Augustin Frigon, acting general manager o the Canadian Broadcasting Corporation.

Warners-SAG in Agreement, Studio To Shoot Picture

"Hollywood Canteen," which Warner Brother called off as result of a disagreement with the Screen Actors Guild over an interpretation o guild rules, will go back into production.

In a joint statement issued by the studio and the guild, it was announced that an agreement had been reached, and the studio would immediately resume production of the film.

The statement revealed that the guild had received assurances from Warners that no pressure would be exerted to force actors into the picture the company adding that it never was their intention to use pressure. Warners has dropped it suit against SAG, and conferences are being held to solve what the statement referred to as a problem of "industry wide concern."

Quebec Groups Talk Merger Of Operator Unions

The proposed merger of the two Quebec projectionist organizations, the IATSE and the Quebec M. P. Projectionists Association, is being discussed by both groups. The QMPPA ha 60 members and the IATSE has three locals largest of which is in Quebec with a membership of 100. The QMPPA has no labor charter but has a permit from the Provincial Government. I has been in existence for 12 years.

State Labor Board Hears IA Jurisdiction Claim

The State Labor Relations Board of New York last week heard the claim of IATSE jurisdiction over cashiers, members of the newly formed Motion Picture Theatre Operating Managers, Assistants and Cashiers Guild embracing employees in RKO theatres in Greater New York. IATSE had previously claimed jurisdiction over doormen ushers and matrons in RKO and other theatres.

SHOW BUSINESS

is great,

thank you!

THE STARDUSTED ROMANCE OF AMERICAN ENTERTAINMENT!

. . . from Burlesque to Broadway.

. . . from the Bowery to Big Time . .

. . . from Then to Now!

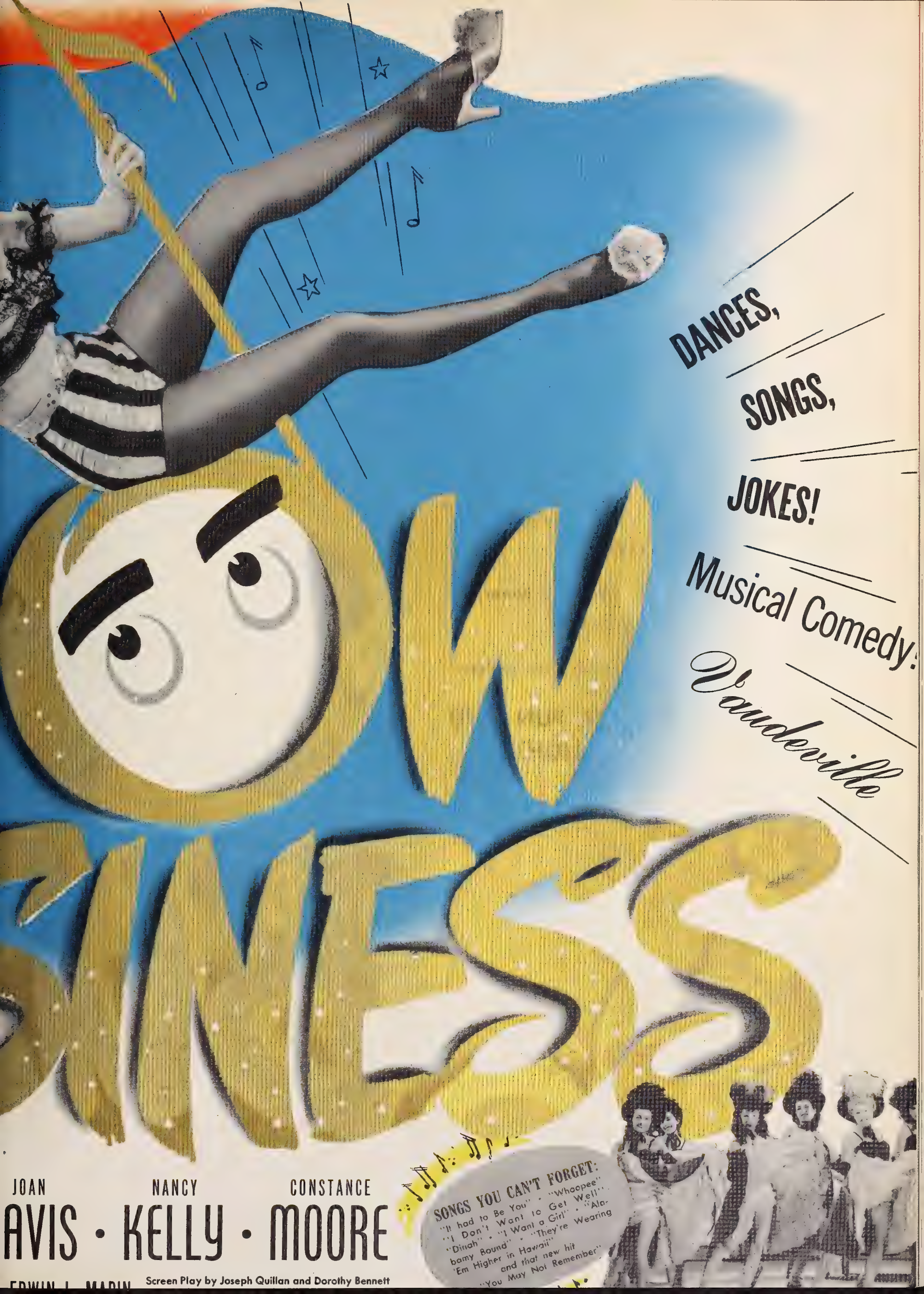
FAME, FUN AND FOOTLIGHTS!

EDDIE
CANTOR ·

GEORGE
MURPH

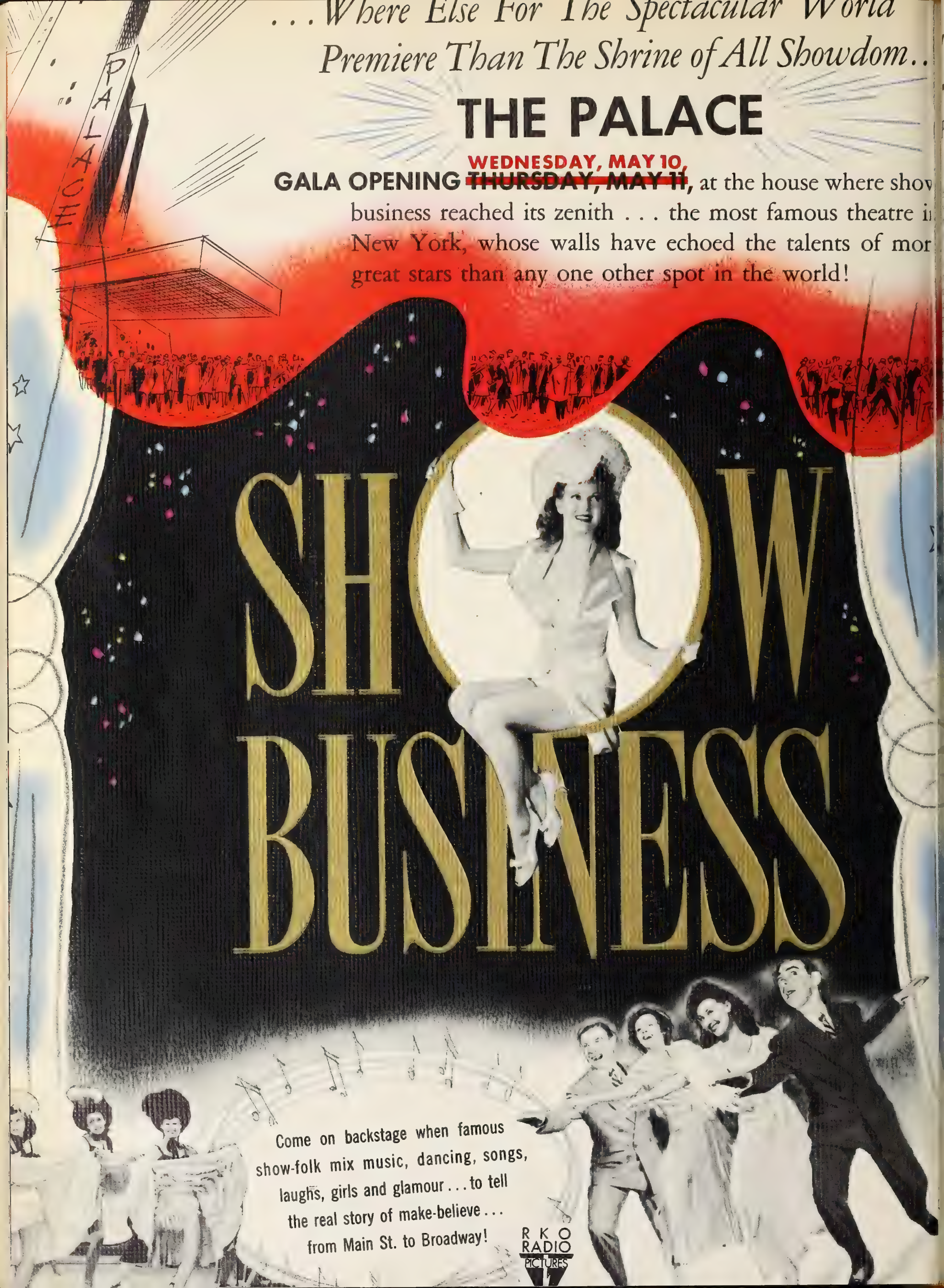
DON DOUGLAS

EDDIE CANT


OW
INESS
DANCES,
SONGS,
JOKES!
Musical Comedy!
Vaudeville
JOAN
AVIS
NANCY
KELLY
CONSTANCE
MOORE
EDWIN L. MARIN

Screen Play by Joseph Quillan and Dorothy Bennett

SONGS YOU CAN'T FORGET: "It had to Be You" • "Whoopee" "I Don't Want to Get Well" • "Dinah" • "I Want a Girl" • "Alabamy Bound" • "They're Wearing 'Em Higher in Hawaii" and that new hit "You May Not Remember"



. . . Where Else For The Spectacular World Premiere Than The Shrine of All Showdom . .

THE PALACE

GALA OPENING ~~**THURSDAY, MAY 11**~~ **WEDNESDAY, MAY 10,** at the house where show business reached its zenith . . . the most famous theatre i New York, whose walls have echoed the talents of mor great stars than any one other spot in the world!

SHOW BUSINESS

Come on backstage when famous show-folk mix music, dancing, songs, laughs, girls and glamour . . . to tell the real story of make-believe . . . from Main St. to Broadway!

THE *HOLLYWOOD* SCENE

Paramount Ends Production Lull

from HOLLYWOOD BUREAU

That lull in Paramount activity indicated in the tabulation on the right is due for termination, according to advices from the studio's spokesmen, with the start of two pictures this week and six more prior to mid-May.

Although a lull in the Paramount quarter is by no means out of line with the solidly stocked condition of the studio's backlog, containing more than 20 unreleased films, it is not and never has been a Paramount custom to let rust accumulate on the wheels of production machinery. And so there will be more films shooting in May than the company will be releasing, presumably enlarging the backlog still more. There's nothing in the prospect of a possible acceleration in the market's consumption of product to brighten the Paramount management on any score.

Republic's "Three Little Sisters" Pairs Cheryl Walker and Terry

The two films to be started this week are "Two Years Before the Mast," starring Alan Ladd with Brian Donlevy and William Bendix, John Farrow directing; and "Murder, He Says," a Fred MacMurray vehicle which George Marshall will direct. The six to follow these two are "Here Come the Waves," "Fear," "Kitty," "A Medal for Benny," "Out of This World" and "Double Exposure."

Cheryl Walker and William Terry, the young couple who carried the story line through "Stage Door Canteen," are to be paired again in Republic's "Three Little Sisters," which Joseph Santley is to make for Lou Gray.

▽

William Pierce, Jr., publicist who resigned his Universal post last week, has been engaged by Bing Crosby Productions as director of advertising and publicity.

▽

Art Thaler, member of William K. Hollander's Balaban and Katz publicity and advertising staff since 1922, has joined George Brown's Paramount studio staff.

▽

Julius J. and Philip G. Epstein, Warner Brothers' ace writing brothers turned producers, have been assigned by Jack L. Warner to produce "Happiness."

MGM Starts Production On "Ziegfeld Follies"

The institution that was The Ziegfeld Follies during the lifetime of the late Florenz Ziegfeld, rivalling in its hold upon the American public the institution that was Ringling Brothers Circus, was to go at long last into filmic production at the MGM studios this week. The property has been three years in preparation, will present just about all the musical talent any one screen can be expected to accommodate in one evening, and is off to a promising start under the announcement that "it will not pretend it has a story to tell," wherefore it's "filmdom's first all-out revue."

MGM is not the first studio to contemplate making a musical without a story, but it will be the first to do so if, as is to be hoped, there is no change of plan in mid-production and no team of trick writers called in to supply a plot. There's a tradition in Hollywood that a musical must have a thread of story to satisfy the ticket buyers who, being tone-deaf or something, don't go to musicals for the music. In obedience to the dictates of this tradition, many and many a musical rich in essential entertainment has had its back broken on the rock of story. Even MGM, which has had two prior goes at the Ziegfeld institution—"The Great Ziegfeld" and "Ziegfeld Girl"—has not seen fit until now to go the whole distance, as Ziggie did, and throw number upon number, skit upon sketch, from opening to close of a film.

Nobody says so, but the decision to go all-out this time appears to have support in the success of "Thousands Cheer," regarded by many as MGM's best musical up to now, which carried a story up to a given point and then parked it for upwards of an hour to throw production number upon production number, sketch upon skit, to the clamorous delight of everybody in eye- and ear-shot. It is to be noted that George Sidney, who directed that achievement, is to direct "Ziegfeld Follies." Arthur Freed is to produce it, in Technicolor.

The film, according to announcement, is to contain 23 production numbers, in which are to appear—and there's to be allowance for notable additions—the following: Fred Astaire, Edward Arnold, Lucille Ball, Marion Bell, Lucile Bremer, Fanny Brice, James Craig, Jimmy Durante, Judy Garland, John Hodiak, Lena Horne, Van Johnson, Gene Kelly, Avon Long, Marilyn Maxwell, James Melton, Victor Moore, Mickey Rooney, Red Skelton, Lee and Lyn Widle, Esther Williams and Ziegfeld beauties.

The music is to be selected from the works of George Gershwin, Jerome Kern, Rudolf Friml, Victor Herbert and jive experts.

•

Studio Level at 45

The start of shooting on seven pictures and the transfer of seven others to the cutting rooms brought the production level to 45 at the weekend, a figure considered high for the season in view of the well-stocked condition of studio backlogs.

Twentieth Century-Fox started "Something for the Boys", which describes itself clearly, with Carmen Miranda, Perry Como, Michael O'Shea, Sheila Ryan, Vivian Blaine and the buoyant Phil Silvers in the cast. Irving Starr is the producer, Lewis Seiler the director.

RKO Radio went into production with "Tall in the Saddle", a distinctly upper-bracket Western, presenting John Wayne, Ella Raines, Russell Wade. Robert Fellows is director, Edward Marin producer.

Universal's amiable duo, Olsen and Johnson, barely taking a breather after finishing "The Ghost Catchers", started work in "See My Lawyer", their fourth for the studio, with Grace McDonald in the principal feminine role, Noah Beery, Jr., Alan Curtis and the Carmen Amaya Troupe furnishing support. Edmund Hartman is producing the film; Edward Cline is directing. The same studio started "Boss of Boom Town", with Rod Cameron, Fuzzy Knight, Tom Tyler and Vivian Austin, which Oliver Drake is producing, Ray Taylor directing.

Producers William Pine and William Thomas turned cameras on "Dark Mountain", William Berke directing, with Robert Lowery and Ellen Drew in the romantic roles and Regis Toomey as the scoundrel in the script. It's for Paramount release.

"One Man Law", a Raymond Hatton-Johnny Mack Brown Western, got under way at Monogram, with Lambert Hillyer directing.

Columbia's contribution to the camera activity is "The Crime Doctor's Rendezvous", with Warner Baxter in the name role, Rudolph Flothow producing, Eugene Ford directing.

The production picture at the weekend:

COMPLETED

Columbia

U-Boat Prisoner
Rough Ridin' Justice

MGM

Marriage Is a Private Affair

Paramount

Practically Yours

PRC

Mexican Fiesta
Brand of the Devil (Formerly "Devil's Brand")

RKO Radio

Manhattan Serenade

Republic

Marshal of Monterey

20th-Fox

Big Noise

Universal

Singing Sheriff

STARTED

Columbia

Crime Doctor's Rendezvous

Monogram

One Man Law

RKO Radio

Tall in the Saddle

20th-Fox

Something for the Boys

Universal

See My Lawyer
Boss of Boom Town

SHOOTING

Columbia

Impatient Years
Untitled Kay Kyser

MGM

Lost in a Harem
Maisie Goes to Reno
Mrs. Parkington
Picture of Dorian Gray
Thirty Seconds Over Tokyo
Secrets in the Dark
National Velvet

Monogram

Are These Your Parents?
Wave, Wac and Marine
Alaska
Three of a Kind
Girl Next Door

RKO Radio

That Hunter Girl
Mlle. Fifi
Cocktails for Two
None But the Lonely Heart
Heavenly Days
Belle of the Yukon (International)
Once Off Guard (International)
Sylvester the Great (Goldwyn)

Republic

Port of 40 Thieves
Haunted Harbor
Sing, Neighbor, Sing

20th-Fox

Irish Eyes Are Smiling
Keys of the Kingdom
Queen of the Flat Tops (Formerly "Wing and a Prayer")

UA

Story of G.I. Joe (Cowan)
Abroad with Two Yanks (Small)
Double Furlough (Vanguard)

Universal

Pearl of Death
Make Way for Love
Devil's Brood

Warners

Very Thought of You
To Have and Have Not
Doughgirls
Give Me This Woman

Gangway for RKO Radio's HYSTERICAL NAUTICAL Musical...

8 NAMES THAT MEAN LAUGHS AND SONG AND GLAMOUR...

WALLY BROWN ★ ALAN CARNEY
MARCY McGUIRE ★ GORDON OLIVER
VIRGINIA MAYO ★ AMELITA WARD
ELAINE SHEPARD ★ DOOLEY WILSON

2 SOLID-SENDING NAME BANDS...

FREDDIE SLACK
and his Orchestra
FREDDIE FISHER (Col. Corn)
and his Band

7 SONGS... SWEET and HOT

including:
"Ready, Aim, Kiss" • *"Hail and Farewell"*
Sue" • *"Apple Blossoms in Rain"*

PATRIOTS!
HELP RECRUIT WACS!

SEVEN DAYS ASHORE

Sailor fun with blondes, brunettes, and redheads . . .
in a rollicking revel of romance and rhythm,
Songs and laughs, glamour and lusty wisecracks . . .
And is it fun ! . . every speeding minute of it!

RKO
RADIO
PICTURES

PRODUCED AND DIRECTED BY JOHN H. AUER
Screen Play by Edward Verdier, Irving Phillips

Easter Boom on Broadway Keeps Grosses High

Broadway's Easter boom showed little sign of diminishing this week as New York's key theatres reported grosses and attendance figures well above normal averages despite heavy weekend rains and unseasonable cold.

Columbia's "Cover Girl" at the Radio City Music Hall was set for its fifth week starting Thursday, with the Easter stage spectacle giving way to a "Spring Rhythm" revue. Through Sunday the Rockefeller Center registers had counted over $72,000 with the week expected to top $112,000.

Attendance at "Song of Bernadette," in the Rivoli, topped the half million mark over the weekend, with the picture starting its 14th week on Tuesday. It grossed in the neighborhood of $35,000 for the week.

"Lady in the Dark" entered its tenth and final week at the Paramount on Tuesday with a gross of approximately $55,000 for the week. Robert Weitman, manager, reported that over 1,000,000 persons will have seen the film at the Paramount when it gives way to "Going My Way" with Bing Crosby.

Hitting $10,300 over the weekend, "Up in Mabel's Room," Eddie Small release through United Artists, established a new record at the 800-seat Gotham theatre. The weekly mark was expected to top $17,000.

"Snow White and the Seven Dwarfs" in its third revival week at the Manhattan had lines extending around the corner of 54th Street on Saturday and Sunday. Business reached $23,700 during the second week.

"Passage to Marseille" continued in the tenth week at the Warner Hollywood while "Uncertain Glory" was in the fourth week at the Strand.

The Roxy, opening "Buffalo Bill" last Wednesday with a Paul Whiteman stage show, counted $75,000 for the first five days and was confident of carrying over with more than $100,000.

Policewoman and Councilman To Censor Films in Knoxville

The City Council of Knoxville, Tenn., decided films and stage shows were in need of an "emergency censorship committee," to either endorse or prohibit stage and film fare, and named Mary Allan, a policewoman, and Milton E. Roberts, councilman, to the censor job.

At the same time the City Safety Director, P. Virgil Graves, caused to be enforced a midnight curfew law, ending the Saturday midnight show at the Strand theatre.

Knoxville has no Sunday pictures, its population of 100,000 voting against them last year.

Legion of Decency Lists Ten Films Reviewed

The National Legion of Decency this week reviewed 10 pictures and classified them as follows: In Class A-Section I, Unobjectionable for General Patronage are: "Adventures of Mark Twain," "The Girl in the Case," "Shake Hands with Murder," "Slightly Terriffic," "Two Girls and a Sailor." In Class A-Section II, Unobjectionable for Adults: "Pin Up Girl," "Resurrection," "Show Business," "The Whistler." In Class B-Objectionable in Part: "Address Unknown," objection—sympathetic treatment of revenge element in story.

Gem Pictures Sues Universal

A suit against Universal Pictures Corporation for $4,500 damages for alleged breach of contract was disclosed in New York Supreme Court last week when Justice Charles B. McLaughlin allowed Universal to withdraw a motion for dismissal. The action was brought by Gem Pictures Productions, Inc., producers of "Goofytone News-Reels," sold and distributed by Universal. The complaint alleges Universal breached the contract in making an extra print of one of the pictures left with them and which they retained without knowledge or approval and without payment.

IN NEWSREELS

MOVIETONE NEWS—Vol. 26, No. 67—Heroes of the Week: Captain Don Gentile, Captain Blakeslee. . . . Sedition trial for 30 opens in Washington. . . . Easter services in the fox-holes of Italian front. . . . Quadruplets and triplets born in same N. Y. hospital. . . . Baseball season opens. . . . Air invasion of Europe under way.

MOVIETONE NEWS—Vol. 26, No. 68—The whole story on the raid on Dieppe in 1942 is told in seized Nazi films. . . . . General Stilwell's fighting advance in North Burma. . . . 41,000 wager a record $3,000,000 bets at Jamaica. . . . War time fashions. . . . On the spot: Action battle scenes of the war at sea—Atlantic, Pacific.

NEWS OF THE DAY—Vol. 15, No. 265—30 tried as Hitler co-conspirators. . . . Allies evacuate children of war. . . . U. S. Ace Don Gentile decorated. . . . Record baby club helps Uncle Sam. . . . Baseball season opens: Athletics vs. Senators

NEWS OF THE DAY—Vol. 15, No. 266—Chinese trap Japs in epic Burma battle. . . . Allied invasion chiefs study German films of Dieppe raid. . . . U. S. fleet in two oceans blasts Jap planes and Nazi U-boats. . . . Three little tigers. . . . Latest Mexican fashions.

PARAMOUNT NEWS—No. 68—Baseball 1944. . . . America's Minute Men, Sky Aces of Europe. . . . Pacific mercy mission. . . . Britain's Rocket defenses. . . . Miracle of Manhattan—Stork in mass raids.

PARAMOUNT NEWS—No. 69—Burma — Japs Drive Smashed. . . . Merrill's Marauders. . . . Imphal front. . . General Stilwell's war. . . . Triplets transplanted. . . . D-Day jitters. . . . Hello, underground. . . . Berlin answers. . . . Nazi propaganda. . . . Lesson of Dieppe.

RKO PATHE NEWS—Vol. 15, No. 70—Hold front line Easter services. . . . Princess Elizabeth visits Wales. . . . Begin trial of 30 seditionists. . . . Jugoslavs partisans return home. . . . Eisenhower honors Captain Gentile. . . . Allied aid to Italian refugees.

RKO PATHE NEWS—Vol. 15, No. 71—Allied action on Burma front. . . . Navy sinks sub; downs Jap plane. . . . Seize Nazi films on the Dieppe raid.

UNIVERSAL NEWSREEL—Vol. 17, No. 287—Captain Don Gentile, Super-ace. . . . The Sedition trials. . . . Italian refugee problem. . . . Mass production. . . . Eisenhower decorates. . . . Yank's Italian Easter.

UNIVERSAL NEWSREEL—Vol. 17, No. 288—The Burma campaigns. . . . Japs obliterated at sea. . . . Anzio rocket guns. . . . Aviation salvage. . . . Vinegar Joe's birthday. . . . Shamrock decorations. . . . Nazi sub battle.

ALL AMERICAN NEWS—Vol. 2, No. 79—Provident Hospital clinic jammed. . . . K.N.E.A. convenes in Louisville, Ky. . . . S. S. Robert S. Abbott is launched in California. . . . Churchill Downs opens season. . . . Yanks get fed at Anzio. . . . Merrill's raiders in Burma.

Green Assails Petrillo for Calling Radio Strike

James C. Petrillo, president of the American Federation of Musicians, last week called a strike of musicians at Station WJJD, Chicago, and was promptly informed by William Green, president of the American Federation of Labor, that his action was a violation of the AFL no-strike pledge.

The strike was called in an effort to force the station to hire additional musicians. Mr. Green's statement was contained in a telegram to Ralph L. Atlass, president of WJJD, Inc. Mr. Atlass had asked the AFL president how the musicians could strike in the face of a no-strike guarantee.

William J. Friedman, counsel for Mr. Atlass, said the union had requested the station to double the number of musicians from 10 to 20, even though, he said, there was no need for the extra men. The 10 men, he added, were receiving from $75 to $105 weekly, working only 25 hours a week.

Ohio Censor Orders Cuts In 13 Films in March

The Ohio censors ordered eliminations in 13 films or 20 reels out of a total of 184 films of 617 reels reviewed in March. One film of eight reels was rejected during the week ending March 25, the first rejection since last November. This compares with eliminations in 11 films or 15 reels out of 119 films or 381 reels reviewed in February, while in March, 1943, the figures were eliminations in 14 films or 18 reels, when 131 films or 426 reels were reviewed.

MGM Holds Auditor Meeting

MGM held a two-day auditor's meeting at the Hotel Astor in New York, Tuesday. Among the field auitors who attended were: Arthur Sterling, Arthur Sklar, Thomas Grady, John Ash, Parks Agnew, Edward Urschel, W. Gillilan, Charles Bell, Carl Gentzel and Oliver Broughton.

Industry Plans Participation in Jewish Appeal

The industry's participation in the United Jewish Appeal's 1944 fund campaign to raise $32,000,000 to provide relief and rescue facilities for Jewish victims abroad was discussed at a luncheon-meeting at the Hotel Astor, New York, last week. The meeting was called by David Bernstein, vice-president and treasurer of Loew's.

Stressing the industry's quota shortage in last year's drive when $140,000 was raised by the film industry in New York, Monroe Goldwater, attorney and chairman of the appeal campaign here to raise $12,000,000, called upon industry leaders to seek out new methods of supporting this year's drive. He suggested a "special gifts" luncheon or dinner with the industry getting pledges in advance, and urged that an intensive effort be made within the industry to support the campaign. A committee was appointed to study details of the industry's direct participation and it was to meet at a luncheon Thursday at the Hotel Astor. The committee consists of Barney Balaban, David Bernstein, Jack Cohn, Albert Warner, George Schaefer, Louis Nizer, Harry Brandt, Sam Rinzler and Joseph H. Seidelman.

Present at the luncheon in addition to those mentioned were: Malcom Kingsberg, Samuel Schneider, Harold Rodner, Harry Mandel, Leo Brecher, Arthur Israel, Irving Caesar, Samuel Cohn, Emil Friedlander, Leopold Friedman, Emanuel and Louis Frisch, Irving Greenfield, Samuel Nadel, Abe Olman, Hyman Rachmil, Harold Rinzler, Samuel Rosen, Rudolph Sanders, Max Seligman, Sam Shain and Max Wolff as representatives of the amusement division of the campaign.

Boston Celebrates Films' 50 Years

The theatres of Boston this month are celebrating the industry's golden anniversary, recalling the days of the Gem Nickelodeon operated by Louis B. Mayer and more recent days when B. F. Keith held out for vaudeville against film fare.

The downtown theatres are properly decorated for the observance, the Metropolitan, Paramount and Fenway booking special old time pictures.

The Keith Memorial, monument to B. F. Keith, who finally succumbed to pictures, is also decorated and the theatre is showing one reel silent films and anniversary trailers.

The RKO Boston has a lobby display of old-time stills and advertising posters, and is showing pictures of the same era. At Loew's State and Loew's Orpheum blowups show Louis B. Mayer and scenes from his early days in Boston. An ancient Kinetoscope has been installed in the lobby of Loew's State by George Kraska, manager, with stills of "The Great Train Robbery," first film with a plot.

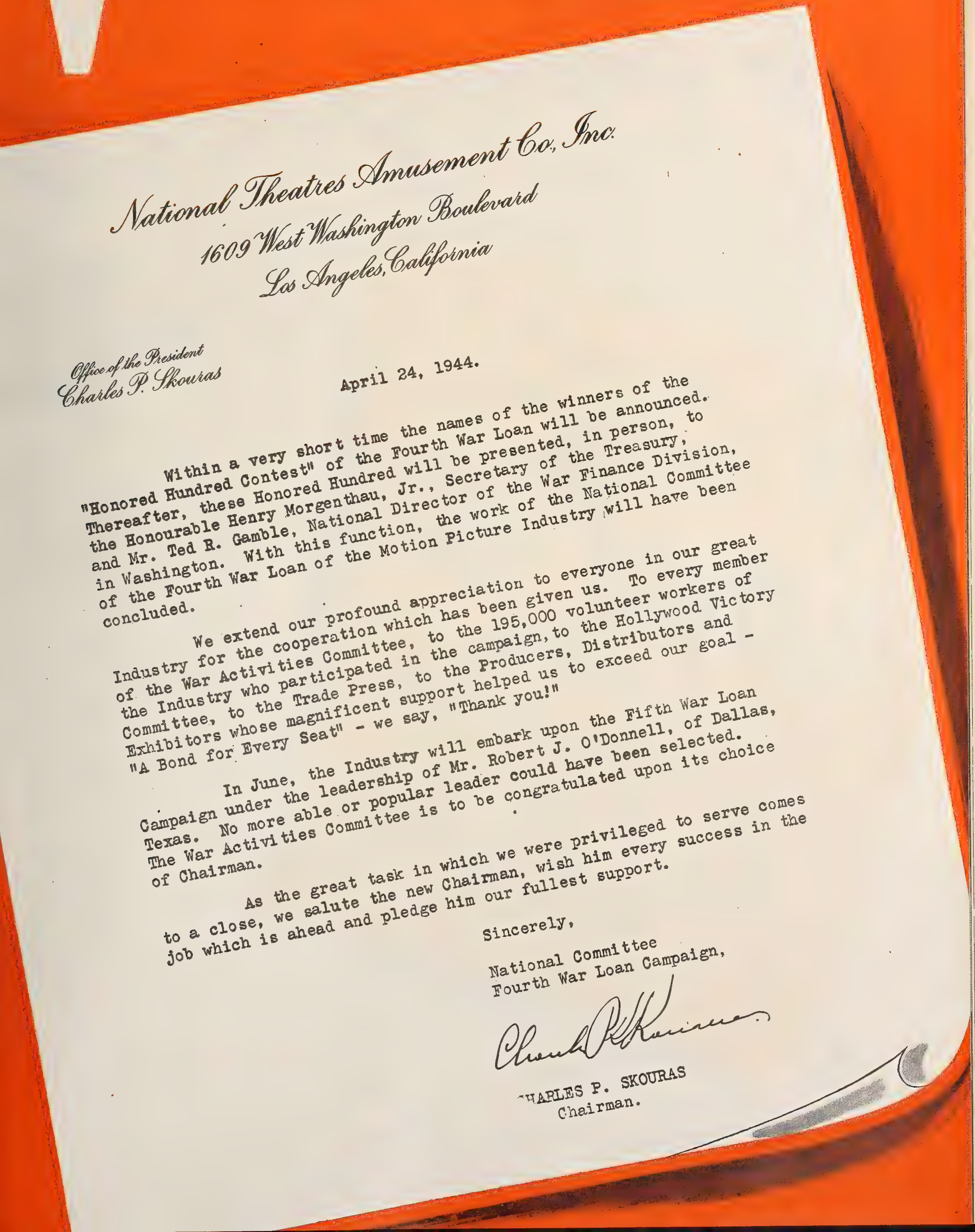
Irving Isaacs booked several old silent films for the Telepix and decorated the exterior of the house with stills of the same period. The Majestic showed old films and gave a brief resume of the history of the industry.

Last week members of the Variety Club held open house in their headquarters at the Hotel Statler and exhibited old pictures for visitors. Boston newspapers all carried special feature stories in connection with the event.

Coast Men Join Services

Shifts in personnel at San Francisco exchanges include the departure of Clint Mecham of Monogram for the Navy, his place being taken by James Myers, with Eunice Sutton also added to the staff. Jerry Wodin has joined the booking department at Warners, with Sara Laird now at the Columbia office. Barney Levy of PRC Pictures is in the Army.

OPEN LETTER TO THE MOTION PICTURE INDUSTRY



National Theatres Amusement Co., Inc.
1609 West Washington Boulevard
Los Angeles, California

Office of the President
Charles P. Skouras

April 24, 1944.

Within a very short time the names of the winners of the "Honored Hundred Contest" of the Fourth War Loan will be announced. Thereafter, these Honored Hundred will be presented, in person, to the Honourable Henry Morgenthau, Jr., Secretary of the Treasury, and Mr. Ted R. Gamble, National Director of the War Finance Division, in Washington. With this function, the work of the National Committee of the Fourth War Loan of the Motion Picture Industry will have been concluded.

We extend our profound appreciation to everyone in our great Industry for the cooperation which has been given us. To every member of the War Activities Committee, to the 195,000 volunteer workers of the Industry who participated in the campaign, to the Hollywood Victory Committee, to the Trade Press, to the Producers, Distributors and Exhibitors whose magnificent support helped us to exceed our goal - "A Bond for Every Seat" - we say, "Thank you!"

In June, the Industry will embark upon the Fifth War Loan Campaign under the leadership of Mr. Robert J. O'Donnell, of Dallas, Texas. No more able or popular leader could have been selected. The War Activities Committee is to be congratulated upon its choice of Chairman.

As the great task in which we were privileged to serve comes to a close, we salute the new Chairman, wish him every success in the job which is ahead and pledge him our fullest support.

Sincerely,

National Committee
Fourth War Loan Campaign,

CHARLES P. SKOURAS
Chairman.

Stamped with th

The Year's Action Hit is Now in Action!

Buffalo Bill

in technicolor

Beating holiday figures at the Roxy, New York—and across the country! In Denver, move-over engagement at the Aladdin triples average business after picture sets all-time high in two other theatres! Everywhere, it's not only its opening power but its building power that's terrific!

*and **BIGGER** *every day they play . . .* "THE PURPLE HEART" • "THE SONG OF BERNADETTE" • "THE SULLIVANS" • "JANE EYRE" • "LIFEBOAT" • "THE LODGER

It's Jumping Ahead of 20th's Top Musicals!

FOUR JILLS in a JEEP

Spot after spot reports it ahead of "Sweet Rosie O'Grady"—ahead of "The Gang's All Here"—ahead of "Hello, Frisco, Hello"! All along the line, its big names, its fast fun are fulfilling the estimate of the Film Daily which calls it "A strong box-office magnet!"

COOPERATE WITH UNCLE SAM.
WAC RECRUITING WEEK
MAY 11th THRU 17th.

*
igness of

20th
CENTURY-FOX

Box Office Champions for March

Victor Fleming, director

A GUY NAMED JOE. Metro-Goldwyn-Mayer. Produced by Everett Riskin. Directed by Victor Fleming. Screenplay by Dalton Trumbo. Adaptation by Frederick Hazlitt Brennan, from an original story by Chandler Sprague and David Boehm. Photographers: George Folsey and Karl Freund. Cast: Spencer Tracy, Irene Dunne, Ward Bond, Van Johnson. Release date, March, 1944.

Ray Enright, director

GUNG HO! Universal. Produced by Walter Wanger. Directed by Ray Enright. Screenplay by Lucien Hubbard. Based on the story by Lt. W. S. LeFrancois. Additional dialogue by Joseph Hoffman. Director of photography, Milton Krasner. Film editor, Milton Carruth. Cast: Randolph Scott, Grace McDonald, Alan Curtis, Noah Beery, Jr., J. Carrol Naish. Release date, December 31, 1943.

Michael Curtiz, director

PASSAGE TO MARSEILLE. Warner Brothers. A Hal B. Wallis production. Directed by Michael Curtiz. Screenplay by Casey Robinson and Jack Moffitt. From a novel by Charles Nordhoff and James Norman Hall. Photographed by James Wong Howe. Cast: Humphrey Bogart, Claude Rains, Michele Morgan, Philip Dorn, Sydney Greenstreet, Peter Lorre. Release date, March 11, 1944.

Edward Ludwig, director

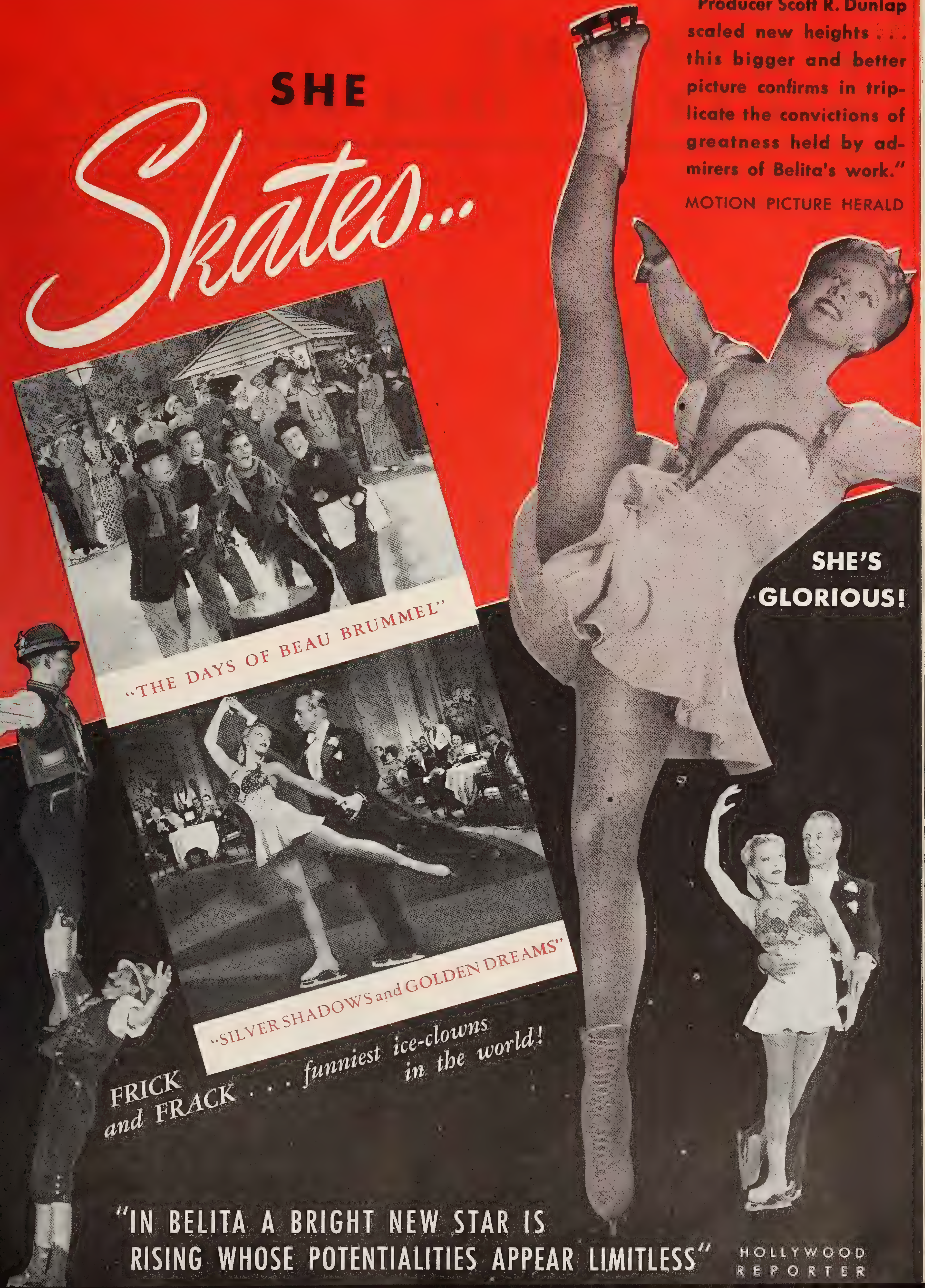
THE FIGHTING SEABEES. Republic Pictures. Associate producer, Albert J. Cohen. Directed by Edward Ludwig. Screenplay by Borden Chase and Aeneas MacKenzie. From an original story by Borden Chase. Photographed by William Bradford. Musical score by Walter Scharf. Cast: John Wayne, Susan Hayward, Dennis O'Keefe, William Frawley, Leonid Kinsky. Release date, March 10, 1944.

Preston Sturges, director

THE MIRACLE OF MORGAN'S CREEK. Paramount. Produced by Preston Sturges. Directed by Preston Sturges from his own adaptation and original story. Cast: Eddie Bracken, Betty Hutton, Diana Lynn, William Demarest, Porter Hall, Emory Parnell, Alan Bridge, Julius Tannen, Victor Potel, Almira Sessions. Release date, Block Three, 1943-44 season.

Henry King, director

THE SONG OF BERNADETTE. Twentieth Century-Fox. Produced by William Perlberg. Directed by Henry King. Screenplay by George Seaton. From the novel by Franz Werfel. Director of photography, Arthur Miller. Musical score prepared by Alfred Newman. Cast: Jennifer Jones, William Eythe, Charles Bickford, Vincent Price, Lee J. Cobb. No release date set.



SHE
Skates...
SHE'S
GLORIOUS!

"Producer Scott R. Dunlap scaled new heights . . . this bigger and better picture confirms in triplicate the convictions of greatness held by admirers of Belita's work."
MOTION PICTURE HERALD

"THE DAYS OF BEAU BRUMMEL"

"SILVER SHADOWS and GOLDEN DREAMS"

FRICK and FRACK . . . *funniest ice-clowns in the world!*

"IN BELITA A BRIGHT NEW STAR IS RISING WHOSE POTENTIALITIES APPEAR LIMITLESS"
HOLLYWOOD REPORTER

"WHAT THE PICTURE DID FOR ME"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box-office performance of product — providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York, 20.

Columbia

DESTROYER: Edward G. Robinson, Marguerite Chapman—This feature should please most any audience, but we did just average business. Played Monday, Tuesday, April 3, 4.—Miss Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town and rural patronage.

IS EVERYBODY HAPPY?: Ted Lewis—Yes, everybody is happy. This is a lovely picture that received a lot of favorable comments. Play it, they'll like it. Played Friday, Saturday, April 7, 8.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

MORE THE MERRIER, THE: Jean Arthur, Joel McCrea, Charles Coburn—Here's one of the best comedies of the year, with Jean Arthur and Joel McCrea giving their usual excellent performances. We agree with the Academy Award presented to Charles Coburn for his supporting performance in this film. He was really great, and responsible for most of the laughs. Played Saturday, March 18.—J. A. Reynolds, N. J. State Prison, Trenton, N. J. Prison patronage.

RIDERS OF THE NORTHWEST: Bob Wills, Russell Hayden—Here's a fair Western. Neither Wills nor Hayden means any extra business for me, but it's O.K. on a double bill. Played Friday, Saturday, March 24, 25.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo. Small town and rural patronage.

SILVER CITY RAIDERS: Russell Hayden, Bob Wills—This is a fair Western, but we had a terrible primt. It's O.K. for a double bill. Played Friday, Saturday, April 7, 8.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo.

THERE'S SOMETHING ABOUT A SOLDIER: Evelyn Keyes, Tom Neal—Run this picture boys, it's good.—B. F. Jackson, Delta Theatre, **Ruleville, Miss.**

THERE'S SOMETHING ABOUT A SOLDIER: Tom Neal, Evelyn Keyes—Here is the kind of picture they like around here. Tom Neal is gaining a top-notch place at last. It's a sure hit at the box office, you can't go wrong in booking this film.—Vera King, Gentry Theatre, Checotah, Okla.

WHAT A WOMAN: Rosalind Russell, **Brian Aherne**—This is strictly a sophisticated comedy. For large towns it's very clever, but it's no good for small situations. Played Wednesday-Thursday, April 5, 6.—Harland T. Rankin, Plaza Theatre, Tilbury, Ont., Canada.

Metro-Goldwyn-Mayer

CROSS OF LORRAINE, THE: Pierre Aumont, Gene Kelly—I played this feature during Holy Week, and it was a good midweek attraction here. The picture is very well made and the acting is fine. Although it is another war picture, it was very well liked here and we did good business.—Jonas Thomas, Mt. Lookout Theatre, Cincinnati, O. Suburban patronage.

CRY HAVOC: Margaret Sullavan, Ann Sothern—I played this feature on Palm Sunday to one of the best Sundays in months. We did good business.—Jonas Thomas, Mt. Lookout Theatre, Cincinnati, O. Suburban patronage.

DR. GILLESPIE'S CRIMINAL CASE: Lionel Barrymore, Van Johnson—Here is one of the better pictures of this popular series. We have played all this series to date and there has not been a bad one in the lot. Some are slightly better than others, but they are all good.—C. A. Jordan, Opera House, Cogswell, N. D. Small town patronage.

DR. GILLESPIE'S CRIMINAL CASE: Lionel Barrymore, Van Johnson—I played this feature as the top half of a double bill and we did about normal business. The Gillespie series do not mean extra business here, we can take them or leave them.—Jonas Thomas, Mt. Lookout Theatre, Cincinnati, O. Suburban patronage.

DR. GILLESPIE'S CRIMINAL CASE: Lionel Barrymore, Van Johnson—Here's a fine picture which did a nice business for me. This series is very popular in my community. Played Thursday-Saturday, March 30-April 1.—Harriet Pilliod, La France Theatre, Swanton, O. Small town and rural patronage.

HUMAN COMEDY, THE: Mickey Rooney, Frank Morgan—Here's a fine picture which pleased an average attendance. Rooney and Morgan give an excellent performance. Played Friday, Saturday, April 7, 8.—K. John, Legion Theatre, Bienfait, Sask, Canada. Small town patronage.

I DOOD IT: Red Skelton, Eleanor Powell—Here is a fine show and we did good business. Eleanor Powell does some pleasing numbers in this show and deserves more credit than Red Skelton, in my opinion. Played Tuesday-Thursday, March 28-30.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo. Small town and rural patronage.

I DOOD IT: Red Skelton, Eleanor Powell—Red Skelton seeems to be popular with the people from the country who have heard him on the radio. I don't see why this picture received adverse reports. It did better than average business and pleased my patrons. Played Saturday, Sunday, April 1, 2.—C. A. Jordan, Opera House, Cogswell, N. D. Small town patronage.

PRESENTING LILY MARS: Judy Garland, Van Heflin—Here's a dandy picture which I played very late to normal business. My fans like Judy Garland. Played Tuesday-Thursday, March 21-23.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo. Small town and rural patronage.

RANDOM HARVEST: Greer Garson, Ronald Colman—I waited a long time to get this picture on the terms and conditions we could handle, but finally we did a nice business on it with everyone apparently well pleased. Good story, good acting and a good cast. Played Sunday, Monday, April 2, 3.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo. Rural and small town patronage.

SALUTE TO THE MARINES: Wallace Beery, Fay Bainter—If your patrons like Beery, this picture will please 100 per cent. It's a Techniolor picture and has both thrills and comedy. Played Saturday, Sunday, April 8, 9.—C. A. Jordan, Opera House, Cogswell, N. D. Small town patronage.

SALUTE TO THE MARINES: Wallace Beery, Fay Bainter—They still come by the dozens to see their old favorite Wallace Beery. Beery, with the United States Marines now on the war path, makes this picture a natural. It has action enough to please plus beautiful color. I believe this is the best war picture played to date.—Vera King, Gentry Theatre, Checotah, Okla.

THOUSANDS CHEER: Kathryn Grayson, Gene Kelly—This is the type of picture that makes the exhibitor want to stay in the exhibition game. I hope every exhibitor will get the thrill out of playing it that I did. It received wonderful comments such as, "this is the best show you have ever had." My patrons did not know who Kathryn Grayson was, but they said she was a wonderful star. This is one picture you can sell with a money back guarantee, and not lose a dime. Give it your best playing time. Played Wednesday, Thursday, April 12, 13.—Miss Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town and rural patronage.

WHISTLING IN BROOKLYN: Red Skelton, Ann Rutherford—This picture still has plenty of box office draw. Red Skelton moves along nicely, but it's not much of a story.—Samuel Feldman, Hollis Theatre, Framingham, Mass. Small town patronage.

YOUNG IDEAS: Mary Astor, Herbert Marshall—I double billed this feature on a weekend and, although O.K., I believe it would have been more acceptable on other days of the week. Played Friday, Saturday, April 7, 8.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo.

Monogram

MR. MUGGS STEPS OUT: East Side Kids—Here is a fine little Friday-Saturday picture for small towns.—J. L. Cooper, Oklahoma Theatre, Antlers, Okla.

WHERE ARE YOUR CHILDREN?: Jackie Cooper, Patricia Morison—This is not a big picture but it will do business at the box office and that is no hay. It's a good midweek picture.—J. L. Cooper, Oklahoma Theatre, Antlers, Okla.

WHERE ARE YOUR CHILDREN?: Jackie Cooper, Patricia Morison—It seems this went over big everywhere but here. It's an interesting story about the younger set of today.—M. H. Hughes, Colonial Theatre, Astoria, Ill.

WOMEN IN BONDAGE: Gail Patrick, Nancy Kelly—Here is another excellent picture that will do business for you.—J. L. Cooper, Oklahoma Theatre, Antlers, Okla.

WOMEN IN BONDAGE: Gail Patrick, Nancy Kelly—Maybe it was because of Holy Week, but this picture fell below my expectations. It's really a cheaply produced picture with a title as its only appeal. Played Sunday, Monday, April 2, 3.—Harriet Pilliard, La France Theatre, Swanton, O. Small town and rural patronage.

Paramount

CHINA: Alan Ladd, Loretta Young—This picture still has terrific drawing power. It was well received by my patrons. It has a good cast and it is a very interesting story.—Samuel Feldman, Hollis Theatre, Framingham, Mass. Small town patronage.

FOREST RANGERS: Fred MacMurray, Paulette Goddard, Susan Hayward—I played this picture very late, but to very good business. Patrons' comment, "A real treat after so many war pictures, let's have more like this picture." Played April 4-6, Tuesday-Thursday.—Ted Keelen, Royal Theatre, Sheffield, Ill. Small town and rural patronage.

NO TIME FOR LOVE: Fred MacMurray, Claudette Colbert—Here's a swell comedy which is just what the people want to see these days. If we only had more attractions of this kind, we wouldn't mind standing at the eixt dors and saying good night to our patrons.—Jonas Thomas, Mt. Lookout Theatre, Cincinnati, O. Suburban patronage.

RIDING HIGH: Dick Powell, Dorothy Lamour—Here's a swell Technicolor show and it has plenty of what it takes to make up a night's entertainment.—J. L. Cooper, Oklahoma Theatre, Antlers, Okla.

TAKE A LETTER, DARLING: Rosalind Russell, Fred MacMurray—Here is a dandy picture which was well liked by all my customers. Some said it was better than "My Sister Eileen." I believe it is good enough for any spot. Played Monday, Tuesday, March 20, 21.—K. John, Legion Theatre, Bienfait, Sask., Canada. Small town patronage.

TIMBER QUEEN: Richard Arlen, Mary Beth Hughes--This is a fine little action feature which pleased on Pal Night. We did average business.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

TORNADO: Chester Morris, Nancy Kelly—Here is another superfluous film. It has very litle entertainment value. Played Friday, Saturday, April 7, 8.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

Republic

BIG SHOW, THE: Gene Autry—Autry pulls them in every time, reissue or not. The gross was more the first night on this than I usually do on two nights with any other Western. Played Thursday, Friday, March 9, 10.—Harriet Pilliod, La France Theatre, Swanton, O. Small town and rural patronage.

DEERSLAYER, THE: Bruce Kellogg, Jean Parker—I double-billed this feature on a weekend with good results. It's good entertainment and the kind my weekend audiences like. Played Friday, Saturday, March 24, 25.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo. Small town and rural patronage.

GAUCHO SERENADE: Gene Autry—Gent Autry still has appeal and does extra business for me. I'm sorry he's out of pictures. Played Friday, Saturday, April 7, 8.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

HANDS ACROSS THE BORDER: Roy Rogers, Ruth Terry—This is a good Western, but a few of my patrons thought it was a little too high class for a weekend picture. I guess there is not enough action in it. Personally It thought it was good, but I believe it would have been a lot prettier in Technicolor. Played Friday, Saturday, April 7, 8.—Miss Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town and rural patronage.

IDAHO: Roy Rogers, Virginia Grey—Rogers' Westerns appear to draw better than the average Western. He seems to get better stories, a bigger budget and a better supporting cast. "Idaho" is a case at point.—C. A. Jordan, Opera House, Cogswell, N. D. Small town patronage.

IN OLD OKLAHOMA: John Wayne, Martha Scott—This is a natural for small towns. It's a well-produced picture with a lot of drawing power. Played Sunday, Monday, March 19, 20.—Harriet Pilliod, La France Theatre, Swanton, O. Small town and rural patronage.

MY BEST GAL: Jane Withers, Jimmy Lydon—Here's a good little musical show which pleased the young folks. We did fair business. Played Sunday, Monday, April 2, 3.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

O MY DARLING CLEMENTINE: Frank Albertson, Lorna Grey—At last Republic has made a picture that will do business on Friday-Saturday. It's a good show for small towns. Just play it and stay out of the way, they will be there.—J. L. Cooper, Oklahoma Theatre, Antlers, Okla.

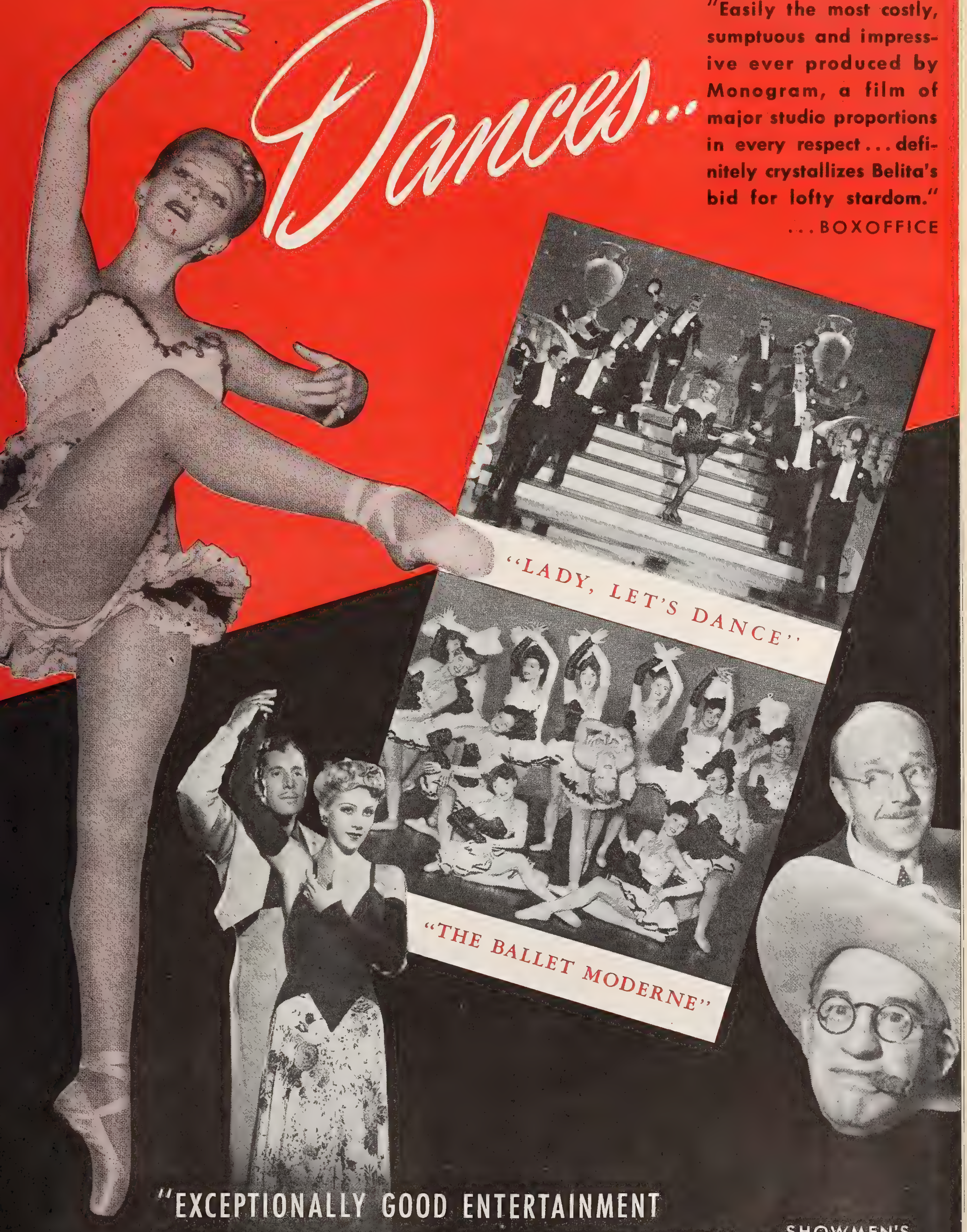
PISTOL PACKIN' MAMA: Ruth Terry, Robert Livingston—Here's as neat a weekend picture as I ever cared

(*Continued on page* 48)

SHE *Dances...*

SHE'S GLAMOROUS!

"Easily the most costly, sumptuous and impressive ever produced by Monogram, a film of major studio proportions in every respect ... definitely crystallizes Belita's bid for lofty stardom."
...BOXOFFICE


"LADY, LET'S DANCE"
"THE BALLET MODERNE"

"EXCEPTIONALLY GOOD ENTERTAINMENT FOR ALL WHO ENJOY A GOOD SCREEN SHOW" ...SHOWMEN'S

(*Continued from page* 46)

to play. It pleased the students, farmers, youngsters and did a wonderful business for me. Played Friday, Saturday, April 7, 8.—Kenneth M. Gorham, Town Hall, Middlebury, Vt.

SONG OF TEXAS: Roy Rogers—Here's the best picture Rogers has put out, and you could tell by the crowd. Roy was slipping, but this puts him back on top. Why don't they make an old style Western with covered wagons and Indians, instead of trucks, cars and fancy dude ranchers. Played Friday, Saturday, March 10, 11.—Leroy Strandberg, Roxy Theatre, Hinchley, Minn. Rural and small town patronage.

RKO Radio

FALLEN SPARROW, THE: Maureen O'Hara, John Garfield—My audience went away singing praises about this feature. We did above average midweek business. I would be happy to book another such picture at any time. Played Wednesday, Thursday, April 5, 6.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

GOVERNMENT GIRL: Olivia de Havilland, Sonny Tufts—My patrons are still talking about this picture. It's one of the best comedies produced by RKO and it will please dad, mother and the whole family. We did above normal business, despite rainy weather.—Very King, Gentry Theatre, Checotah, Okla.

HERE WE GO AGAIN: Fibber McGee, Edgar Bergen—This picture is not so good. We got a fine crowd the first night, but business fell off badly the second night. Maybe it's alright for children, but otherwise it's just a show. Played Monday, Tuesday, March 27, 28.—K. John, Legion Theatre, Bienfait, Sask., Canada. Small town patronage.

NORTH STAR, THE: Walter Huston, Anne Baxter—This feature will not pay your rent. It's terrible.—B. F. Jackson, Delta Theatre, Ruleville, Miss.

TENDER COMRADE: Ginger Rogers, Robert Ryan—This picture did not do percentage business for me. Ginger Rogers is not too good for our box office and needs another name to draw my patrons in. This picture is no better than our average top rental attractions.—Jonas Thomas, Mt. Lookout Theatre, Cincinnati, O. Suburban patronage.

THIS LAND IS MINE: Charles Laughton, Maureen O'Hara—This is an excellent picture. War pictures are not very acceptable, but this feature got favorable comments from my patrons. Played Monday, Tuesday, April 3, 4.—K. John, Legion Theatre, Bienfait, Sask., Canada. Small town patronage.

Twentieth Century-Fox

CHETNIKS: Philip Dorn, Virginia Gilmore—I double billed this feature with "The Meanest Man in the World." It's an excellent action picture and a dandy for any double bill.—Played Tuesday, Wednesday, April 11, 12.—K. John, Legion Theatre, Bienfait, Sask., Canada. Small town patronage.

GANG'S ALL HERE, THE: Alice Faye, Carmen Miranda—Here's a fair musical in beautiful Technicolor, but it's no business picture as it just didn't click at my box office.—J. L. Cooper, Oklahoma Theatre, Antlers, Okla.

GUADALCANAL DIARY: Preston Foster, Lloyd Nolan—Here's an especially entertaining war story. It's well produced and well cast with plenty of stirring scenes that we all need to know more about. Played Sunday, Monday, March 26, 27.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo. Small town and rural patronage.

HAPPY LAND: Don Ameche, Frances Dee—Here is a grand picture which just did not draw as it should. However, this is not the fault of the picture. Played Wednesday, Thursday, April 5, 6.—Miss Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town and rural patronage.

HAPPY LAND: Don Ameche, Frances Dee—This picture is meant for towns catering to better class trade. By all means, exploit it as the season's finest production along the human interest side of life. We did terrific business.—Samuel Feldman, Hollis Theatre, Framingham, Mass. Small town patronage.

MEANEST MAN IN THE WORLD: Jack Benny, Priscilla Lane—I double billed this feature with "Chetniks." It's a fine comedy and well worth your playing time. Played Tuesday, Wednesday, April 11, 12.—K. John, Legion Theatre, Bienfait, Sask., Canada. Small town patronage.

PARIS AFTER DARK: George Sanders, Brenda Marshall, Philip Dorn—This is a thrilling study of the underground movement in France. It is inspiring to see the dangerous resistance put up by the rich, poor, smart and dumb, all united to defeat the common enemy. George Sanders and Brenda Marshall are fine in their roles, and Philip Dorn is responsible for some startlingly good acting in a very difficult portrayal. Played Wednesday, March 22.—J. A. Reynolds, N. J. State Prison, Trenton, N. J. Prison patronage.

SULLIVANS, THE: Anne Baxter, Thomas Mitchell—Our crowd was disappointingly small owing to the Navy 12 students being away for the Easter holidays. However, the picture is excellent and should be seen by every member of every family. Played Sunday-Tuesday, April 9-11.—Kenneth M. Gorham, Town Hall, Middlebury, Vt.

SWEET ROSIE O'GRADY: Betty Grable, Robert Young—Here's a lovely picture which is a credit to the industry. Everyone liked it and we Irish did excellent business. It brought out new faces and made new friends. Played Monday, Tuesday, April 3, 4.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

WHAT THE PICTURE DID SOMEWHERE IN ENGLAND

Sergeant William E. Goewey, managing a United States Army camp theatre somewhere in England, writes to the What the Picture Did for Me Department:

"I have often wanted to contribute, but in civilian life I was always looking at the picture from the projection booth and never had a finger in the management of the theatre. Now I feel I can participate."

The Sergeant's reports on four films follow:

The Immortal Sergeant (20th-Fox): Henry Fonda, Maureen O'Hara — This picture surprised me and actually went over big with a military audience. It's an excellent war picture. Played Friday, Feb. 11.

Dangerous Blondes (Columbia): Evelyn Keyes, Edmund Lowe — Every one of the 80 minutes in this mystery-comedy picture was thoroughly enjoyed by my patrons. Evelyn Keyes turns in a fine performance.

Sahara (Columbia): Humphrey Bogart, Bruce Bennett — Our audience liked this one, but it did not live up to its publicity, in my opinion. Our audience thought some of the acts of Master Sergeant Bogart were a little on the preposterous side. Played Sunday, Feb. 13.

Let's Face It (Paramount): Bob Hope, Betty Hutton — Here's one that our audience ate up and wanted more. Hats off to Paramount for this feature. We want more like this. Played Wednesday, Feb. 23.

SWEET ROSIE O'GRADY: Betty Grable, Robert Young—We did great business on Sunday, and then came one of the worst blizzards of the year, which made Monday-Tuesday business very dead. Here's an excellent picture. Played March 5-7.—Leroy Strandberg, Roxy Theatre, Hinchley, Minn. Rural and small town patronage.

WINTERTIME: Sonja Henie, Jack Oakie—Sonja Henie doesn't draw as well as she used to. Our patrons don't seem to like her in romantic roles. Jack Oakie was corny. The only lively place was the time Romero ran around in his long underwear. "Blackout" photography is new, it's good. Played Tuesday-Sunday, March 21-26.—Andrew Mayeshiba, Technical Dept., Heart Mountain, Wy.

United Artists

CRYSTAL BALL, THE: Ray Milland, Paulette Goddard—I received no complaints concerning this feature. We did average business, and they said they liked it. Played Friday, Saturday, March 24, 25.—K. John, Legion Theatre, Bienfait, Sask., Canada. Small town patronage.

JACK LONDON: Michael O'Shea, Susan Hayward—This is a most interesting picture; but don't let the patrons get the idea from the preview that it is a war picture, for it is not. The few patrons who did see it thought it was good. Played Monday, Tuesday, April 10, 11.—Miss Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town and rural patronage.

JOHNNY COME LATELY: James Cagney, Grace George—James Cagney has always been box office here, but in this picture the results were a complete right-about-face. My patrons commented, "slow, uneventful and poor." Played Tuesday-Thursday, March 28-30.—Ted Keelen, Royal Theatre, Sheffield, Ill. Rural and small town patronage.

THREE RUSSIAN GIRLS: Anna Sten, Kent Smith—I played this feature as part of a double bill here to just a fair gross. These features of Russia, Japan and all foreign countries showing the war atmosphere are bad for the box office.—Jonas Thomas, Mt. Lookout Theatre, Cincinnati, O. Suburban patronage.

VICTORY THROUGH AIR POWER: Disney Aviation Feature—I do not believe this would have held up on a single bill. It's highly informative, but not very entertaining. Played Thursday, Friday, March 9, 10.—Harriet Filliod, La France Theatre, Swanton, O. Small town and rural patronage.

WOMAN OF THE TOWN, THE: Claire Trevor, Albert Dekker—We did just fair business, but I did not expect too much of this picture. This picture is just a bit better than the average Western.—Jonas Thomas, Mt. Lookout Theatre, Cincinnati, O. Suburban patronage.

Universal

ALI BABA AND THE 40 THIEVES: Maria Montez, Jon Hall—Here's a beautiful picture that was enjoyed by all my patrons.—B. F. Jackson, Delta Theatre, Ruleville, Miss.

FIRED WIFE: Robert Paige, Louise Allbritton—The old triangle, on a farcical level, is given a fresh treatment here and is responsible for a lively, entertaining comedy. Robert Paige and Louise Allbritton, both new to these eyes, give polished performances in roles usually assigned to more experienced actors. Played Saturday, March 25.—J. A. Reynolds, N. J. State Prison, Trenton, N. J. Prison patronage.

FLESH AND FANTASY: Edward G. Robinson, Barbara Stanwyck, Charles Boyer—Although the weather was very bad with snow and sleet, this picture did the lowest Sunday-Monday gross in this theatre in seven years. Form your own conclusions. It had no box office power for this small town and it provided very little entertainment for my patrons. Played March 19, 20—Charles A. Brooks, Ritz Theatre, Marshfield, Mo. Small town and rural patronage.

GUNG HO! Randolph Scott, Grace McDonald—This picture was not too good a draw here.—Jonas Thomas, Mt. Lookout Theatre, Cincinnati, O. Suburban patronage.

GUNG HO! Randolph Scott, Grace McDonald—This picture is very well made and has a title that all are familiar with. My patrons are tired of war picture, but nevertheless they turned out to see "Gung Ho." Play it for good grosses. Played Sunday-Tuesday, March 26-28.—Kenneth M. Gorham, Town Hall, Middlebury, Vt.

GUNG HO! Randolph Scott, Grace McDonald—Here is one of the best war pictures to date.—B. F. Jackson, Delta Theatre, Ruleville, Miss.

HERS TO HOLD: Deanna Durbin, Joseph Cotten—Deanna Durbin is definitely slipping here. It's just a fair picture which seemed to register only fairly well with my patrons. We did only average business. Played Sunday, Monday, March 5, 6.—Harriet Pilliod, La France Theatre, Swanton, O. Small town and rural patronage.

HI YA, SAILOR: Donald Woods, Elyse Knox—This was O.K. on our double bill spot and I believe it will please your patrons. Played Friday-Saturday, March 31-April 1.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo. Small town and rural patronage.

MARSHAL OF GUNSMOKE: Tex Ritter, Russell Hayden—Here's an excellent Western which pleased on my excellent Western which pleased on my double bill program. Played Friday, Saturday, March 31, April 1.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo. Small town and rural patronage.

PHANTOM LADY: Franchot Tone, Ella Raines—It did not have the name draw, but to be sure it had everything else. Here's an exceptionally fine picture from start to finish. The crowd was small, but it was well liked by the patrons who came to see it. Played Sunday-Tuesday, April 2-4.—Kenneth M. Gorham, Town Hall, Middlebury, Vt.

RAIDERS OF SAN JOAQUIN: Tex Ritter, Johnny Mack Brown—Here's an entertaining Western which pleased my Friday-Saturday patrons. Played March 31-April 1.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

SWINGTIME JOHNNY: Andrews Sisters, Harriet Hillard—Don't believe the reviewers. Here is a fine musical show which pleased all my patrons who came to see it. We did fine business. This is a good show for a small town. Played Friday, Saturday, April 7, 8.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

TOP MAN: Donald O'Connor, Peggy Ryan—I can't get my patrons in to see O'Connor. I don't know why. I think he tops Rooney, but my patrons don't seem to agree with me and as a result I played this feature to below average business. Played Friday, Saturday, Jan. 28, 29.—Leroy Strandberg, Roxy Theatre, Hinchley, Minn. Rural and small town patronage.

WE'VE NEVER BEEN LICKED: Richard Quine, Noah Beery, Jr.—Excellent. You can't be licked by the opposition, if you play it. I played this feature to a packed house on Sunday-Monday. Played Feb. 6, 7.—Benton Roy, Roy Theatre, Mansura, La. Small town patronage.

Warner Brothers

ALWAYS IN MY HEART: Kay Francis, Walter Huston—I received more favorable comments about this picture than on any picture we have shown to date. It did swell at the box office, and what more could one ask. Played Friday, Saturday, March 17, 18.—K. John, Legion Theatre, Bienfait, Sask., Canada. Small town patronage.

DESTINATION TOKYO: Cary Grant, John Garfield—This will be a top hit in any town. Play it on top line and give it the works. It deserves plenty of advertising.—J. L. Cooper, Oklahoma Theatre, Antlers, Okla.

EMPTY HOLSTERS: Dick Foran—This feature did not go over as well as the first Foran reissue. We did average business. Played Friday, Saturday, April 7, 8.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

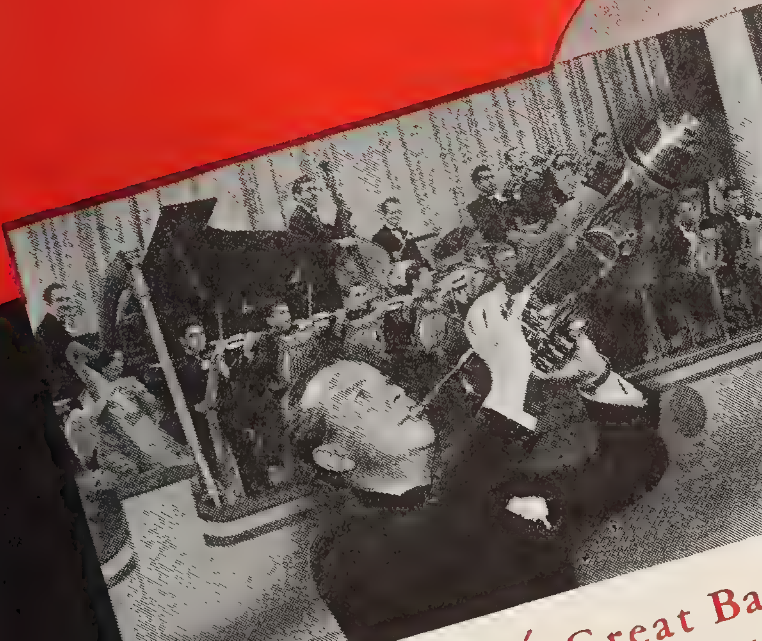
(*Continued on page* 50)

SHE *Romances...*

SHE'S GRAND!

"Monogram's most ambitious production thus far. The company obviously tossed plenty of coin into this second showcase for skating star Belita, one of the most versatile artists in Hollywood."

..... VARIETY



Romantic Music...

4 Great Bands:
HENRY BUSSE
MITCH AYRES
EDDIE LE BARON
LOU BRING

HEAR THESE CAPTIVATING MELODIES:

"LADY, LET'S DANCE" · "DAYS OF BEAU BRUMMEL"
"SILVER SHADOWS and GOLDEN DREAMS" · "GREEN EYES"
"HAPPY HEARTS" · "SOLAMENTE UNA VEZ"
"RHUMBA, RHUMBA" · "HOT LIPS" · "WHISPERING"

"HATS OFF TO MONOGRAM FOR A BIG NOVELTY SURPRISE PACKAGE." THE INDEPENDENT

(Continued from page 48)

NORTHERN PURSUIT: Errol Flynn, Julie Bishop—This is an excellent feature that did a very nice midweek business. It's not too big, but it's the type of story and action that my patrons like. Played Tuesday-Thursday, April 4-6.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo. Rural and small town patronage.

OLD ACQUAINTANCE: Bette Davis, Miriam Hopkins—Here is a fine drama picture, but we did very light business. Bette Davis is no draw in a small town. Played Wednesday, Thursday, April 5, 6.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. **Small town patronage.**

PRINCESS O'ROURKE: Olivia de Havilland, Robert Cummings—This feature was made to order. A pleasing romance, a modern setting and a good old American spirit that made a dandy climax. It pleased everyone and we did good business. Played Sunday, Monday, April 9, 10.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

PRINCESS O'ROURKE: Olivia de Havilland, Robert Cummings—The title fooled many of my patrons, but it is one of the best liked pictures we have played. A grand picture. Played Sunday-Tuesday, Feb. 20-22.—Harold Ingraham, Ingraham Theatre, Mooreland, Okla. Rural patronage.

THANK YOUR LUCKY STARS: Warner Stars Revue—Here is definitely a fine musical which did a nice business for me. In fact, it's much beter than I had anticipated. Played Sunday, Monday, March 12, 13.—Harriet Pilliod, La France Theatre, Swanton, O. Rural and small town patronage.

THIS IS THE ARMY: Joan Leslie, George Murphy—This picture is a credit to all, in fact to the entire industry. It played at an advanced admission price and we had many repeats. Played Sunday-Tuesday, April 9-11.—Ted Keelen, Royal Theatre, Sheffield, Ill. Small town and rural patronage.

THIS IS THE ARMY: Joan Leslie, George Murphy—This is not a war picture, but you owe it to your trade that they may enjoy one of the outstanding comedy hits of the year. I believe it's worth a rise in admission price; a credit to your house.—M. H. Hughes, Colonial Theatre, Astoria, Ill.

WATCH ON THE RHINE: Bette Davis, Paul Lukas—As this town has so few patrons who care for Bette Davis, we did very poor business. The few who did see it said it was good but those were few and far between. Played Sunday, April 9.—Miss Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town and rural patronage.

YOU CAN'T ESCAPE FOREVER: George Brent, Brenda Marshall—Although this feature has stars, it didn't do any business and failed miserably. Played Sunday, April 2.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

Short Features

Columbia

HUNTING WE WON'T GO, A: Color Rhapsody—This is a very clever Technicolor short.—Harland T. Rankin, Plaza Theatre, Tilbury, Ont., Canada.

TITO'S GUITAR: Color Rhapsody—This is a fine cartoon in Technicolor.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Metro-Goldwyn-Mayer

BABY PUSS: Technicolor Cartoon—MGM cartoon comedies, in Technicolor, are in a class by themselves. None better.—C. A. Jordan, Opera House, Cogswell, N. D.

ELECTION DAZE: Our Gang Comedy—Here's a fair Gang comedy. These comedies are O.K., if you don't play them too often. This one is an average short.—C. A. Jordan, Opera House, Cogswell, N. D.

RADIO BUGS: Our Gang Comedy—It's O.K. for this community. My Saturday audience find this short acceptable entertainment.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo.

WAR DOGS: Technicolor Cartoon—This is a dandy cartoon, one of the best of its series.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo.

Paramount

COLOMBIA: Color Classics—This is a regular travelogue. It's not too interesting, but good enough if you want something to fill up space.—Andrew Mayeshiba, Technical Dept., Heart Mountain, Wyo.

MITCHELL AYRES AND ORCHESTRA: Headliner—This is just another musical. "Moonlight Sonata" placed between two popular songs puts it out of place. If strictly instrumental, it would have been better, but "Moonlight Sonata" with words doesn't sound well.—Andrew Mayeshiba, Technical Dept., Heart Mountain, Wyo.

QUIZ KIDS, NO. 2: This short was a flop in my community. It is interesting until they start discussing birds. It was not liked by my patrons.—Andrew Mayeshiba, Technical Dept., Heart Mountain, Wyo.

SPEAKING OF ANIMALS IN THE NEWSREEL: Speaking of Animals—This short is really the best I've played of its kind; my patrons really enjoyed it.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

SPEAKING OF ANIMALS IN WINTER QUARTERS: Speaking of Animals—Here's an entertaining animal reel.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

SHORTS PRODUCT PLAYING BROADWAY

Week of April 24

ASTOR	
Screwball Squirrel	MGM
Home Maid	MGM
No Alternative	WAC
Feature: See Here, Private Hargrove	MGM
CAPITOL	
Tale of a Dog	MGM
Along the Cactus Trail	MGM
It's Your War, Too	WAC
Feature: Broadway Rhythm	MGM
CRITERION	
Fish Fry	Universal
Feature: Follow the Boys	Universal
GLOBE	
Little Red Riding Rabbitt	Vitaphone
The Negro Soldier	WAC
Feature: Address Unknown	Columbia
HOLLYWOOD	
It's Your War, Too	WAC
Chinatown Champs	Vitaphone
I Got Plenty of Mutton	Vitaphone
Feature: Passage to Marseille	Warner Bros.
MUSIC HALL	
The Irish Question	20th Cent.-Fox
Feature: Cover Girl	Columbia
PARAMOUNT	
Open Fire!	Paramount
Unusual Occupations	Paramount
Hullaba-lulu	Paramount
No Alternative	WAC
Feature: Lady in the Dark	Paramount
RIALTO	
The Negro Soldier	WAC
Feature: The Lady and the Monster	Republic
ROXY	
Mailman of Snake River	20th Cent.-Fox
The Frog and the Princess	20th Cent.-Fox
No Alternative	WAC
Feature: Buffalo Bill	20th Cent.-Fox
STRAND	
Jungle Thrills	Vitaphone
Gun to Gun	Vitaphone
Weakly Reporter	Vitaphone
It's Your War, Too	WAC
Feature: Uncertain Glory	Warner Bros.

TULIPS SHALL GROW: Madcap Models—This is just a color cartoon and that's all.—A. L. Dove, Bengough Theatre, Bengough, Sask., Canada.

RKO Radio

CUTIE ON DUTY: Leon Errol—This short was well received by my patrons.—Harland T. Rankin, Plaza Theatre, Tilbury, Ont., Canada.

DUCK SOUP: Edgar Kennedy—This is a good two-reel comedy.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

FALL OUT, FALL IN: Walt Disney Cartoon—I played this with "Flesh and Fantasy" and frankly I think they were more interested in the short than the feature. It's O.K.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo.

VICTORY VEHICLES: Walt Disney Cartoon—Here's a good cartoon that got many laughs. It's very cleverly arranged.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo.

Universal

EAGLE VS. DRAGON: Featurette—Here is a fine two-reeler in Technicolor. Play it.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

ROAR, NAVY, ROAR: Two-Reel Special—Here's a timely, interesting and educational two-reel special.—Harland T. Rankin, Plaza Theatre, Tilbury, Ont., Canada.

SWEET SWING: Name-Band Musical—Here's an excellent two-reel musical. Play it.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

SWINGTIME BLUES: Musical—Bob Chester and his orchestra, Gertrude Niesen, blues singer; Louis DaPron, tap dancer; Francis and Grey, dance team; combine their talents in this very entertaining short.—J. A. Reynolds, N. J. State Prison, Trenton, N. J.

WESTERN COWGIRL: Person-Oddities—Don't be fooled by this short. The cowgirl appears only about two minutes and the rest of the reel is filled in with a mixture of everything else.—Harriet Pilliod, La France Theatre, Swanton, O.

WITH THE MARINES AT TARAWA: Two-Reel Special—This is an excellent two-reeler in Technicolor which did extra business for me.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Vitaphone

EARLY WORM GETS THE BIRD: Blue Ribbon Merrie Melody—Here's a fine cartoon.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo.

FEUD THERE WAS, A: Blue Ribbon Merrie Melody—Here is an excellent cartoon.—Harland T. Rankin, Plaza Theatre, Tilbury, Ont., Canada.

LITTLE ISLES OF FREEDOM: Broadway Brevity—This short was well received by my patrons.—Harland T. Rankin, Plaza Theatre, Tilbury, Ont., Canada.

MAN KILLERS, THE: Broadway Brevity—Howard Hill, Champion Archer, and a native boy tackle beasts of the field and of the sea with bow and arrow and bare hands, respectively. Full of thrills and suspense.—J. A. Reynolds, N. J. State Prison, Trenton, N. J.

THREE CHEERS FOR THE GIRLS: Broadway Brevity The girls of the chorus, usually submerged in elaborate long-shot spectacles, come to the front in this short. The best routines from musicals of the past are represented here, and they prove entertaining all over again.—J. A. Reynolds, N. J. State Prison, Trenton, N. J.

TROPICAL SPORTLAND: Sport Parade—This is a beautiful short in Technicolor.—Harland T. Rankin, Plaza Theatre, Tilbury, Ont., Canada.

War Activities Committee

BROTHERS IN BLOOD: Victory Short—This is a wonderful 10-minute reel about blood plasma. We ran this reel during the recent Red Cross drive and we took up the collection later and we know it helped to impress people with the work of the Red Cross.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

Serial

Columbia

PHANTOM, THE: I am playing Chapter 4 of this serial, and my patrons tell me it's O.K. I believe it will hold their interest.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo.

Republic

CAPTAIN AMERICA: Serial—This new serial is starting off nicely and it's pleasing my patrons.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

DAREDEVILS OF THE WEST: Serial—This is one of the worst serials I have ever played from this company.—W. C. Woody, Stockton Theatre, Stockton, Mo.

Austin Keough Examined in Paramount-Cooper Suit

Austin C. Keough, vice-president of Paramount Pictures, was examined in the offices of O'Brien, Driscoll and Raftery, in connection with Paramount's suit for an adjudication of its rights to stock of the J. H. Cooper Enterprises of Colorado; Rialto, Inc., and Interstate Theatres.

In the suit, which names Joseph H. Cooper and the corporations as defendants, Paramount seeks to have its rights determined with respect to the "B" stock of Cooper Enterprises and Rialto, and to half the "A" stock of Interstate and to compel Mr. Cooper to transfer Paramount certificates indicating Paramount's ownership.

Negro Producers Sue WAC Over Picture

The Negro Marches On, Inc., producers of the film, "We've Come a Long Way," filed suit against the War Activities Committee last week in New York Federal Court to enjoin the defendant from distributing a similar film entitled, "The Negro Soldier," on a gratis basis. Originally the suit included the War Department but that action was withdrawn by the plaintiff this week. The complainant alleged that the WAC's release and distribution of its picture constituted unfair competition.

SHE *Skates*... SHE *Dances*... SHE *Romances!*

MONOGRAM PICTURES
presents

THE SCREEN'S MOST VERSATILE STAR

BELITA

in the
SCOTT R. DUNLAP
Production

"Lady, Let's Dance!"

with JAMES ELLISON

FRICK and FRACK ★ WALTER CATLETT

LUCIEN LITTLEFIELD ★ MAURICE ST. CLAIR

and 4 GREAT BANDS: HENRY BUSSE ★ MITCH AYRES
EDDIE LE BARON ★ LOU BRING

Produced by SCOTT R. DUNLAP
Directed by FRANK WOODRUFF
Associate Producer: William D. Shapiro

Original Story by
Bradbury Foote and Scott R. Dunlap

Screen Play by
Peter Milne and Paul Gerard Smith

PICTURE GROSSES

A statistical compilation and comparison of Box-Office Performance in first-run theatres

Figures directly below picture title compare dollar gross with average gross and show relative percentage of all engagements tabulated.

Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending January 31, 1944.

SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.

LADY IN THE DARK (Para.)

Final Reports:

Total Gross Tabulated	$1,505,600
Comparative Average Gross	1,184,600
Over-all Performance	127.0%

BALTIMORE—Keith's, 1st week	187.0%
BALTIMORE—Keith's, 2nd week	129.4%
BALTIMORE—Keith's, 3rd week	100.7%
BOSTON—Metropolitan, 1st week	108.3%
BOSTON—Metropolitan, 2nd week	99,2%
BOSTON—Paramount, MO 1st week (DB) Casanova in Burlesque (Rep.)	184.2%
BOSTON—Paramount, MO 2nd week (DB) Casanova in Burlesque (Rep.)	136.8%
BOSTON—Fenway, MO 1st week (DB) Casanova in Burlesque (Rep.)	129.0%
BOSTON—Fenday, MO 2nd week (DB) Casanova in Burlesque (Rep.)	96.7%
BUFFALO—Great Lakes, 1st week	107.2%
BUFFALO—Great Lakes, 2nd week	135.5%
CHICAGO—State Lake, 1st week	124.1%
CHICAGO—State Lake, 2nd week	113.7%
CINCINNATI—RKO Capitol, 1st week	128.5%
CINCINNATI—RKO Capitol, 2nd week	113.0%
CLEVELAND—Loew's State, 1st week	142.1%
CLEVELAND—Loew's State, 2nd week	86.8%
DENVER—Denham, 1st week	158.6%
DENVER—Denham, 2nd week	115.3%
KANSAS CITY—Newman, 1st week	152.5%
KANSAS CITY—Newman, 2nd week	118.6%
LOS ANGELES—Paramount Downtown, 1st week	200.5%
LOS ANGELES—Paramount Downtown, 2nd week	165.7%
LOS ANGELES—Paramount Downtown, 3rd week	141.1%
LOS ANGELES—Paramount Downtown, 4th week	117.6%
LOS ANGELES—Paramount Downtown, 5th week	96.2%
LOS ANGELES—Paramount Downtown, 6th week	78.6%
LOS ANGELES—Paramount Hollywood, 1st week	117.6%
LOS ANGELES—Paramount Hollywood, 2nd week	107.6%
LOS ANGELES—Paramount Hollywood, 3rd week	74.8%
LOS ANGELES—Paramount Hollywood, 4th week	72.1%
LOS ANGELES—Paramount Hollywood, 5th week	60.1%
LOS ANGELES—Paramount Hollywood, 6th week	50.0%
NEW YORK—Paramount, 1st week (SA) Xavier Cugat, Dean Murphy, others	205.1%
NEW YORK—Paramount, 2nd week (SA) Xavier Cugat, Dean Murphy, others	171.3%
NEW YORK—Paramount, 3rd week (SA) Xavier Cugat, Dean Murphy, others	149.3%
NEW YORK—Paramount, 4th week (SA) Xavier Cugat, Dean Murphy, others	141.5%
NEW YORK—Paramount, 5th week (SA) Xaxier Cugat, Dean Murphy, others	117.9%
NEW YORK—Paramount, 6th week (SA) Xavier Cugat, Dean Murphy, others	98.4%
NEW YORK—Paramount, 7th week (SA) Xavier Cugat, Dean Murphy, others	103.7%
OMAHA—Paramount, 1st week	137.6%
OMAHA—Paramount, 2nd week	94.8%
PITTSBURGH—Penn, 1st week	133.3%
PITTSBURGH—Penn, 2nd week	76.9%
PROVIDENCE—Strand (DB) The Memphis Belle (WAC) (SA) Xavier Cugat, Dean Murphy, others	152.3%
SAN FRANCISCO—Fox (DB) Coastal Command (RKO)	135.4%
SAN FRANCISCO—State, MO 1st week (DB) Coastal Command (RKO)	136.3%
SAN FRANCISCO—State, MO 2nd week (DB) Coastal Command (RKO)	111.5%
SAN FRANCISCO—State, MO 3rd week (DB) Coastal Command (RKO)	99.1%
SEATTLE—Fifth Ave., 1st week	145.2%
SEATTLE—Fifth Ave.. 2nd week	102.5%
SEATTLE—Music Hall	128.5%
TORONTO—Shea's, 1st week	150.7%
TORONTO—Shea's, 2nd week.	140.3%
WASHINGTON—Palace	121.0%

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CRY HAVOC (MGM)

Final Reports:

Total Gross Tabulated	$469,575
Comparative Average Gross	479,400
Over-all Performance	97.7%

BALTIMORE—Century	94.8%
BUFFALO—Buffalo (DB) In Our Time (WB)	98.3%
BUFFALO—Hippodrome, MO 1st week (DB) Murder in Times Square (Col.)	111.3%
CHICAGO—Garrick	107.8%
CINCINNATI—RKO Grand, 1st week	127.1%
CINCINNATI—RKO Grand, 2nd week	101.6%
CLEVELAND—Loew's Stillman	100.0%
DENVER—Orpheum (DB) Career Girl (PRC)	91.5%
DENVER—Broadway, MO 1st week (DB) Career Girl (PRC)	80.1%
INDIANAPOLIS—Loew's (DB) The Heat's On (Col.)	82.6%
KANSAS CITY—Midland (DB) Sailor's Holiday (Col.)	81.4%
MILWAUKEE—Palace (DB) Swing Fever (MGM)	105.2%
NEW HAVEN—Loew's Foli (DB) Whispering Footsteps (Rep.)	86.1%
NEW HAVEN—College, MO 1st week (DB) Whispering Footsteps (Rep.)	.112.5%
NEW YORK—Astor, 1st week	123.0%
NEW YORK—Astor, 2nd week	117.6%
NEW YORK—Astor, 3rd week	85.0%
NEW YORK—Astor, 4th week	74.8%
NEW YORK—Astor, 5th week	74.8%
NEW YORK—Astor, 6th week	88.2%
NEW YORK—Astor, 7th week	106.9%
NEW YORK—Astor, 8th week	75.0%
OMAHA—Omaha	140.5%
PHILADELPHIA—Aldine, 1st week	147.5%
PHILADELPHIA—Aldine, 2nd week	100.9%
PHILADELPHIA—Karlton, MO 1st week	109.0%
PHILADELPHIA—Karlton, MO 2nd week	90.4%
PITTSBURGH—Stanley (SA) Vaudeville	107.6%
PROVIDENCE—Loew's State	90.4%
SAN FRANCISCO—Warfield (SA) Vaudeville	102.2%
SEATTLE—Fifth Ave. (DB) Weekend Pass (Univ.)	111.1%
SEATTLE—Music Box, MO 1st week (DB) Weekend Pass (Univ.)	93.7%
ST. LOUIS—Loew's State (DB) Swing Fever (MGM)	100.5%
ST. LOUIS—Loew's Orpheum, MO 1st week (DB) Swing Fever (MGM)	90.1%
TORONTO—Uptown	89.7%
WASHINGTON—Loew's Capitol (SA) Vaudeville	100.0%
WASHINGTON—Loew's Columbia, MO 1st week	73.1%

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THE SONG OF BERNADETTE (20th-Fox)

Final Reports:

Total Gross Tabulated	$1,914,000
Comparative Average Gross	1,280,100
Over-all Performance	149.5%

BALTIMORE—New, 1st week AA	194.1%
BALTIMORE—New, 2nd week AA	194.1%
BALTIMORE—New, 3rd week AA	174.7%
BALTIMORE—New, 4th week AA	135.9%
BALTIMORE—New, 5th week AA	97.0%
BUFFALO—Great Lakes, 1st week AA	120.4%
BUFFALO—Great Lakes, 2nd week AA	126.5%
BUFFALO—Great Lakes, 3rd week AA	86.7%
CHICAGO—State Lake, 1st week AA	217.2%
CHICAGO—State Lake, 2nd week AA	165.5%
CHICAGO—State Lake, 3rd week AA	158.6%
CHICAGO—State Lake, 4th week AA	158.6%
CHICAGO—State Lake, 5th week AA	165.5%
CHICAGO—Apollo, MO 1st week AA	184.2%
CHICAGO—Apollo, MO 2nd week AA	175.4%
CINCINNATI—RKO Capitol, 1st week AA	214.2%
CINCINNATI—RKO Capitol, 2nd week AA	196.4%
CINCINNATI—RKO Capitol, 3rd week	89.2%
CINCINNATI—RKO Capitol, 4th week	71.4%
DENVER—Denver AA	131.1%
DENVER—Esquire AA	100.0%
DENVER—Aladdin, MO, 1st week AA	178.5%
INDIANAPOLIS—Circle AA	152.5%
INDIANAPOLIS—Circle, 2nd week AA	84.7%
KANSAS CITY—Esquire AA	83.3%
KANSAS CITY—Uptown AA	68.0%
LOS ANGELES—Carthay Circle, 1st week AA	183.1%
LOS ANGELES—Carthay Circle, 2nd week AA	163.3%
LOS ANGELES—Carthay Circle, 3rd week AA	118.8%
LOS ANGELES—Carthay Circle, 4th week AA	120.7%
LOS ANGELES—Carthay Circle, 5th week AA	104.4%
LOS ANGELES—Carthay Circle, 6th week AA	100.0%
LOS ANGELES—Carthay Circle, 7th week AA	90.0%
LOS ANGELES—United Artist, 1st week AA	171.6%
LOS ANGELES—United Artist, 2nd week AA	153.6%
LOS ANGELES—United Artist, 3rd week AA	126.5%
LOS ANGELES—United Artist, 4th week AA	128.3%
LOS ANGELES—United Artist, 5th week AA	125.3%
LOS ANGELES—United Artist, 6th week AA	119.2%
LOS ANGELES—United Artist, 7th week AA	107.2%
LOS ANGELES—United Artist, 8th week AA	119.2%
LOS ANGELES—United Artist, 9th week AA	119.2%
LOS ANGELES—United Artist, 10th week AA	93.3%
MILWAUKEE, Palace, 1st week AA	207.3%
MILWAUKEE—Palace, 2nd week AA	161.0%
MILWAUKEE—Palace, 3rd week AA	105.2%
NEW YORK—Rivoli, 1st week AA	213.8%
NEW YORK—Rivoli, 2nd week AA	184.2%
NEW YORK—Rivoli, 3rd week AA	154.5%
NEW YORK—Rivoli, 4th week AA	197.3%
NEW YORK—Rivoli, 5th week AA	174.3%
NEW YORK—Rivoli, 6th week AA	171.0%
NEW YORK—Rivoli, 7th week AA	167.7%
NEW YORK—Rivoli, 8th week AA	161.1%
NEW YORK—Rivoli, 9th week AA	151.3%
NEW YORK—Rivoli, 10th week AA	125.0%
NEW YORK—Rivoli, 11th week AA	•131.5%
PHILADELPHIA—Aldine, 1st week AA	179.4%
PHILADELPHIA—Aldine, 2nd week AA	178.0%
PHILADELPHIA—Aldine, 3rd week AA	173.2%
PHILADELPHIA—Aldine, 4th week AA	165.7%
PHILADELPHIA—Aldine, 5th week AA	145.2%
PHILADELPHIA—Aldine. 6th week AA	119.8%
PHILADELPHIA—Aldine, 7th week AA	101.3%
PITTSBURGH—Harris, 1st week AA	287.1%
PITTSBURGH—Harris, 2nd week AA	168.3%
PROVIDENCE—Fay's, 1st week AA	304.3%
PROVIDENCE—Fay's, 2nd week AA	246.1%
SAN FRANCISCO—Paramount, 1st week AA	197.9%
SAN FRANCISCO—Paramount, 2nd week AA	165.8%
SAN FRANCISCO—St. Francis, MO 1st week AA	85.7%
ST. LOUIS—Ambassador, 1st week AA	119.5%
ST. LOUIS—Ambassador, 2nd week AA	100.6%
ST. LOUIS—Ambassador, 3rd week AA	81.7%
ST. LOUIS—Missouri, MO 1st week AA	75.7%
WASHINGTON—Loew's Palace, 1st week AA	168.4%
WASHINGTON—Loew's Palace, 2nd week AA	100.0%
WASHINGTON—Loew's Palace, 3rd week AA	94.7%

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AROUND THE WORLD (RKO)

Final Reports:

Total Gross Tabulated	$233,400
Comparative Average Gross	195,800
Over-all Performance	119.2%

BALTIMORE—Hippodrome (SA) Vaudeville	102.8%
CINCINNATI—RKO Albee (SA) Gracie Barrie and Orch., Three Sttooges, Mills Bros.	178.5%
DENVER—Paramount (DB) The Racket Man (Col.)	145.1%
KANSAS CITY—Orpheum (DB) Hostages (Para.)	93.2%
MINNEAPOLIS—Orpheum (SA) Ink Spots, Ella Fitzgerald, others	129.4%
MONTREAL—Orpheum	136.3%
NEW HAVEN—Bijou (DB) Mantrap (Rep.)	114.2%
OMAHA—Brandeis (DB) Women in Bondage (Mono.)	117.3%
PHILADELPHIA—Earle (SA) Vaudeville	122.8%
PITTSBURGH—Stanley (SA) Virginia Weidler, Louis Prima's Orch.	109.3%
PROVIDENCE—RKO Albee (DB) The Ghost Ship (RKO)	81.4%
SAN FRANCISCO—Golden Gate	106.0%
SEATTLE—Music Hall (DB) Minesweeper (Para.)	124.4%
ST. LOUIS—Missouri (DB) Career Girl (PRC)	146.4%
ST. LOUIS—St. Louis. MO 1st week (DB) The Lodger (20th-Fox)	91.1%
WASHINGTON—Metropolitan	83.3%

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NINE GIRLS (Col.)

Final Reports:

Total Gross Tabulated	$114,800
Comparative Average Gross	99,600
Over-all Performance	115.2%

BALTIMORE—Hippodrome (SA) Bobby Sherwood's Orch., Virginia Weidler	103.4%
BUFFALO—Lafayette (DB) Hey, Rookie (Col.)	116.9%
CHICAGO—Oriental (SA) Bob Chester's Orchestra	105.2%
CINCINNATI—RKO Albee (SA) Jimmy Dorsey's Orchestra, others	142.8%
PHILADELPHIA—Earle (SA) Vaudeville	117.5%

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SHINE ON, HARVEST MOON (WB)

First Reports:

Total Gross Tabulated	$284,700
Comparative Average Gross	272,100
Over-all Performance	105.4%

BALTIMORE—Stanley	118.4%
MILWAUKEE—Warner	115.6%
NEW YORK—Strand, 1st week (SA) Russ Morgan's Orchestra, others	118.2%
NEW YORK—Strand, 2nd week (SA) Russ Morgan's Orchestra, others	101.0%
NEW YORK—Strand, 3rd week (SA) Russ Morgan's Orchestra, others	82.6%
NEW YORK—Strand, 4th week (SA) Russ Morgan's Orchestra, others	71.7%
PHILADELPHIA—Mastbaum, 1st week	157.3%
PHILADELPHIA—Mastbaum, 2nd week	108.4%
PROVIDENCE—Majestic	132.2%

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

CHESTER FRIEDMAN, Editor
GERTRUDE MERRIAM, Associate Editor

WAC Recruiting

In designating the week of May 11 to 17 as "Women's Army Corps Theatre Recruiting Week" throughout the nation, showmen will be given an opportunity once again to demonstrate that the industry is always ready to answer the need for vital war effort.

A number of theatres have already participated in previous efforts of a similar nature locally. The experience afforded by these previous enterprises have been compiled into an impressive 12-page pressbook prepared by Harry Mandel, national publicity chairman for the drive.

The pressbook, along with other pertinent and effective media of advertising and publicity, is available, free, at your local National Screen Service exchange.

To each manager will be assigned a recruiting sergeant during the drive and to each who obtains 12 applicants for the WACs will go the honorary title of Master Sergeant, plus a Citation Honor from the Army.

△ △ △

Spring House Cleaning

Four weeks ago we started to write an article on "Spring Cleaning". A sudden snowstorm deterred us.

But we seem to recall that each year the Round Table has passed along a reminder on the importance of this seasonal function.

This year a few words would seem to be definitely in order. The deep inroads which the manpower shortage have made in cleaning staffs, plus a shortage of skilled managers, has been responsible for a general letdown in the physical appearance of our theatres in both the big cities and in the small communities. At least this is the opinion of Joe Kinsky, assistant to Leonard Goldenson of Paramount's theatres department, and Arnold Stoltz, director of exploitation for United Artists.

Both of these executives have had a wide and varied experience in theatre business, so that their opinions are fully qualified. Also, they are carried far afield in the normal pursuit of their daily duties and have plenty of opportunity to observe conditions throughout the country.

From what we gathered at a recent lunch date with these two gentlemen, it appears that collectively our theatres are untidy, unkempt, run down, and certainly in need of more effective supervision.

Assuming that this picture reflects the general condition, we are inclined to believe that with spring there comes a momentary slacking of the fast business pace set during the winter months. This is the appropriate time to get after those cleaners. Those dull looking interiors and dirty corners can be brightened and cleaned up. Lobbies and fronts can be freshened with a coat of enamel or varnish, and new mats will add new life to old frames. A few fresh flowers around the box office will help. In all, it requires the simple application of showmanship tactics to general housekeeping—with good management as the inevitable result.

△ △ △

Showmanship

In conjunction with the showing of "Phantom Lady", C. T. Spencer, manager of the Capitol theatre in Hamilton, Ontario, instituted a local promotion which wound up as a national tieup.

Mr. Spencer contacted the Eaton Company, a local distributor for Phantom Hosiery, for cooperative advertising. The Eaton Company took up the matter direct with the manufacturer who had a 600-line ad inserted in the local paper tieing the hosiery to the picture.

Large window displays were also obtained in three department stores which distribute the hosiery, as a result of which their stocks were soon depleted and additional supplies had to be ordered.

Mr. Spencer followed up his local success by informing Clare Appel, publicity director for Odeon Theatres, Ltd., of the deal. Mr. Appel in turn contacted the advertising agency for the hosiery company in Toronto, with further tieups culminating in a coast-to-coast deal.

■ ■ ■ ■

Mother's Day has long been a significant date to alert showmen. There are the innumerable devices employed to pay homage and promote attendance.

This year Mother's Day takes on added significance because the war has made distance a barrier to the normal celebrations.

It is also a year for added tact and judgment, lest promotions intended to honor and glorify the heroes' mothers veer from their intended tact and create sorrow and grief in hearts already overburdened with suffering.

■ ■ ■ ■

The Roxy theatre in New York and Twentieth Century-Fox Film Corporation last week announced that they would sponsor jointly a 6:30 to 6:45 P. M. news broadcast over Station WMCA. The program, beamed in the metropolitan area, has been contracted for a one-year period.

This is believed to be the first time that a picture has consummated a 15-minute deal at a highly desirable period, and indicates just how important radio-advertising looks in some quarters.

—CHESTER FRIEDMAN

Yes, We Said

At The New

25% LONGER THAN THE LONGEST RU

WITH BUSINESS IN FIRST 8 WEEKS ALONE **26%** OV

TYPICAL OF THE TREMENDOU

"Lady in

It could go on and on, but we must make way fo
the picture that will make you pr

IN TECHNICOLOR Starring **GINGER ROGERS · RAY MILLAND · WARNER BAXTER · JON HALL ·** with MISCHA AUER · B. G.

Weeks

York Paramount

N THIS THEATRE'S 18-YEAR HISTORY!...

THE *FULL RUN* OF PREVIOUS RECORD-HOLDER!...

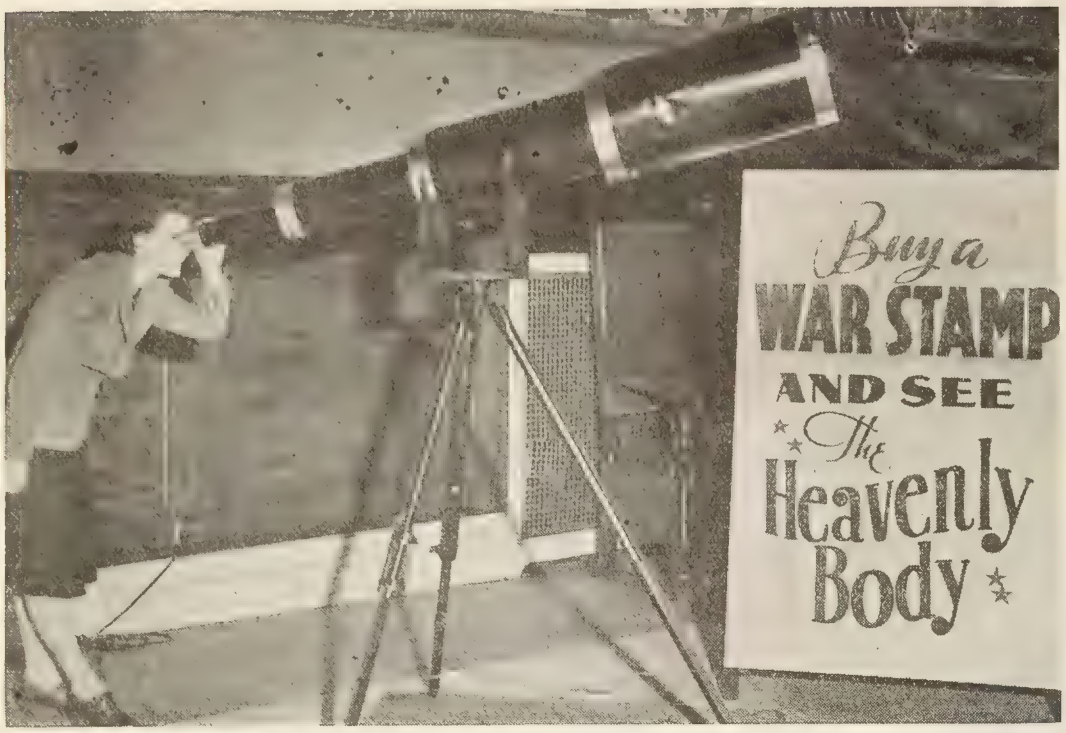
OAST-TO-COAST BUSINESS OF...

the Dark"

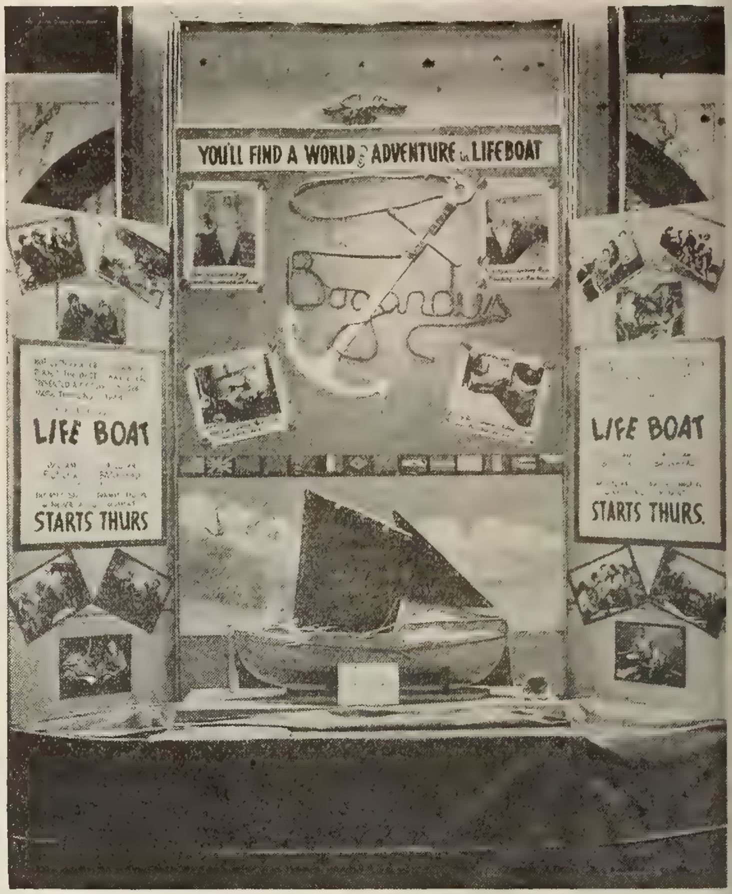
g Crosby's **"GOING MY WAY"**—
than ever of show business and Paramount

ecutive Producer • A MITCHELL LEISEN Production • Directed by MITCHELL LEISEN • Screen Play by Frances Goodrich and Albert Hackett • Based Upon the Play by Moss Hart • With Music by Kurt Weill and Lyrics by Ira Gershwin

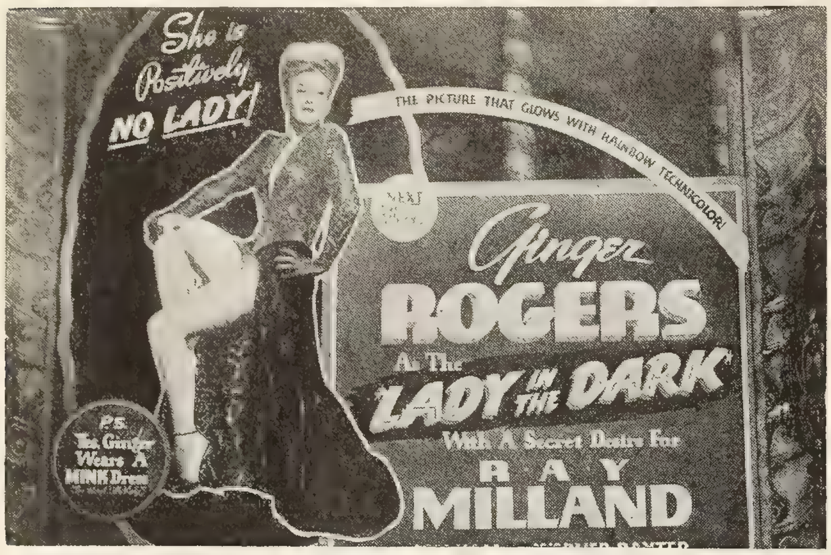
MERCHANDISING THE SHOW


Buy a
WAR STAMP
AND SEE
The
Heavenly
Body

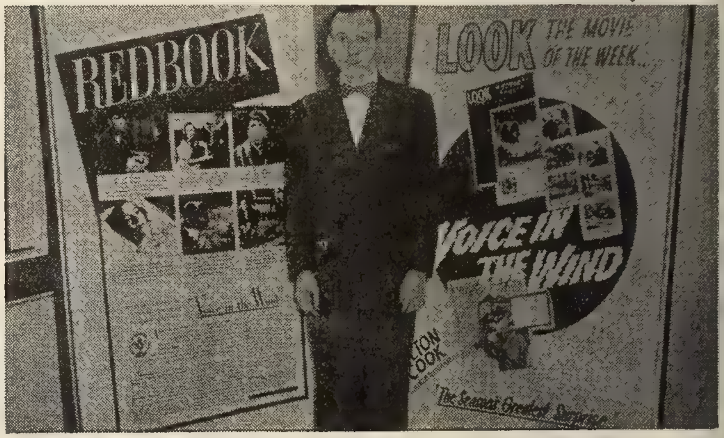
Howard Burkhardt, manager of the State, Cleveland, focused attention on his booking of "Heavenly Body" with this lobby telescope and enclosed copy.


YOU'LL FIND A WORLD of ADVENTURE in LIFEBOAT
Bogandy's
LIFE BOAT
STARTS THURS
LIFE BOAT
STARTS THURS.

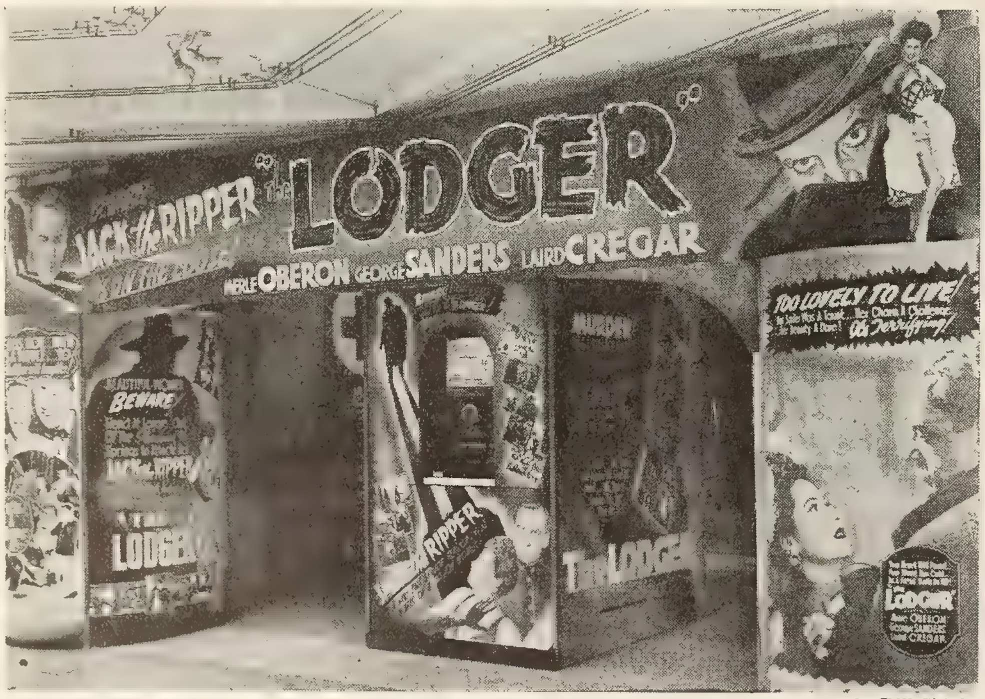
This attractive lobby board was used by Bill Cook at Proctor's, New Rochelle, N. Y., for "Lifeboat".


She is Positively NO LADY!
THE PICTURE THAT GLOWS WITH RAINBOW TECHNICOLOR!
Ginger
ROGERS
As The
LADY IN THE DARK
With A Secret Desire For
RAY
MILLAND
P.S. The Ginger Wears A MINK Dress

"Lady in the Dark" exploitation at the United Artists theatre, Detroit, included this lobby board devised by manager J. Perry and Alice Gorham, U. D. T. ad head.

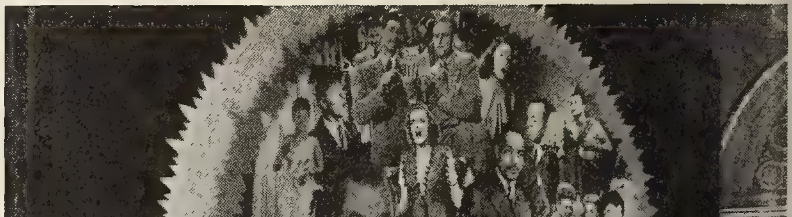

REDBOOK
LOOK THE MOVIE OF THE WEEK...
VOICE IN THE WIND
The Season's Greatest Surprise

Right, manager Maurice Maurer and two review blowups for "Voice in the Wind" used currently at the Victoria, New York.

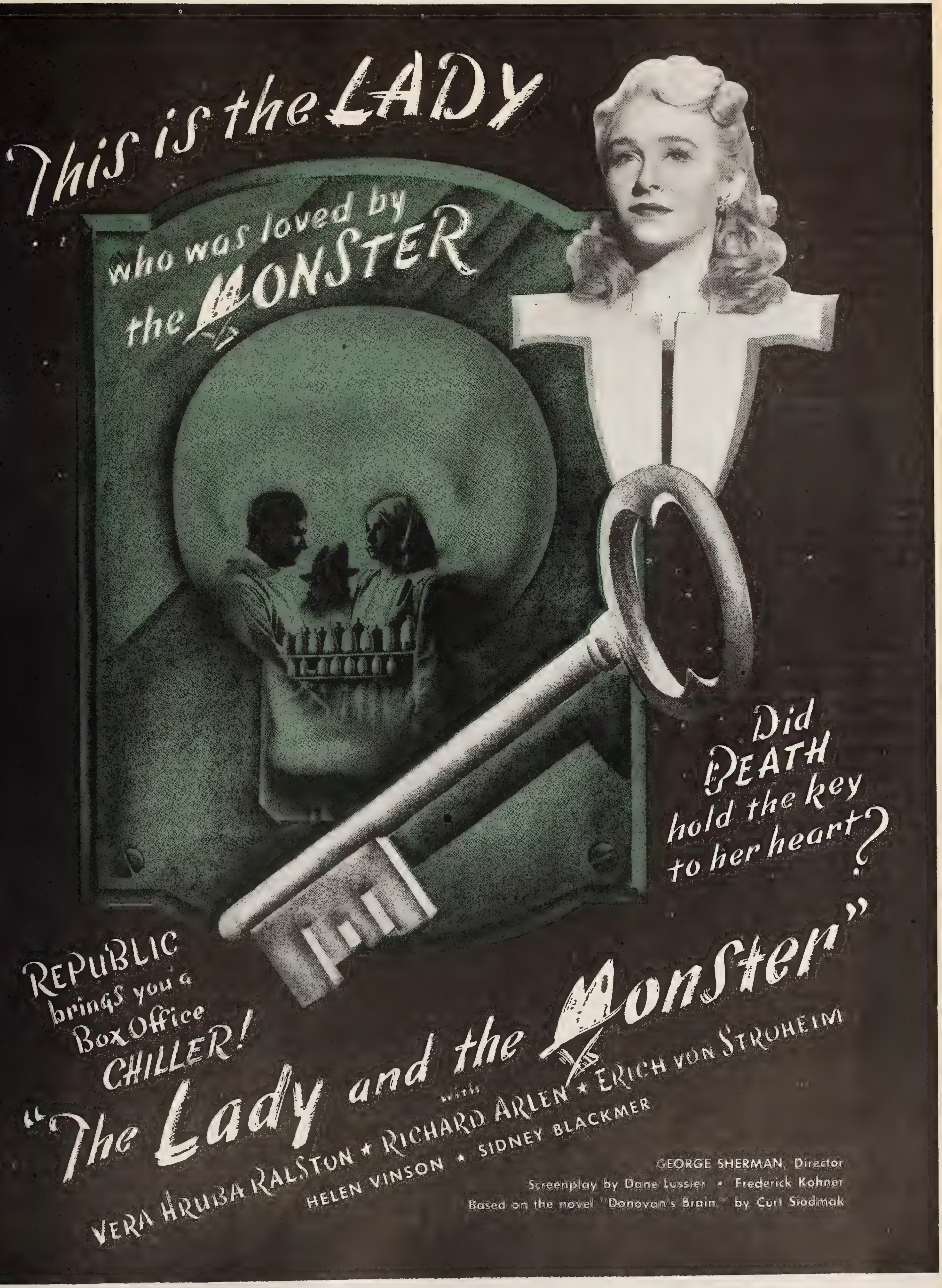

JACK the RIPPER
The LODGER
MERLE OBERON GEORGE SANDERS LAIRD CREGAR
TOO LOVELY TO LIVE!
BEWARE
THE LODGER

by Bill Shipler

Not only did manager Ray Taylor of the Capitol, Salt Lake City, conceive this compelling front—he also built and lettered it himself.


THOUSANDS CHEER
30 STARS! 3 BIG BANDS!

Bill Hoyle, Lichtman theatres, Washington, designed this display for the Lincoln, using a montage of scenes accentuated by fluorescent lighting effects.


This is the LADY
who was loved by the MONSTER
Did DEATH hold the key to her heart?
REPUBLIC brings you a Box Office CHILLER!
"The Lady and the Monster"
with
VERA HRUBA RALSTON ★ RICHARD ARLEN ★ ERICH VON STROHEIM
HELEN VINSON ★ SIDNEY BLACKMER

GEORGE SHERMAN, Director
Screenplay by Dane Lussier • Frederick Kohner
Based on the novel "Donovan's Brain" by Curt Siodmak

The Selling Approach

ON NEW PRODUCT

[The material below reflects press books now in preparation and represents the point of view of the distributors' exploiteers about the selling points and special merit of these pictures.]

MEET THE PEOPLE (Metro-Goldwyn-Mayer): A good cast, music and a locale which involves a shipyard are good components of a strong exploitation campaign. Additionally there is a catchy title to work with. A Blind Date Party for servicemen will be in order tied in with "Meet the People." The Enquiring Reporter or Photographer who meets the people can also be revived. Try to arrange for a "Meet the People" broadcast, presenting war workers who are doing outstanding production work. The same idea can be applied to men and women in the various branches of the Armed Service or volunteer groups. Use pictures of local business people and civic officials, captioned "Meet, etc." Title can also be worked into any drives which are in progress, such as the WAC recruiting effort, blood donors, etc. War plants should be easily tied up with co-op ads, radio broadcasts, etc., along the idea of promoting their employees. For music exploitation, Leo Feist has published two numbers from the picture, "In Times Like These" and "Say That We're Sweethearts Again." Victor has also recorded over 20 of Vaughn Monroe's orchestrations. You may be able to arrange for spot announcements following local airings of the Spike Jones broadcasts or other radio favorites who appear in the picture. Sidewalk stencils may also be employed.

TAMPICO (Twentieth Century-Fox): Story plot deals with the Merchant Marine which offers much in the way of publicity and exploitation possibilities. Newspaper editors should be favorable to promotions of this nature. You may be able to land an editorial or special feature story, or perhaps the contest editor may go for a Letter Contest on "The Importance of the Merchant Marine in the War". This might also make a good subject for a school essay contest with guest tickets for student winners. Radio exploitation can take the form of interviews with merchant seamen, appeals for recruits and plugging the Merchant Marine Song. Window displays should be arranged in prominent stores featuring the M. S. flag, equipment, recruiting material and photos from the attraction tied in with theatre and playdate credits. For the lobby you can obtain interesting material for display purposes from the local Recruiting Office, with a booth for enrolling volunteers. This can be augmented with photos of local men serving in this branch. Arrange special stage ceremonies on opening night to honor the men of the Service. For music shop tieups, Leeds Music Co., 1270 Sixth Avenue, New York, has published the official song of the Merchant Marine, "Heave Ho! My Lads, Heave Ho!". Title sheets are available.

Ties "Salute to Marines" To Marine Recruiting

The Marine Corps cooperated in a drive to recruit women Marines and tied it to Mort Berman's opening of "Salute to the Marines" at the Orpheum, in Springfield, Ill. Marine officials sent four women Marines from Chicago to take part in the campaign. All persons enlisting during the drive were admitted to the theatre as guests. Booths were set up in the lobby and a special screening was held for the Navy Club, and one of the highlights of the campaign was the proclamation issued by the Mayor, who declared a "Marine Week."

For "Madame Curie," Mort promoted an essay contest in all the public schools with a War Bond going to the winner. Through a tieup with a local dairy, caps with picture title were put on all milk bottles, numerous window displays were promoted and 300 throwaways were distributed in automobiles throughout the city.

Teaser Campaign Launches "The Lodger" for Eagen

A week in advance of "The Lodger" at the Princess theatre, in Sioux City, Ia., William Eagen ran teasers in the local papers calling attention to Jack the Ripper being on the loose. Regular ads were handdrawn, classified ads were run in "rooms" and "personal" sections, advertising for rooms for Jack the Ripper and a novel twist in the ads used the names of the actors in the picture.

Outside coverage included teaser window cards all over the business district two weeks in advance, on trucks, sides of buildings and trash cans. Teaser trailers were used and the doorman walked across the stage dressed like The Ripper. As he got into the wings, an usherette screamed into the mike. This was repeated until opening day and caused considerable comment.

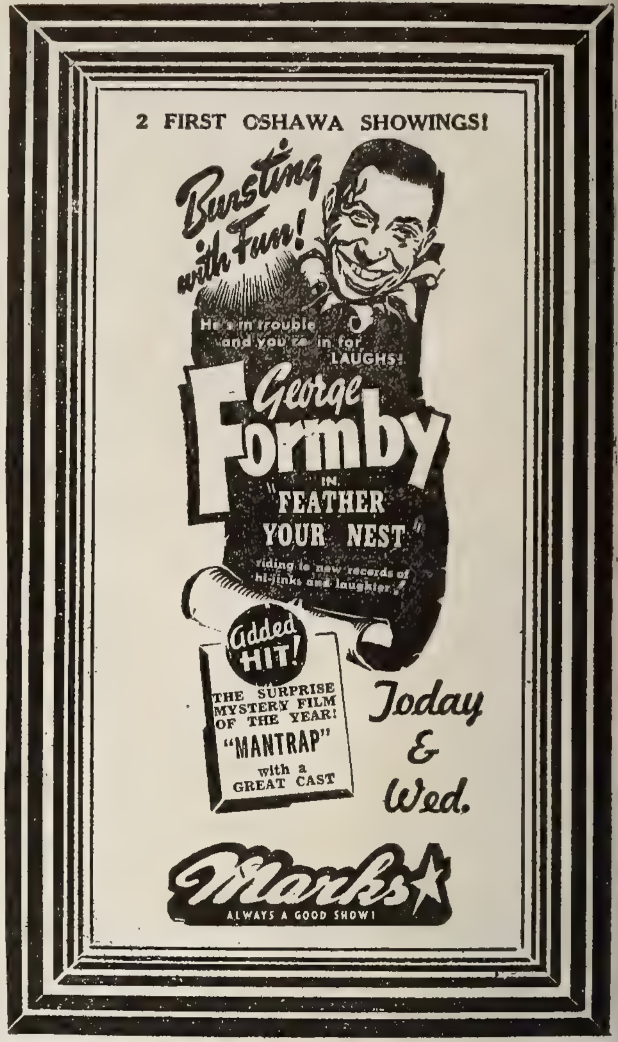
Scrap Paper Matinee Used For "Destination Tokyo"

The title of "Destination Tokyo" lends itself so naturally to salvage tieups, that Jo Nevison at the Bromley theatre, in Philadelphia, held a scrap paper matinee for children. The idea brought quick response from the schools, which announced the show. The fact that the proceeds would go to the Red Cross Drive also brought publicity in the dailies. The matinee was held a week in advance of the picture's opening, so that publicity broke before opening day.

A display was landed in the local Civilian Defense window, 30 by 40 cards were placed on the traffic island across from the theatre, assembly announcements and bulletin board cards in three nearby schools plugged the picture and photos of the scrap collection in front of the theatre broke in the papers.

Dresses Staff for "Bernadette"

When the Fox Palace theatre, in Milwaukee, Wis., opened with "The Song of Bernadette," Robert Brose, manager and Bill Gehan, circuit district manager, had the ushers give the theatre a gala atmosphere. The men wore tails and white ties, the girls, evening clothes.



2 FIRST OSHAWA SHOWINGS!

Bursting with Fun!

He's in trouble and you're in for LAUGHS!

George Formby IN "FEATHER YOUR NEST" riding to new records of hi-jinks and laughter!

Added HIT!

THE SURPRISE MYSTERY FILM OF THE YEAR! "MANTRAP" with a GREAT CAST

Today & Wed.

Marks ALWAYS A GOOD SHOW!

White space, surrounded by dark border rules, made this display ad stand out on the page for Mel Jolly, manager of the Marks, Oshawa, Ont., Canada.

Fitzsimmons' Classified Ad Exploits "Higher & Higher"

A classified ad carried one week in advance of "Higher and Higher" in the local paper was used by Sam Fitzsimmons at the Rialto theatre, in East Rochester, N. Y. The copy read: "Notice. The management of the Rialto theatre will not assume responsibility for patrons who insist on swooning in the aisles at Frank Sinatra in 'Higher and Higher'." The head from a 24-sheet was used for a giant seven-foot cutout, which was spotted in the lobby 10 days in advance.

Twenty-five photos of Sinatra were presented to the first fans who came on the second night of the picture. A write up on this was landed in the paper. Several of these photos were also given to highschool girls in advance of the opening. Window tieups were landed and newspaper ads were underlined one week in advance.

Jumble Letter Contest Sells "Miracle" for Ludacer

Abe Ludacer, for his opening on "Miracle of Morgan's Creek" at Loew's Park, in Cleveland, planted a scrambled letter contest in one of the daily newspapers, offering guest tickets to the first 10 people correctly assembling them.

For his date on "A Guy Named Joe," Abe tied up with Jack and Hintz for a lobby display of airplane equipment, automatic controls, etc. A tieup was also effected with Neisner's Department Store for a window display on the song hit "I'll Get By," the window also including model airplanes, jeeps, etc. A contest was also held in the local papers, whereby a Bond and promoted merchandise were awarded to the first baby born who was named Joe during the showing of the feature.

PRC

IS PUTTING THE

Accent on ENTERTAINMENT

"CAREER GIRL" *starring* ***Frances*** **LANGFORD**

Now Playing **LOEW ★ RKO ★ FOX** *and* **WARNER** *Circuits*

"MEN ON HER MIND" *with* ***Mary Beth*** **HUGHES**

Now Playing **LOEW ★ RKO ★ FOX** *and* **WARNER** *Circuits*

"SHAKE HANDS WITH MURDER"

featuring the **NATION'S NEW LAUGH TEAM ★ IRIS ADRIAN ★ FRANK JENKS**

"NABONGA" *starring* ***Buster*** **CRABBE**

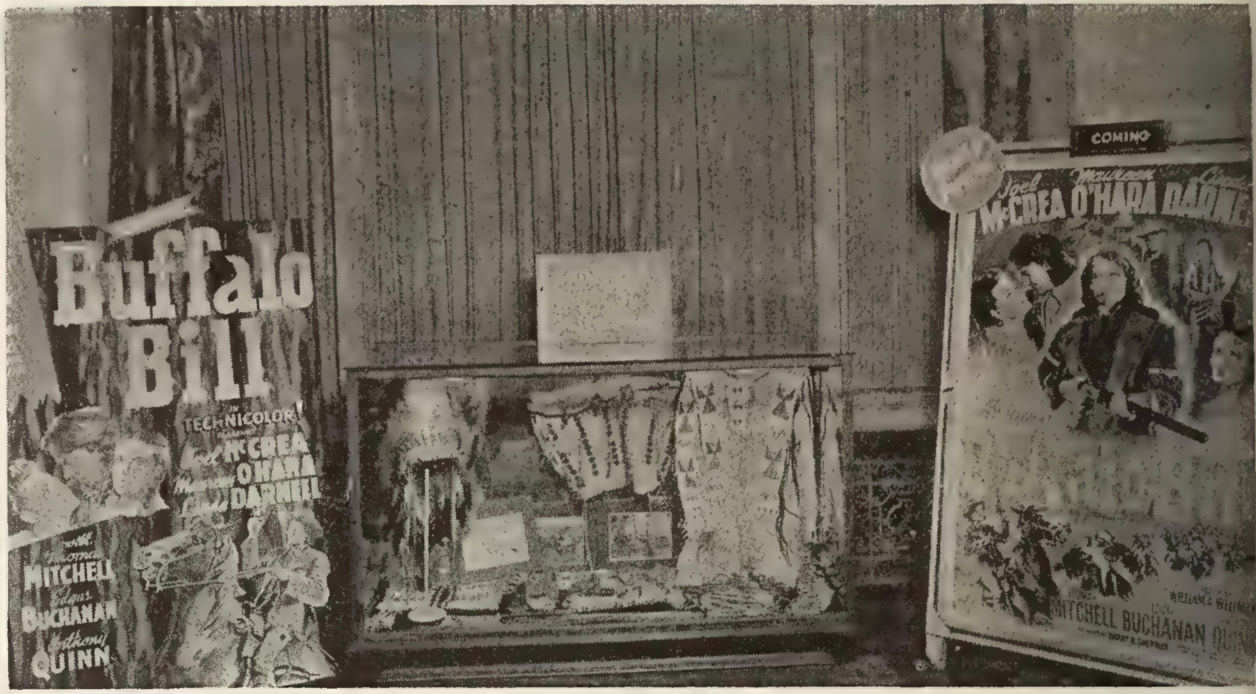
Broke **ALL RECORDS ★ TEXAS INTERNATIONAL CIRCUIT**

"HARVEST MELODY" *with* ***Johnny*** **DOWNS** ★ ***Rosemary*** **LANE**

3000 *Satisfied* **exhibitors...** ***and*** **more waiting in line!**

Exploiting the New Films

How the recent pictures are being sold at the first run and pre-release date showings



Trophy case and posters, displayed in the lobby of the Denver theatre by manager Bernard J. Hynes, plugged the engagement of "Buffalo Bill" well in advance of playdates.

BUFFALO BILL

Motivated by the support of an extensive national campaign involving the use of radio and newspaper exploitation, theatremen participating in the joint premiere showing of "Buffalo Bill," throughout the states of Colorado, Wyoming, Utah, Montana, Idaho and New Mexico, reached new heights in promotional activities with this attraction.

The huge national campaign undertaken by the distributor was dwarfed by comparison with the avalanche of diversified promotions scored by local theatre managers.

Full page display ads were taken in key city newspapers, plugging the regional premieres and the radio hookup brought special ceremonies into the homes of people in 231 widely separated communities.

Pincus, Garrity, Barham Push Salt Lake City Drive

In Salt Lake City, Charles Pincus, manager of the Paramount Utah theatre collaborated with publicity head Helen Garrity and Tracy Barham, general manager of Intermountain Theatres on the local effort which brought the picture extraordinary publicity breaks including full-color Sunday supplements.

The Governor of the State issued an official proclamation calling attention of the citizens to the picture.

The theatre front was made up to resemble an immense frontier house, augmented with a display of western relics. The theatre staff was garbed in appropriate costumes before and during the current run.

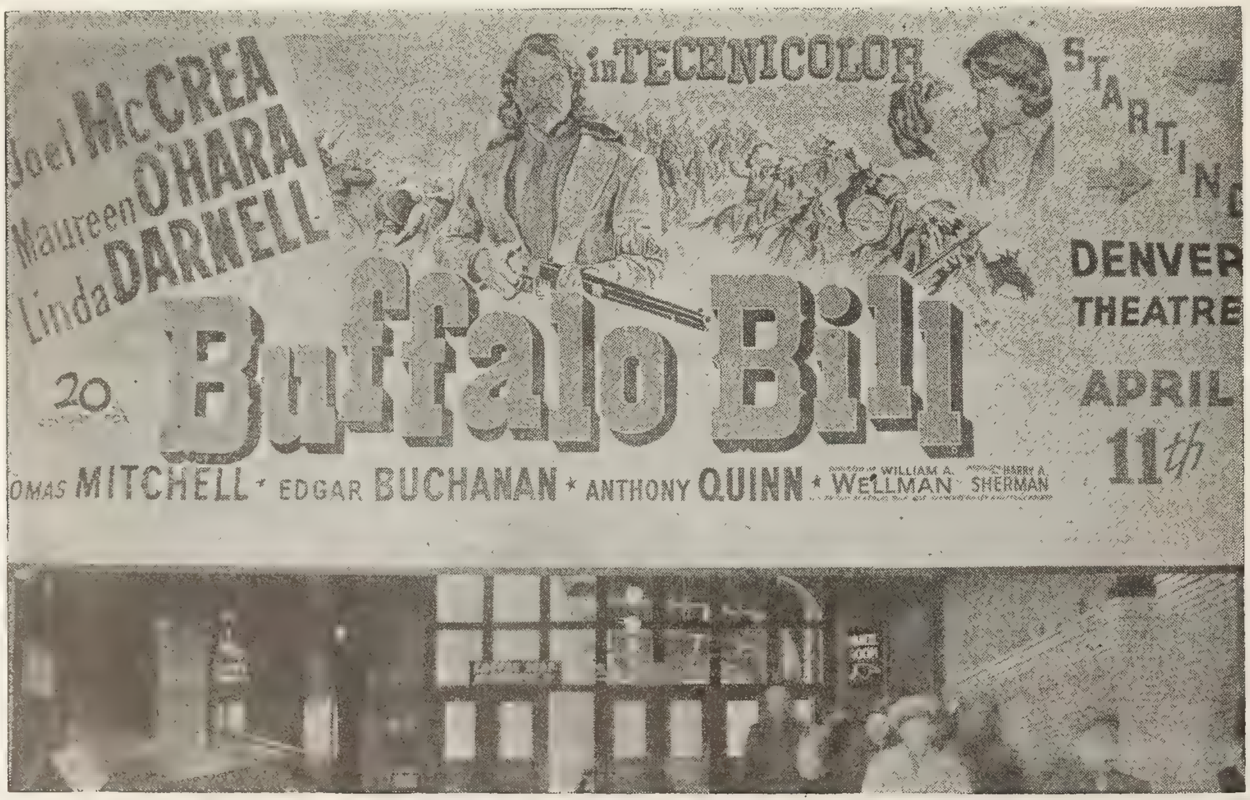
Sixty 24-sheets were posted in prominent locations about town and outside exploitation included a special ballyhoo. The latter was a stage coach which, appropriately bannered, toured the city and outskirts for a week in advance.

On opening day of the attraction, an old fashioned western parade was staged. The colorful procession, composed of western riders, a Wells Fargo stage coach, Indians and scouts, wended its way through the city streets to the theatre where it was joined by an American Legion delegation headed by a 60 piece band.

Special ceremonies were broadcast on a regional hookup.

In Denver, the advertising campaign for the picture, which opened simultaneously at the Denver and Esquire theatres, was handled by Bernard J. Hynes, manager of the former, and Harry Huffman, district manager for Intermountain theatres.

In this section, major publicity breaks were obtained through the coast to coast broadcast featuring the attraction on the "Double Or Nothing" program.



In the city's huge Union Depot this mounted 24-sheet heralded the picture's opening at the Denver theatre. The banner was seen by thousands of passersby.

A group of Sioux Indians made a pilgrimage on horseback to Buffalo Bill's grave atop Lookout Mountain. The Indians were also present at a special ceremony where United Airlines christened one of its planes "The Buffalo Bill Mainliner." Extensive newspaper breaks were obtained through the entire Rocky Mountain area on these stunts.

The city and surrounding territory was posted with 24-sheets, six-sheets and other lithos. A specially mounted 24-sheet was hung in the Union Depot.

Full Window Displays Accorded to Film

Throughout the business section many of the well known stores such as May's, J. C. Penney, Neusteter's and others devoted full window displays to the picture with theatre mention.

A preview and buffalo barbecue was staged at Pahaska Lodge with the Governor of Colorado and the Mayor of Denver in attendance as well as other prominent guests and Chiefs of the Indian tribes who are encamped on the reservation.

Invitations to the preview and barbecue were delivered by a pony express rider accompanied by two Indians in full regalia.

Representative of the smaller towns which premiered the picture in the area was the campaign put over by Della Cornwall, manager of the Ramona theatre in Wheatfield, Col.

An extensive advertising and radio campaign in this town was punctuated with profuse use of outdoor posters and exceptional publicity stories which broke the local and rural newspapers.

Sports Column Sells Newsreel

Sam Horwitz, assistant to Joe Samartano, at Loew's Poli Palace, in Meriden, Conn., recently landed mention for his current newsreel in the sports column of one of the local dailies. The shot featured the highlights of a Notre Dame-N. Y. U. basketball game and since Horwitz is a sports fan, that fact too was played up in the story.

STEADILY IMPROVED

THE PREFERENCE of cameramen and directors of photography for Eastman Films has a sound basis. In the face of wartime pressures, the exceptional quality of these films has been not merely maintained but steadily improved. Eastman Kodak Company, Rochester, N. Y.

J. E. BRULATOUR, INC., *Distributors*
Fort Lee Chicago Hollywood

EASTMAN FILMS

Taylor Promotes Local Stores For "Luis Rey"

In exploiting the opening of "The Bridge of San Luis Rey" at Shea's Buffalo theatre, Buffalo, Charles Taylor gave the attraction a well-rounded campaign.

All local newspapers played up the attraction with several advance feature stories and art. The local Polish newspaper used the "Loves of the Pericholes of History" contest with the theatre awarding cash prizes as well as guest tickets to the opening.

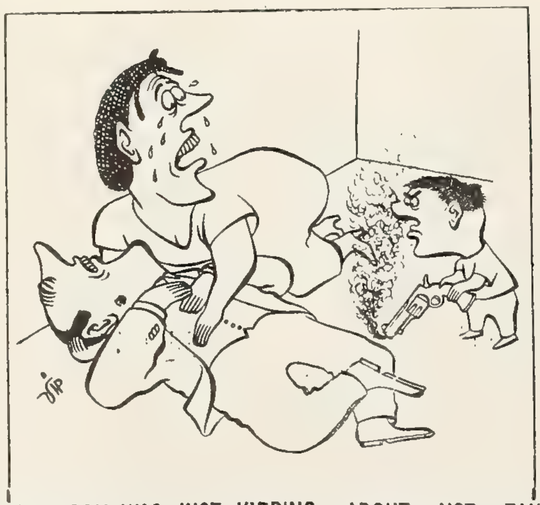
Three co-op ads got attention in all local ad sections. The J. N. Adams department store used stills of Lynn Bari for a costume jewelry ad with full credit. Hengerer's department store got out an ad for their book department playing up the opening and the Lux ad gave the picture another favorable break.

Radio stations used spot announcements on the picture and the Hengerer's program, via station WBEN, devoted considerable time to another plug. As a stunt, which got plenty of local newspaper publicity, Taylor admitted the first ten sets of twins to see the picture.

Attractive window displays were secured in the Flint & Kent store on books. This display utilized the book jackets as well as 8x10 and 11x14 scene stills from the picture. Special standees of Lynn Bari and Francis Lederer were placed in all local jewelry stores. All book and circulating libraries accepted and displayed the 22x28 cards on book tie-ups, and special window cards were placed in other prominent merchant windows.

Holds Newsreel Over

When Paramount sent a cameraman to Galveston to shoot scenes of the fifth birthday of local quadruplets, J. D. Hillhouse at the State theatre invited the children to attend the show when the newsreels in which they appeared were shown. Hillhouse reports that due to the terrific local interest and newspaper publicity, he held this issue of the news over with a new feature and garnered some extra business.



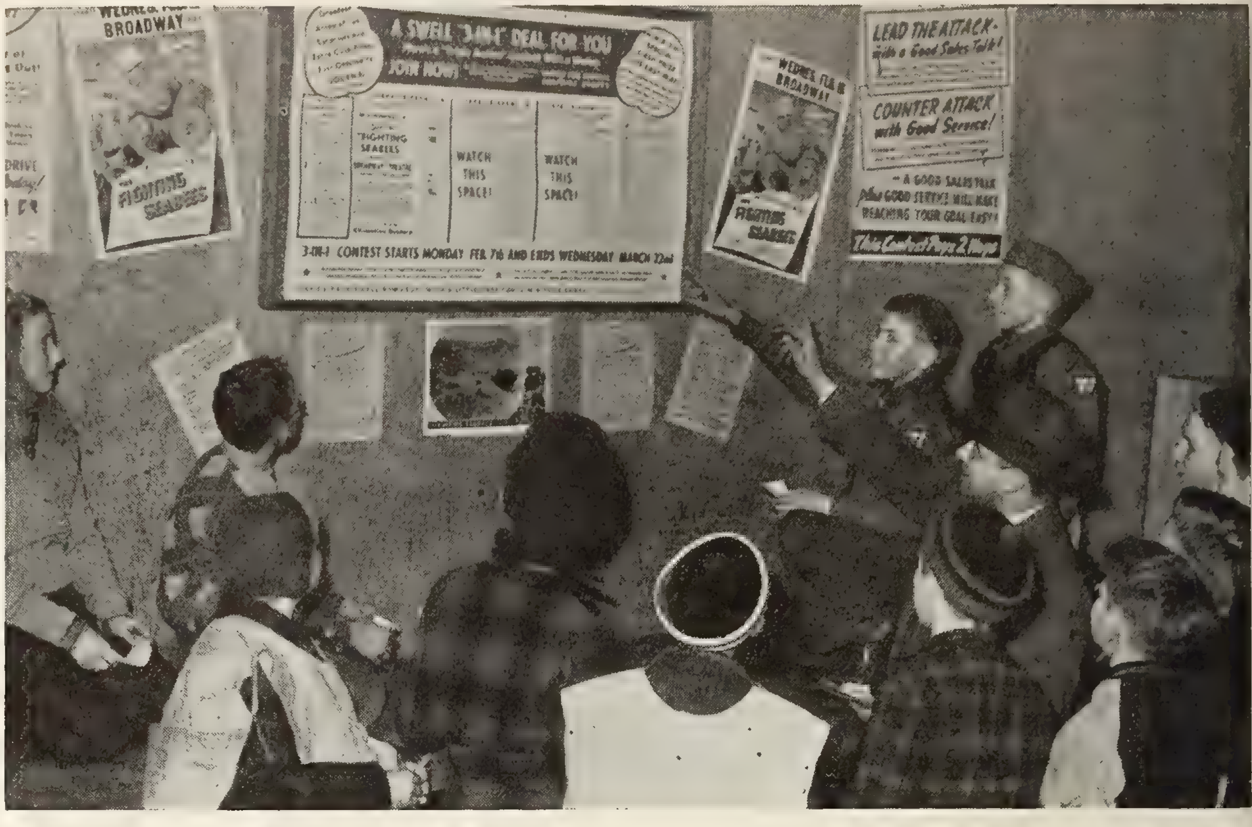
"BUT DADDY WAS JUST KIDDING ABOUT NOT TAKING YOU TO SEE THOSE SWELL PICTURES AT THE

RIALTO

THEATRE **BUSHNELL**

Above reproduction is front page of one of the gag programs D. M. Dillenbeck gets out to sell his shows at the Rialto, Bushnell, Ill.

"SeaBee" Campaign Gets Good Publicity Breaks in Portland



BROADWAY
FIGHTING SEABEES
A SWELL "3-IN-1" DEAL FOR YOU
JOIN NOW!
FIGHTING SEABEES
WATCH THIS SPACE!
WATCH THIS SPACE!
3-IN-1 CONTEST STARTS MONDAY FEB 7th AND ENDS WEDNESDAY MARCH 22nd
BROADWAY
FIGHTING SEABEES
LEAD THE ATTACK with a Good Sales Talk!
COUNTER ATTACK with Good Service!
A GOOD SALES TALK plus GOOD SERVICE WILL MAKE REACHING YOUR GOAL EASY!
This Contest Pays 2 Ways

Newsboy carriers look over details of the C. B. contest promoted by Jack Matlack to exploit "The Fighting SeaBees" at the J. J. Parker Broadway theatre, Portland, Ore.

Several unusual promotions punctuated the campaign devised by Jack Matlack, advertising director for the J. J. Parker Broadway theatre, in Portland, Ore., to exploit the recent engagement of "Fighting SeaBees".

The entire campaign pivoted about SeaBee Jack R. Flynn, a Portland boy, who had spent 18 months overseas in the South Pacific. Flynn arrived in Portland and was greeted by a battery of newspapermen and photographers and Ensign Elizabeth Hill, a Wave who accompanied him on all activities connected with the picture exploitation.

The local papers published columns of stories devoted to Flynn's experiences at the fighting front, with editors, columnists, radio commentators and city officials attending a luncheon in his honor at the Benson Hotel.

The energetic SeaBee addressed the Chamber of Commerce, 32,000 employees of the Kaiser Shipyards, a capacity audience at the theatre on opening night and was interviewed on several of the radio programs broadcast over local stations.

Spot announcements were made over Stations KOIN, KGW, KALE and KEX, with a handsome lobby display and extensive use of six-sheets engaged for the outdoor campaign, as well as 35 twenty-four-sheet locations and 125 three-sheets.

Matlack succeeded in landing a unique promotion with the circulation department of the *Portland Oregonian*. Since the letters C. B. (indicating Circulation Builder) sounds like SeaBee, a C. B. contest was staged among 1,500 of the paper's carriers. All winning carriers who obtained a prescribed number of subscriptions for the paper were given a ticket to see the picture. The newspaper paid all costs, including thousands of circulars which were issued every few days, heralds advertising the picture which were distributed to subscribers, with bulletin boards at all stations announcing the contest.

Upside Down Display in Lobby

"The Miracle of Morgan's Creek" overhead banner was displayed upside down in the lobby of the Strand theatre, in Newport, R. I., by Harold Lancaster in advance of the opening and created considerable comment. When it was called to the attention of the theatre employees, they told patrons that "when you see 'The Miracle of Morgan Creek', you will turn upside down with laughter."

Bulmer's Teaser Ad

Ahead of "Where Are Your Children" at the State theatre, in Point Pleasant, West Va., Walter H. Bulmer ran a boxed ad in his local daily with a head reading: "Young Missing Girls." Copy that followed called attention to the greatly increased number of girls who have been reported as missing and then went into a spiel for the picture.

Screens "Ravaged Earth" For Civilian Defense

As part of his advance campaign on "Ravaged Earth" at the Poli Bijou, in New Haven, Sid Kleper screened the picture twice, once for the Civilian Defense Council and again for the Army Air Corps T. T. C. at Yale Uni-University. Teaser ads were started in the dailies five days in advance of opening, special stories and art landed.

A giant flash front was constructed for the run, heralds were distributed, window displays landed and the entire staff wore pasteboard circles with title. For his street ballyhoo, Sid had kids using chalk, sniping poles and sidewalk with picture copy; bulletin boards in plants were covered and two boys carrying "Ravaged Earth" posters rode the buses day ahead of opening.

Quigley Awards Contenders

The men and women listed below have submitted evidence of showmanship within the past fortnight, which justified their names being placed on the list of outstanding showmen.

ANTONIO BALDUCCI
Regent, Syracuse, N. Y.

JOSEPH BOYLE
Broadway, Norwich, Conn.

LIGE BRIEN
Enright, Pittsburgh, Pa.

WILLIAM BROWN
Bijou, New Haven, Conn.

GERTRUDE BUNCHEZ
Century, Baltimore, Md.

WILLIAM COOK
Proctor's, New Rochelle, N. Y.

ARNOLD J. COFFEY
Carolina, Hickory, N. C.

SID DICKLER
Belmar, Pittsburgh, Pa.

WILLIAM EAGEN
Princess, Sioux City, Ia.

GLADYS ESCAHEDO
Majestic, Santa Monica, Calif.

DICK FELDMAN
Keith, Syracuse, N. Y.

ARNOLD GATES
Stillman, Cleveland, O.

ED GOTH
Fabian, Staten Island, N. Y.

BILL HOYLE
Lichtman, Washington, D. C.

JAMES KING
Keith Memorial, Boston, Mass.

DOROTHY B. KOPPER
Palace, Watertown, N. Y.

GEORGE KRASKA
Loew's State, Boston, Mass.

FRANK LA BAR, JR.
Imperial, Asheville, N. C.

GEORGE LAUREY
Avon, Utica, N. Y.

ABE LUDACER
Park, Cleveland, O.

JACK MATLACK
Broadway, Portland, Ore.

LOUIS E. MAYER
RKO Palace, Cleveland, O.

RITA MORTON
RKO Albee, Providence, R. I.

JOSEPH D. NEVISON
Bromley, Philadelphia, Pa.

GEORGE E. PLANCK
Palace, Marion, O.

HARRY A. ROSE
Majestic, Bridgeport, Conn.

MORRIS ROSENTHAL
Poli, New Haven, Conn.

EARL RUTLEDGE
Indiana, Indianapolis, Ind.

JOSEPH SAMARTANO
Palace, Meriden, Conn.

CHARLES B. TAYLOR
Shea's, Buffalo, N. Y.

RAY TAYLOR
Capitol, Salt Lake City, Utah

TED TESCHNER
Valentine, Toledo, O.

H. F. WILSON
Regent, Brockville, Ont., Canada

"Cover Girl" Contest Gets Wide Coverage

Taking advantage of the national publicity "Cover Girl" received in the two years of its production, Frank Steffes, manager, and Don Alexander, publicity man, of the Radio City theatre, in Minneapolis went to town when it was booked into their theatre.

Following every lead and suggestion offered in the pressbook, Steffes and Alexander made an attempt to establish local tie-ups with the 22 national advertisements tied into the promotion of "Cover Girl". Among the many excellent window displays arranged was one tremendous window in the W. T. Grant Department Store which also backed up its local tie-up with counter cards within the store in many departments; Donaldson's Department Store on a beauty angle; and a number of individual stores which were most generous in their display of "Cover Girl" stills and theatre credit cards. The *Star Journal* played up the "Cinderella Cover Girl" contest, giving more space to the search than any contest has received in years in Minneapolis. The winner was presented with a War Bond as well as a number of gifts through the cooperation of local merchants.

Newman Uses Radio Spots As Advance Ballyhoo

Lou Newman of the Trans-Lux theatre in Boston, Mass., where "The Lady And The Monster" was held over for a second week used the spine-tingling radio spot announcement recordings over his public address system for one week in advance of his run to attract attention. The radio spots employ Raymond Edward Johnson, popular as "Your Host Raymond" on the CBS "Inner Sanctum" program, and are in his best horror tradition.

An elaborate display front included montage of stills from the psychological melodrama, as well as a display of 11 x 14 photographs of Vera Hruba Ralston. Increased newspaper advertising coverage was employed in the *Globe, Herald Traveler, Post* and *Record American.* Twenty-four sheet posting was supplemented by one-sheets in the Boston Els. Radio spots were used on Stations WBY, WEED, WORL and WCOP.

Wild West Day for Kiddies Arranged by Detwiler

To attract juvenile patronage, Bert Detwiler at the Olympic theatre, in Latrobe, Penna., arranged a special Wild West Day for children, booking in Buster Crabbe in "The Drifter" and the Texas Rangers in "Boss of Rawhide". An extra cartoon and novelty reel were added to the program.

In addition, Detwiler awarded promoted prizes to the best dressed junior cowboy attending the special show. The contest angle was also plugged in the newspaper ads.

Purple Heart Members Hosted by Leighton

As advance publicity for his date on "The Purple Heart" at the Grand theatre, in Lancaster, Penna., Bert Leighton invited members of Chapter 107, Order of the Purple Heart to attend the opening of the picture at his theatre. The VFW Junior Drum and Bugle Corps led chapter members and other veterans from the Legion Home to the theatre.

Harold H. Hamilton, national senior vice commander of the Purple Heart spoke of the meaning of the Purple Heart award preceding the picture.

Brennt's Teaser Slant

In advance of "Up in Arms" at the RKO Proctor theatre, in Newark, N. J., Arthur Brennt distributed two-by-three tinted cards, each carrying a photo of one of the Goldwyn pinup girls. The reverse side featured a cut of the stars, together with title, cast, playdates and theatre.

The Quigley Awards Rules

Entries must be forwarded as soon as possible after exploitation is completed.

•

There are no classifications of population or situation. Every entrant starts from scratch—circuit or independent, first-run or subsequent, downtown or neighborhood, big city or small town.

•

Consistency of effort is a paramount consideration in the Quigley Awards. One-shot campaigns or ideas are not eligible for consideration.

•

Whole campaigns need necessarily not be submitted but are, of course, acceptable. Single ideas or promotions are eligible for consideration if the entrant is a consistent contributor.

•

Entrants most often represented in each Quarter will receive first consideration for the Quarterly Awards.

•

A single promotion may include more than one slant, providing all slants relate to the original idea. Thus, a single contest promotion may be carried in newspapers, on the radio, in windows, ads, lobby, etc.

•

No fancy entries are necessary. Costly and time-using "Gingerbread" decorations are not encouraged. Showmanship only counts.

•

In addition to exploitation on pictures—features, shorts or serials—entries may be made on institutional promotion. Exploitation on stage shows, presentations, etc., are also definitely eligible for consideration.

•

A single idea may be confined to a window, contest, newspaper or program publicity, street stunt, lobby display, ad or ad series, newspaper section, radio tiein, etc.

•

One Plaque and seven Scrolls of Honor will be awarded each Quarter. Those winning these honors will be entered for the Grand Awards competition. In addition, entries of merit will be awarded Citations.

•

Evidence proving authenticity of each entry must be submitted, such as photos, tear sheets, programs, heralds, ads, letters, etc.

•

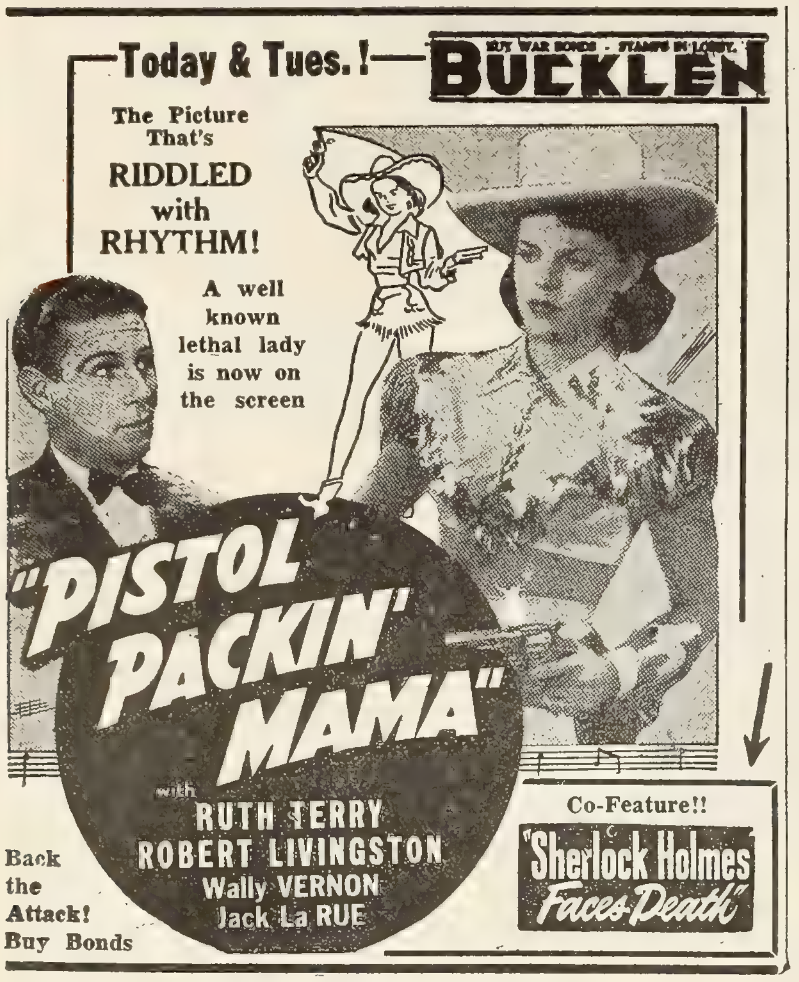
Address all entries to:

Quigley Awards Committee
Managers' Round Table
1270 Sixth Avenue
New York 20, N. Y.

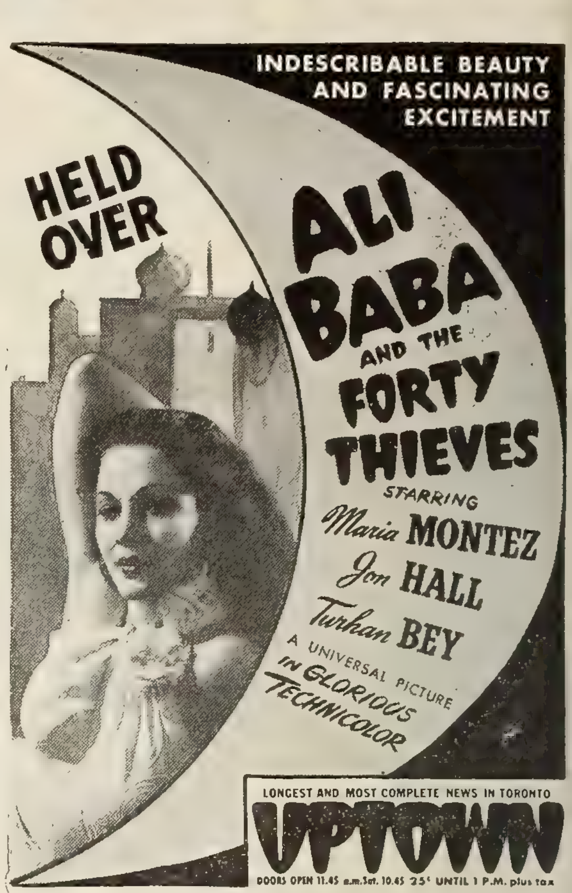
Goyette Holds Bond Opening For "Standing Room Only"

Five weeks before the opening of "Standing Room Only" at the Denham theatre, in Denver, Margaret Goyette started her newspaper campaign stressing the Bond opening in connection with the showing. Four weeks ahead, Miss Goyette started her trailers and lobby display. Advance lobby included gag copy along the lines off "Paulette's a leap year wolfette! They wanted to play house and couldn't even find a room," etc., etc. Local papers came through with stories and art.

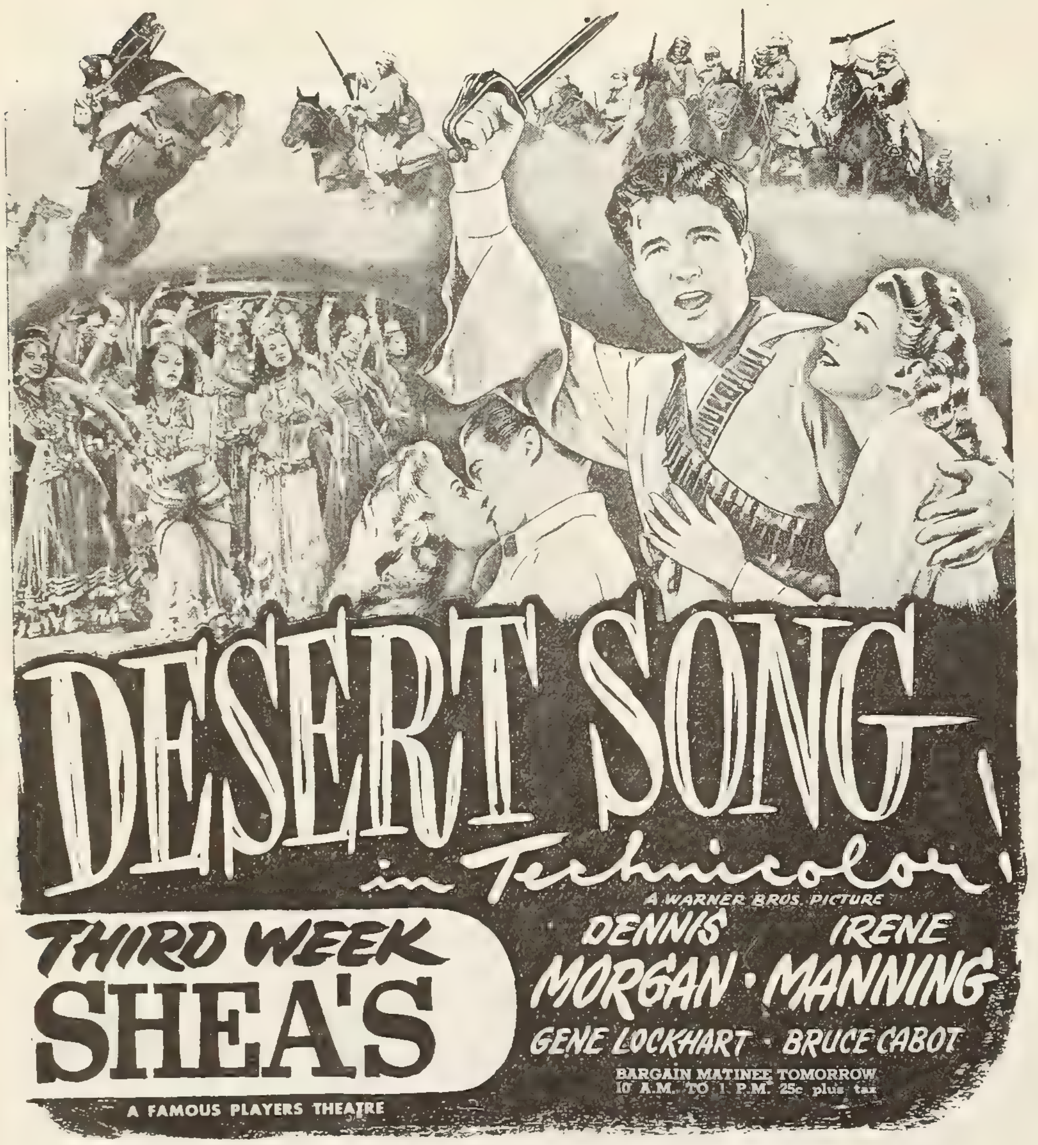
GRAPHIC DISPLAY ADS


—Today & Tues.!—
BUY WAR BONDS · STAMPS IN LOBBY
BUCKLEN
The Picture That's RIDDLED with RHYTHM!
A well known lethal lady is now on the screen
"PISTOL PACKIN' MAMA"
with
RUTH TERRY
ROBERT LIVINGSTON
Wally VERNON
Jack La RUE
Co-Feature!!
"Sherlock Holmes Faces Death"
Back the Attack! Buy Bonds

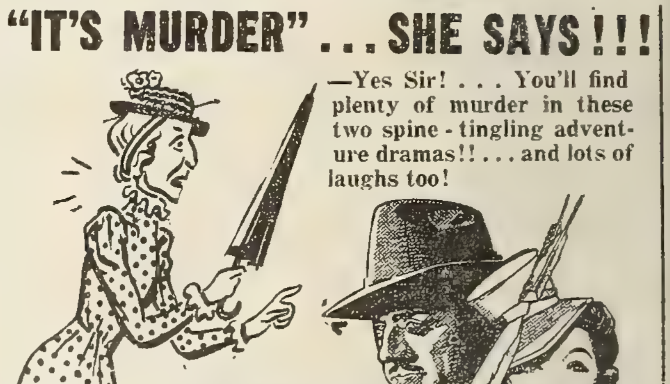
Eddie Miller's ad layouts at the Bucklen theatre are credited by Chick Tompkins, city manager for Indiana-Illinois theatres in Elkhart, with effecting a noticeable increase in business.


INDESCRIBABLE BEAUTY AND FASCINATING EXCITEMENT
HELD OVER
ALI BABA AND THE FORTY THIEVES
STARRING
Maria MONTEZ
Jon HALL
Turhan BEY
A UNIVERSAL PICTURE
IN GLORIOUS TECHNICOLOR
LONGEST AND MOST COMPLETE NEWS IN TORONTO
UPTOWN
DOORS OPEN 11.45 a.m. Sat. 10.45 25¢ UNTIL 1 P.M. plus tax

Right, ad head C. J. Appel of Odeon theatres, Toronto, credits Stan Gosnell, manager of the Uptown theatre in that city, with this attractive layout on "Ali Baba".


DESERT SONG
in Technicolor!
A WARNER BROS. PICTURE
DENNIS MORGAN · IRENE MANNING
GENE LOCKHART · BRUCE CABOT
THIRD WEEK
SHEA'S
A FAMOUS PLAYERS THEATRE
BARGAIN MATINEE TOMORROW 10 A.M. TO 1 P.M. 25c plus tax

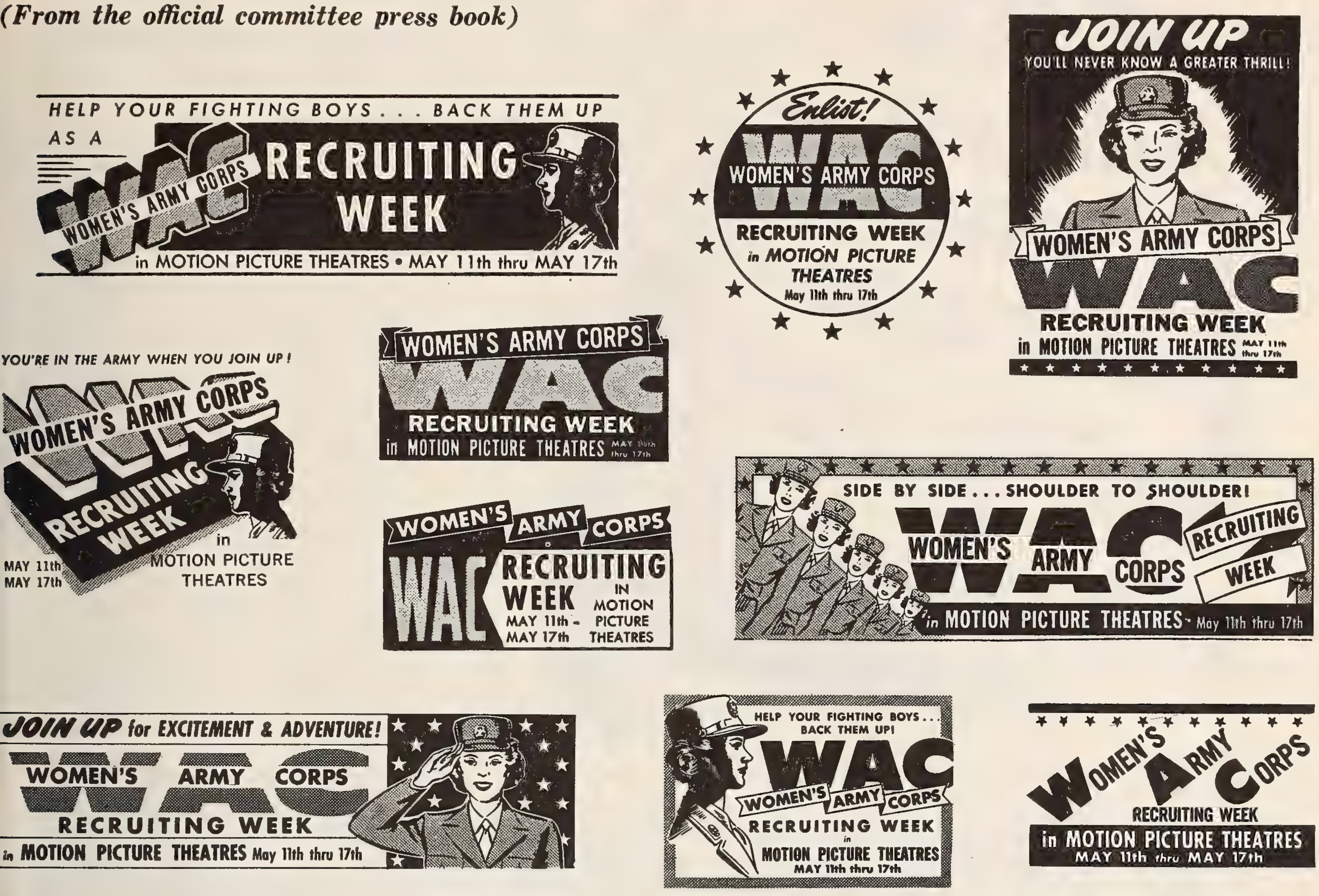
Here's a striking holdover ad, the brain child of James R. Nairn, director of advertising and publicity for Famous Players Canadian, which embodies all the action, romance and other selling points in "Desert Song." Art director Jack Barker did the pen work.


"IT'S MURDER" . . . SHE SAYS!!!
—Yes Sir! . . . You'll find plenty of murder in these two spine-tingling adventure dramas!! . . . and lots of laughs too!
William Powell · Myrna Loy
SHADOW OF THE THIN MAN
A Human Monster . . . And His Victim a Beautiful Girl!
TWO ACE HITS
George ZUCCO
mary CARLISLE
IN
DEAD MEN WALK
P.R.C. PICTURE
COMMUNITY
A 20th CENTURY THEATRE
Showing Monday, Tuesday and Wednesday
Today, "TARZAN'S SECRET TREASURE" also "CARSON CITY CYCLONE" . . . Last show at 9.30

This novelty ad by Ralph Tiede, manager of the Community theatre, Weland, Ont., consists of cuttings of old mats and press book illustrations. Tiede gets extra appeal into his selling and saves artist costs.

SOME WAC RECRUITING ADS

(From the official committee press book)


HELP YOUR FIGHTING BOYS . . . BACK THEM UP AS A
WAC WOMEN'S ARMY CORPS RECRUITING WEEK
in MOTION PICTURE THEATRES • MAY 11th thru MAY 17th
Enlist!
WAC WOMEN'S ARMY CORPS
RECRUITING WEEK in MOTION PICTURE THEATRES May 11th thru 17th
JOIN UP
YOU'LL NEVER KNOW A GREATER THRILL!
WOMEN'S ARMY CORPS
WAC
RECRUITING WEEK
in MOTION PICTURE THEATRES MAY 11th thru 17th
YOU'RE IN THE ARMY WHEN YOU JOIN UP!
WAC WOMEN'S ARMY CORPS
RECRUITING WEEK
MAY 11th MAY 17th in MOTION PICTURE THEATRES
WOMEN'S ARMY CORPS
WAC
RECRUITING WEEK
in MOTION PICTURE THEATRES MAY 11th thru 17th
WOMEN'S ARMY CORPS
WAC RECRUITING WEEK IN MOTION PICTURE THEATRES
MAY 11th - MAY 17th
SIDE BY SIDE . . . SHOULDER TO SHOULDER!
WOMEN'S WAC ARMY CORPS
RECRUITING WEEK
in MOTION PICTURE THEATRES - May 11th thru 17th
JOIN UP for EXCITEMENT & ADVENTURE!
WOMEN'S WAC ARMY CORPS
RECRUITING WEEK
in MOTION PICTURE THEATRES May 11th thru 17th
HELP YOUR FIGHTING BOYS . . . BACK THEM UP!
WAC
WOMEN'S ARMY CORPS
RECRUITING WEEK in
MOTION PICTURE THEATRES
MAY 11th thru 17th
WOMEN'S ARMY CORPS
RECRUITING WEEK
in MOTION PICTURE THEATRES
MAY 11th thru MAY 17th

Above are samples of ad slugs—free mats, which may be ordered from National Screen by No. SL1.

Coast Service Gals Tie Into "Cover Girl" Contest

The "Chevron," West Coast Marine newspaper, with a circulation of 70,000 is tying into the "Cinderella Cover Girl" contest being sponsored by the *San Diego Tribune,* to select the Service girl entrant for the contest, which was set by the C. D. August, manager of the Spreckles theatres in San Diego, to help announce the coming of "Cover Girl."

The Armed Forces tie-in is similar to what was done in New York in connection with the showing of "Cover Girl" at the Radio City Music Hall, when each of the Services conducted its own preliminaries to find an entrant who would compete with other Service girls for the title of "Service Cover Girl."

This type of promotion on the picture has been used with considerable success by theatres in many of the key cities of the country.

High School Girls Carry "Lassie" Bookmarks

For outside coverage on "Lassie, Come Home" at the Warner Enright, in Pittsburgh, Lige Brien secured 150 book covers from the publishers and had eight girls from one of the high schools cover their books with them and carry them through the streets conspicuously displayed. Bookmarks were also distributed to students.

For two weeks in advance, Brien plugged the feature over the air, the program going out directly from the theatre each morning. The "Lassie Collie" giveaway was also stressed in all advertising, etc. A five-foot cutout of Roddy MacDowell in the lobby was an attractor and the Friskie Dog Food people came through with displays from several distributor agencies.

Groom Promotes Flower Display For "Madame Curie"

To help exploit "Madame Curie" at Loew's State, in Memphis, Arthur Groom tied up with a local florist who featured a special window display of the Curie Rose with a large credit card alongside. In addition a daily display of the roses were on the mezzanine at the theatre with appropriate tie-in card.

Numerous window cards were distributed in the best downtown locations, car cards planted, the lobby and front were decorated for the occasion and radio coverage landed. One of the department stores and a book store came through with special window displays and theatre credits.

Dickler Ties "Guy Named Joe" To WAC Recruiting Drive

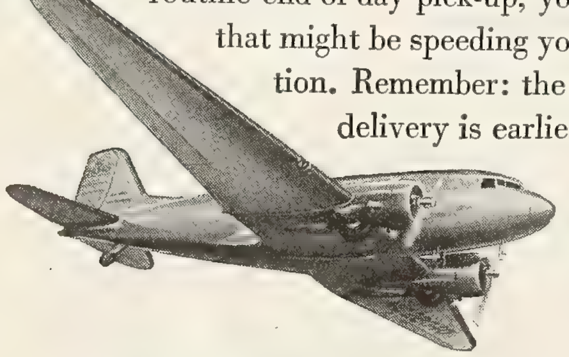
In conjunction with the local WAC recruiting drive, Sid Dickler at Warner's Belmar, in Pittsburgh, tied in his date on "A Guy Named Joe," the organization taking over the stage for a 10-minute sendoff for the picture and enlistments. The first six GI's arriving at the theatre were admitted as guests of the management, copy was planted in the window of a local bank on a busy corner and 50 window cards were also spotted heralding the opening. In this connection copy stated: "A Guy Named Spencer Tracy and a Gal Named Irene Dunne are coming to the Belmar" etc.

Holds Cartoon Show For Easter Week

Concentrating on the juvenile trade for the Easter Week holidays, H. F. Wilson at the Regent theatre in Brockville, Ontario, put out a special show for kids. Held on Easter Monday morning, the show consisted of Disney's "Early to Bed," "Show Down," "Sky Princess," "Orphan's Benefit," "Brave Little Bat," "Porky's Cafe," "Baby Wants a Battleship" and "Don't Lie." Tinted heralds were distributed and the show was advertised in the dailies.

For Fastest Delivery!
SHIP WHEN READY!
AIR EXPRESS
AIR EXPRESS

AIR EXPRESS is a 3-mile-a-minute conveyor belt between your plant and consignee. *Use it efficiently!* When shipments are ready, call for a pick-up...right then! If you wait for routine end-of-day pick-up, you let a lot of planes go by that might be speeding your shipment to its destination. Remember: the secret of earliest possible delivery is earliest possible shipment!



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Film Chamber Settles Mexican Tax Controversy

by LUIS BECERRA CELIS
in Mexico City

Exercise of the good offices of the National Cinematographic Industry Chamber settled a dispute over state taxes between exhibitors of Guanajuato State, important central region, and the state government, it has been announced. The dispute had closed most of the theatres in Guanajuato.

Peace was restored when the government agreed to levy the taxes on a more equitable basis, with breaks for the small exhibitors, by scaling the amount of taxation down from the important theatres, which pay most, to the little ones, which pay less, and the exhibitors accepting the government's proposition to present once a week a program that is free for children attending the state's public schools.

Great progress for the industry during the past year and the solution of state tax problems in Guanajuato and Nayarit states, were reported at the annual meeting of executives and committee chairmen of the National Cinematographic Industry Chamber at its headquarters. Jesus A. Grovas, prominent producer and president of the Chamber, presided at the meeting.

New directors of the Chamber were elected as follows for the ensuing year:

Oscar Dancigers and Aurelio Garcia Yevenes, representing the producers; Juan Pezet and Valentin Gascon for the distributors; Antonio G. Osio and Guillermo Carter, for local exhibitors; Leobardo Ocampo and Manuel Espinosa, for the provincial exhibitors, and Ernesto Santos Galindo and Francisco Castillo Para, for the studios and laboratories.

Providence Theatre Wins 15-Day Clearance Cut

A reduction in clearance from 45 to 30 days was won in the Boston arbitration tribunal this week by Joseph L. Carrolo, operator of the Midway theatre at Oakland Beach, R. I.

C. Keefe Hurley, arbitrator, directed Paramount, Warners, RKO and MGM to reduce the clearance of first run theatres in Providence from 45 to 30 days, holding that the present margin was unreasonable both as to time and area. RKO was dismissed as a defendant.

Costs were divided equally between the complainant, distributors and the intervening Associated Playhouses, Inc., and Artcraft Pictures, Inc.

Boston's 35th case, a clearance action against five distributors, was filed Monday by Richard B. Rubin, operating the State theatre at Saugus, Mass. He asked elimination, or reduction to one day, of the 21 days held over the State by the Strand, Granada and Mystic theatres in Malden, Mass.

An appeal was filed in the New York tribunal Monday by the Schuyler theatre, Columbus Avenue at 85th Street, New York. The theatre's clearance action against the five distributors and the Arden theatre, also a subsequent run neighborhood house, had been dismissed.

Powell and Pressburger Due Here for "Blimp" Opening

Michael Powell and Emeric Pressburger, producers of "The Life and Death of Col. Blimp," will leave London for New York early in May with a print of their newly completed "Canterbury Tales." They plan to be present at the American premieres of both films and also will negotiate for American players for Mr. Powell's next production. Both "Blimp" and "Canterbury" will be released by Eagle-Lion, J. Arthur Rank's American distribution setup, which Arthur Kelly heads in New York. It is understood that "Blimp" may be released here on a roadshow basis. It is a Technicolor production.

Treasury Citation To Coast Group

The role Hollywood has played in the national campaign to sell War Bonds won applause this week when the Treasury Department honored the Motion Picture War Finance Committee at a luncheon at the Beverly Hills Hotel on the second anniversary of the committee. Henry Ginsberg, chairman, was presented a distinguished service citation by Secretary of the Treasury Morgenthau. The presentation was made by Robert H. Moulton, War Finance Committee chairman for southern California.

High tribute was paid Hollywood's war effort by Mr. Moulton when he said, "no other industry has done so much for the Bond campaigns. We wonder just how the rest of the country gets along without the film industry, as we would certainly dislike to have the job here without the help that has been given us from the very beginning."

In accepting the citation Mr. Ginsberg pledged his committee to a continued all?out effort in the impending Fifth War Loan drive. The citation was the first to be awarded by the War Finance Committee to an individual in southern California. In addition to the committee members, special guests included Rear-Admiral I. C. Johnson, Maj. General W. P. Story, Howard D. Mills, regional director of the War Finance Committee and Dorothy Lamour and George Murphy, two of the top individual Bond sellers.

Sistrom To Produce Films For OWI in London

Joseph Sistrom, producer, appointed by Robert Riskin, head of the overseas bureau of the motion picture division of the Office of War Information, will go to London shortly to head a unit to produce documentary films for distribution in Europe, once the continent is liberated.

Army Film on 16mm Shows To Be Offered to Industry

"Movies at War," a U. S. Army Signal Corps report on the exhibition of 16mm motion pictures to troops overseas, has been edited into a one-reel version from the longer Film Bulletin distributed throughout the Army. It was shown to the War Activities Committee this week and will be offered to the industry by the Office of War Information shortly.

Although no official commitments have been made it was reported that the WAC would accompany release of the film with special publicity on the industry's contribution of entertainment to the armed forces overseas. The pictures, taken on assignment by Signal Corps combat photographers, are reported to tell a graphic story of the contribution to morale made by these pictures.

Rose Denies British Price Rise on "Bell Tolls"

David Rose, managing director for Paramount in England, issued a denial in London this week that the company had asked exhibitors to increase their admission prices on "For Whom the Bell Tolls." Theatre operators maintain, however, according to reports, that Paramount's salesmen requested the price rise and they appear determined to observe the Cinematograph Exhibitors' Association recent resolution criticizing Paramount's alleged sales policies for the picture, which would also require extended playing time.

43 Pre-Release Dates Set For "Address Unknown"

Forty-three pre-release engagements have been set throughout the New England territory for Columbia's "Address Unknown," which stars Academy Award winner Paul Lukas and introduces K. T. Stevens in her first important screen role. The William Cameron Menzies production is being distributed in the same manner as the company's "None Shall Escape."

Hold Premieres of "Dr. Wassell"

"The Story of Dr. Wassell," Cecil B. De Mille's production for Paramount, had its twin theatre world premiere at the Capitol and Arkansas theatres in Little Rock, Ark., home town of Dr. Wassell, Wednesday.

The premiere climaxed three days of special events, including a broadcast Monday night on the "Vox Pop" program, originating from KLRA in Little Rock, and broadcast over Columbia Broadcasting System, including 117 stations. The broadcast took place from the stage of the Robinson Memorial Auditorium.

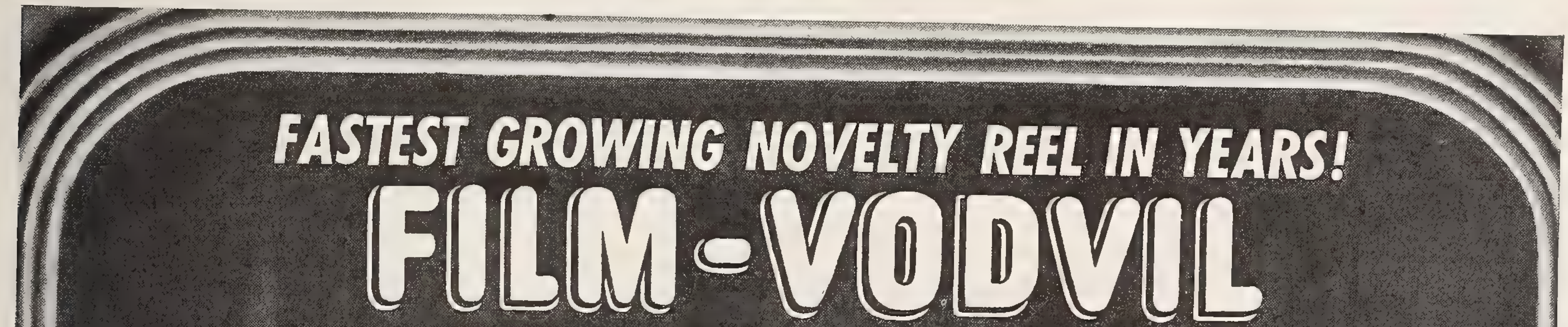
On the program with Commander Wassell and Mr. De Mille were Signe Hasso, who plays the featured part of Bettina, a Dutch nurse, and Carol Thurston, the "Three Martini" in the film.

A half hour after the Vox Pop program the producer cut in on his own CBS program, the Lux Radio Theatre, and explained to the listening audience the reason for his presence in Little Rock. There was also a special broadcast for Tennessee and for Texas, where the picture will open in Houston May 11.

Other special events were sponsored by the civic and service clubs of Little Rock, a number of which Dr. Wassell is a member. Governor Adkins was present at a number of the gatherings, including a reception for Mr. De Mille.

Cowdin Received $239,225 From Universal in Year

J. Cheever Cowdin, board chairman of Universal Pictures, received $239,225 during the past fiscal year, the company's annual report to the Securities and Exchange Commission disclosed this week. Of this amount, $112,672 was salary and $126,554 his share in the profits. Charles R. Rogers of Beverly Hills, Cal., was paid $52,000 by Universal.



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THEATRES

FOR SALE OR TRADE: MODERN THEATRE, SMALL Wisconsin town, commercial rentals pay over $100 per month. BOX 386, WAUSAU, WIS.

THEATRES FOR LEASE ON PROFIT-SHARING basis for man and wife. Must be good operator and wife to act as cashier. Also must have unusual letters of recommendation. None others need apply. Earnings for two about $75 weekly. FRED T. McLENDON THEATRES, Union Springs, Ala.

THEATRES WANTED: WE ARE INTERESTED IN purchasing or leasing theatres or theatre situations in Texas. Must stand rigid investigation. Give full details first letter. Strictly confidential. M & M THEATRES, 702 Indiana Ave., Wichita Falls, Tex.

SMALL THEATRE, INDIANA CITY 15,000, BEST location, established 30 years, forced sale via Army. Write CLAIR McTURNAM, Attorney for owner, 1008 Oddfellows Bldg., Indianapolis, Ind.

POSITIONS WANTED

THEATRE MANAGER NOW EMPLOYED DESIRES change. Draft exempt. Can buy films. Will buy theatre. BOX 1730, MOTION PICTURE HERALD.

BOOKS

CAMERON'S LATEST "MAINTENANCE GUIDES Covering Sound Picture Equipment." 4 books to this set, all for $3.50; "Projectionists Guide Servicing Sound," $8.50; "Motion Picture Projection," $8.50. ABELES ADVERTISING SERVICE, 453 West 42nd Street, New York 18.

RICHARDSON'S BLUEBOOK OF PROJECTION. Best seller since 1911. Now in 7th edition. Revised to present last word in Sound-Trouble Shooting Charts. Expert information on all phases of projection and equipment. Special new section on television. Invaluable to beginner and expert. $7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.

MOTION PICTURE SOUND ENGINEERING. A "must" to all those working with sound equipment. Written by top-flight engineering experts of Hollywood studios and research laboratories. Covers all phases of sound engineering and equipment. Readable diagrams, charts, tables and graphs, $6.50. postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.

AIR CONDITIONING. WHETHER YOUR THEATRE has 300 or 3,000 seats, this book has all the answers on air conditioning. Explains various codes and laws concerning installation. Common sense charts. Indexed. Covers air conditioning as it relates to all branches of film industry. $4. postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.

SOUND-TROUBLE SHOOTING CHARTS. THE LITtle book with the blue cover all good operators reach for when trouble starts. Will clear up that "puzzler" on all types of sound equipment in a jiffy. No booth complete without one, $1.00 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.

BOOKKEEPING SYSTEM

THEATRE MANAGEMENT RECORD AND TAX Register. A book that takes the headache out of theatre accounting. Covers every detail of accounting in theatre operation. Makes keeping of up-to-the-minute records a pleasure. Attractive leather cover with gold stamping. $2. now if you order fast. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.

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SIGN PAINTING. EASY WAY TO PAINT SIGNS. Use letter patterns. Avoid sloppy work, wasted time. No experience needed for expert work. Free sample. JOHN RAHN, 1329 Central Ave., Chicago, 51.

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WANTED 2 SECTIONS NATIONAL CASH REGISTER Company ticket machine. BOX 1726, MOTION PICTURE HERALD.

TWO LATE MODEL SIMPLEX PROJECTORS, E7'S preferred, with RCA or Western Electric sound. Latest type Motiograph second choice. 550 seat house. Two low-intensity lamphouses, 1 motor-generator set; 1 silent blower and motor with speed control. Equipment must be first-class running condition. Details and best price in first letter. Address: J. M. R., 606 Reed Street, Waycross, Ga.

HELP WANTED

MANAGER OPENING. GROWING INDEPENDENT circuit on Pacific Coast offers opportunity for ambitious, energetic manager with initiative. Excellent chances for advancement. State family, experience, age. Send snapshot. BOX 1723, MOTION PICTURE HERALD.

WANTED: MANAGER—ASSISTANT MANAGER—operators for permanent positions with good futures. Men draft exempt with mechanical and maintenance experience preferred. Advise age, experience, draft status, references, salary expected. Send photograph if convenient. CHEROKEE AMUSEMENTS, INC., Erwin, Tenn.

WANTED: THEATRE MANAGER. MARRIED, draft exempt. State salary. Include snapshot. Theatre in northern Illinois. BOX 1731, MOTION PICTURE HERALD.

STUDIO EQUIPMENT

16MM. CUSTOM BUILT BERNDT-MAURER STUDIO recorder with latest variable intensity Galvanometer; portable amplifier; AC noiseless amplifier; B supply; three 400' magazines; RCA inductor microphone; cables, battery, all trunks. Worth $3,000, now $1,995; sunspots, 5000 watt on casters, $165; optical reduction printer, $395. Ask for listings. S. O. S. CINEMA SUPPLY CORP., New York 18.

BUSINESS BOOSTERS

BINGO CARDS, DIE CUT, 1 TO 100 OR 1 TO 75, $2.25 per thousand, $20.00 for 10,000. S. KLOUS, care of MOTION PICTURE HERALD.

NEW EQUIPMENT

JEWELLED AISLE LIGHTS, $3.95; LOBBY PICKUP pans with brooms, $1.59; latest Johnson lighting coin changers, $126; screen and ceiling brushes, extension handle, $4.95; Philco inter-communication systems, master and 3 substations, $74.75; Black velourette masking, 79c yard; steel core curtain cable, 12½c ft.; crystal beaded sound screens, 39½c. sq. ft.; Flextone washable, 30½c; rear shutters for Simplex, $77.50; rechargeable flashlight batteries, $2.20. Spring bulletin ready. S. O. S. CINEMA SUPPLY CORP., New York 18.

MOTORS, NEW, USED, ALL SIZES, VARIABLE speed pulleys, deflectors, exhaust fans. SOUTHERNAIRE, Box 838, Atlanta 1, Ga.

USED EQUIPMENT

GOLD SEAL AUTOMATICKET REGISTER, 3 UNIT, reconditioned, $375; Typhoon reversible blowers, rebuilt, from $111; Brenkert combination effect—flood—double dissolve machine, rebuilt, $595; Ashcraft E. Suprex lamphouse, $225; Simplex SI latest type mechanisms, $475; Simplex SP 2000' sound projectors, $325. Spring bargain bulletin ready—get yours. S. O. S. CINEMA SUPPLY CORP., New York 18.

2 STANDARD SIMPLEX PROJECTION MECHANISM Serial No. 50753-50755 complete with rear shutters; 2 Projex Superlite projection lenses 4½-inch focal length Series No. 2; 2 Thyde changeover assemblies (Dowsers only, no foot switches) 110 volt A. C. for Standard Simplex; sixteen 15-inch wire film reels; 2 Strong Model H.M. 4 Suprex type projection lamphouses Serials No. 7890 and No. 7901 equipped to burn 7mm. positive and 6 mm. negative Suprex carbons. Will accept written offers to buy all, subject to approval of price. Write or call MR. MacMURRAY, 768 Bergen Ave., Jersey City 6, N. J. Telephone, Bergen 4-8503.

232 AMERICAN SEATING HEAVY 7-PLY BACK, 5-ply seat chairs, reconditioned, $4.50; 102 American 5-ply veneer back, reupholstered padded cushion chairs, rebuilt, $4.50; limited quantities full upholstered and panel back spring cushion chairs. Wire now. S. O. S. CINEMA SUPPLY CORP., New York 18.

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PRINTING SERVICE

THEATRE BLOWUPS. GOOD QUALITY, SERVICE. STITES PORTRAIT CO., Shelbyville, Ind.

OBITUARIES

Charles Sonin, Veteran Loew Purchasing Agent, Dies

Charles J. Sonin, 55, who was associated with Loew's for the past 27 years, died Saturday in New York after an operation. Funeral services were held Monday afternoon at Park West Chapel. Burial was in Mt. Carmel cemetery, Queens. At the time of his death, Mr. Sonin was purchasing agent for Loew-MGM, to which post he was appointed in 1924. He started with the company as an accountant and later became office manager. He is survived by his widow, two daughters, and one grandchild.

Lee H. Pearl

Lee H. Pearl, 69, of Portland, Ore., for many years associated with the late George L. Baker in various theatrical enterprises, died of a heart attack a week ago last Saturday. At one time he was manager and treasurer of the Baker theatres in Portland, at the Bungalow, Playhouse and old Marquam Grand theatres.

Marion Harris

Marion Harris, 38, once a star on Broadway, and a co-star playing opposite Ramon Navarro in MGM's "Devil May Care," was burned to death in her room at the Hotel Le Marquis, New York, Monday, when a cigarette she was smoking ignited her bed. Shortly before her death she was discharged from the New York Medical Center following treatment received for shock suffered when Nazi bombs demolished her home in England.

Betty Morrissey

Mrs. Elizabeth Murray, known on the screen as Betty Morrissey, died last Thursday in St. Clare's Hospital, New York, after a long illness. She was 36. Mrs. Murray appeared in Charlie Chaplin's "The Gold Rush" and "A Woman From Paris." With her at the time of her death was Lieut. James A. Murray of the Army Air Forces, who flew to New York from his California base.

Jack N. Gelman

Funeral services were held April 23 for Jack N. Gelman, 48, Cincinnati, who died late last week in St. Francis Hospital, where he was taken following a heart attack. Mr. Gelman, with Jack Stallings, founded the Midwest Theatre Supply Company in Cincinnati several years ago. He is survived by his widow.

L. A. Fiegehen

Louis A. Fiegehen, owner of the Eclipse theatre in Toronto for the past 25 years, died at his home last Saturday. His widow and two daughters survive.

William Wehrenberg

Funeral of William Wehrenberg, 69, brother of Fred Wehrenberg, head of the Wehrenberg circuit, was held in St. Louis, April 19.

Sues Over Injury

Maurice A. Chase, owner of the neighborhood Crescent theatre, in Cincinnati, has been made defendant in a suit for $21,593 damages filed in Common Pleas Court there by Katheryn Wittenberg, who claims to have suffered a compound fracture of her leg, resulting in permanent disability, when a section of the cement floor in the lobby gave way as she was waiting to enter the the theatre, February 7, 1943. The plaintiff charges that the flooring had become weakened by a break in the water pipe below the lobby, but the danger of a cave-in had not been averted.

Warner To Tradeshow Two

National tradeshowings of two Warner features, "Between Two Worlds" and "Make Your Own Bed," have been set for May 8 by Ben Kalmenson, general sales manager. "Between Two Worlds" stars John Garfield, Paul Henreid, Sydney Greenstreet and Eleanor Parker. "Make Your Own Bed" has Jack Carson, Jane Wyman, Alan Hale, Irene Manning and George Tobias.

MOTION PICTURE HERALD

Better Theatres

EQUIPMENT · FURNISHINGS · DESIGN

SPRING BUYERS' LISTINGS: MANUFACTURERS & DEALERS
■ ■ ■ Page 90

Provisions for Equipment & Furnishings in Planning
■ ■ ■ Page 78

WHY NOT PUT PROJECTION ROOMS ABOVE THE REAR OF THE SCREEN?
■ ■ ■ Page 85

MORE ON MANAGERS' TIME CHARTS
■ ■ ■ Page 84

PHYSICAL OPERATION · MAINTENANCE

APRIL 29, 1944

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NEW EQUIPMENT AVAILABLE

UNDER WPB ORDER L-325?

The War Production Board has arranged to make a limited amount of new projection and sound equipment available to replace damaged or worn-out apparatus. You may qualify . . .

IF YOU DO

FIRST — see your RCA Theatre Supply Dealer. He will see that the proper forms are filled out, and that the application is properly filed for the equipment you need. Get in touch with him without delay. RCA Theatre Supply Dealers are located in most film centers.

IF YOU DON'T

1 Better sign up for RCA service and maintenance — then you'll be sure that you'll get the best possible performance and longest possible life out of your present equipment.

2 Be sure you are signed up for a preferred position on the RCA Purchase Priority Plan post-war delivery list. You can do this through your RCA Theatre Supply Dealer.

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THEATRE EQUIPMENT

RADIO CORPORATION OF AMERICA

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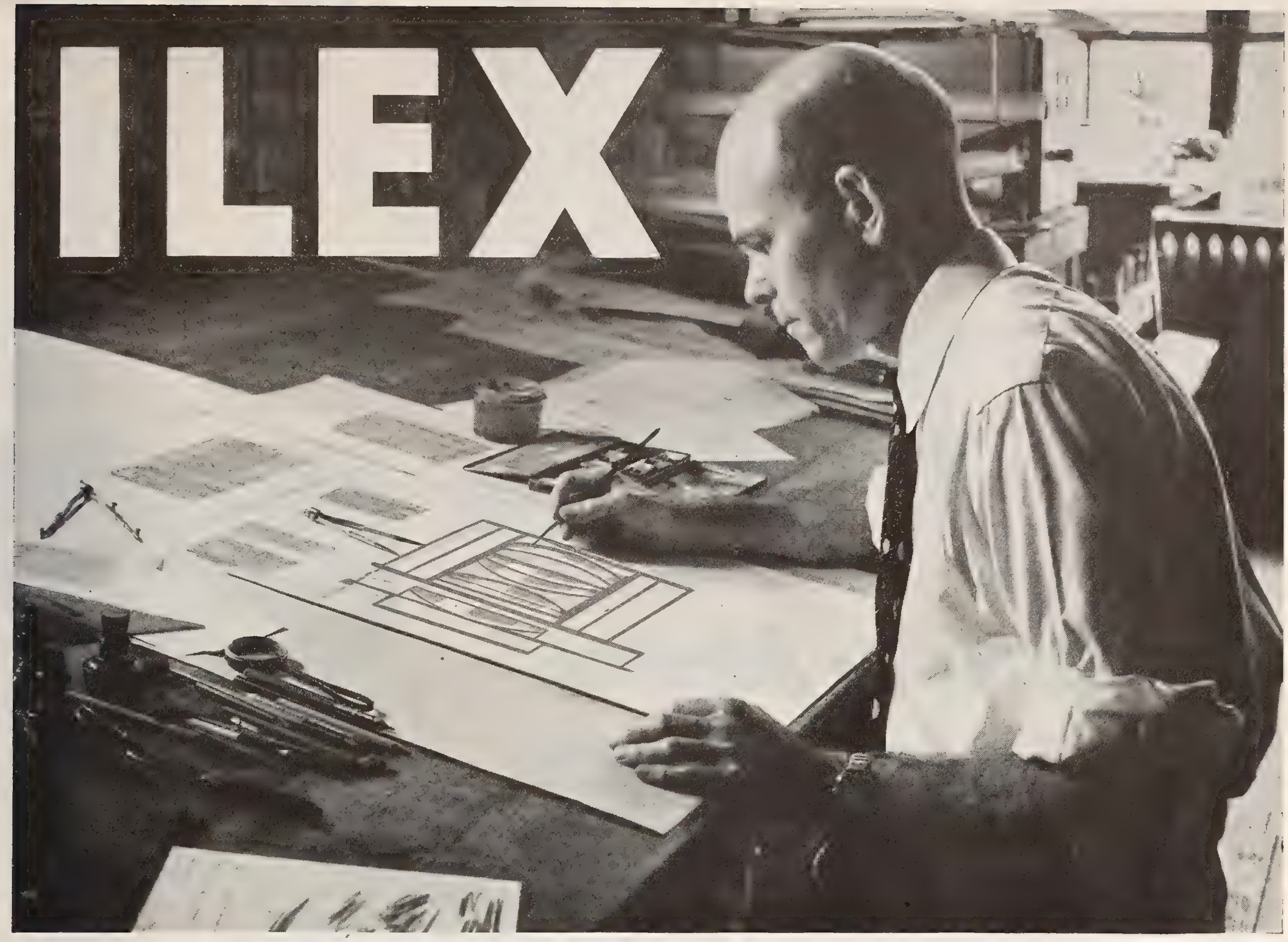

An Ear to the Ground... An Eye On the Future

Right now Ilex is devoted exclusively to production of precision optical equipment for our Armed Forces. But there's a day of Victory coming...a day when the knowledge learned from wartime research and production will be devoted to precision optical equipment.

Accordingly, we are keeping an ear to the ground and an eye on the future in order that we may more intelligently apply this knowledge. For we, like other progressive manufacturers, are designing equipment for the new era which will follow Victory. In the meantime, let us do all we can to speed the day of Victory. Invest in U. S. War Bonds now for better days ahead.

Ilex Optical Co., Rochester, New York

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New equipment along the

"Aisles to Victory"

THEY once sat enraptured in your theatres, thrilled by deeds of romance and valor on the screen. Now they're thrilling the world with their own magnificent deeds of valor as they march toward victory.

Supporting the heavy loads they carry on their backs are packboards, made by American Seating Company craftsmen. Thus, materials that were once built into comfortable theatre chairs, and the skills which produced them, now yield a new device that eases the burdens our fighting men carry over mountains and through jungles into battle.

They'll have a lot of relaxing to do when the battle is done, and they'll find it in your theatres, as before. And for their well-earned comfort, we'll be ready to supply you with the finest theatre seating that "American" experience and facilities can devise.

Meanwhile, throughout the vast theatre of war, "American-made" equipment is serving our fighting forces on land and sea. Among our many assignments are: tank seats; pilot seats for combat and trainer planes; airplane wings, spars, fuselage and empennage; Navy and Maritime mess tables and chairs.

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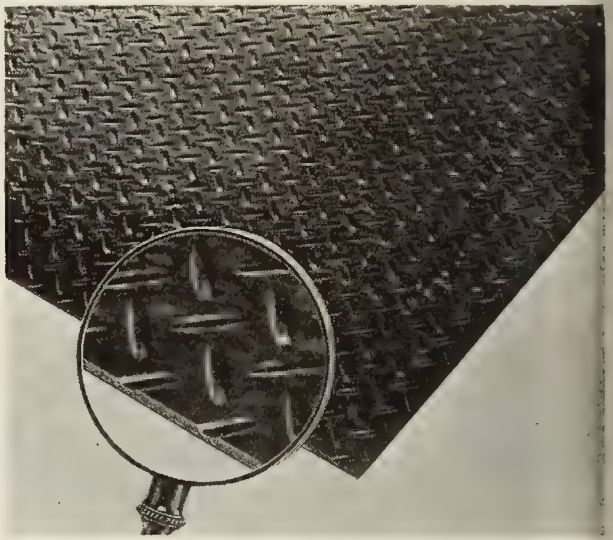
Said 'n' Done

STATEMENTS AND REPORTS ABOUT THEATRE EQUIPMENT, MATERIALS AND SERVICES AND THOSE WHO SELL THEM

Friction Compound Mats

Mats for vestibules, lobbies, stair treads, etc., have been made available in an unrestricted friction compound with which a plastic material is employed as a binder. Brought out by the American Mat Corporation of Toledo, Ohio, the new type mat, called "Ameritred," is unperforated, but has an embossed surface providing suitable friction.



It is available only in black and in 29x63-inch sheets, 9/64ths of an inch thick. The sheets may be trimmed, however, to fit smaller or oddly shaped areas. The manufacturer specifies that these mats lie flat and are easily cleaned.

•

To suggest applications of the plastic material Marlite to theatre walls, doors, refreshment counters, etc., Marsh Wall Products, Inc., Dover, Ohio, has prepared a folder especially on theatres. Marlite is produced in a wide variety of colors of texture and wood finishes, as well as tile patterns suited to toilet rooms. Two treatments in Marlite are illustrated in the manufacturer's announcement elsewhere in this issue.

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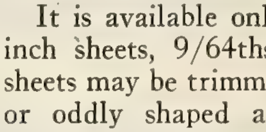


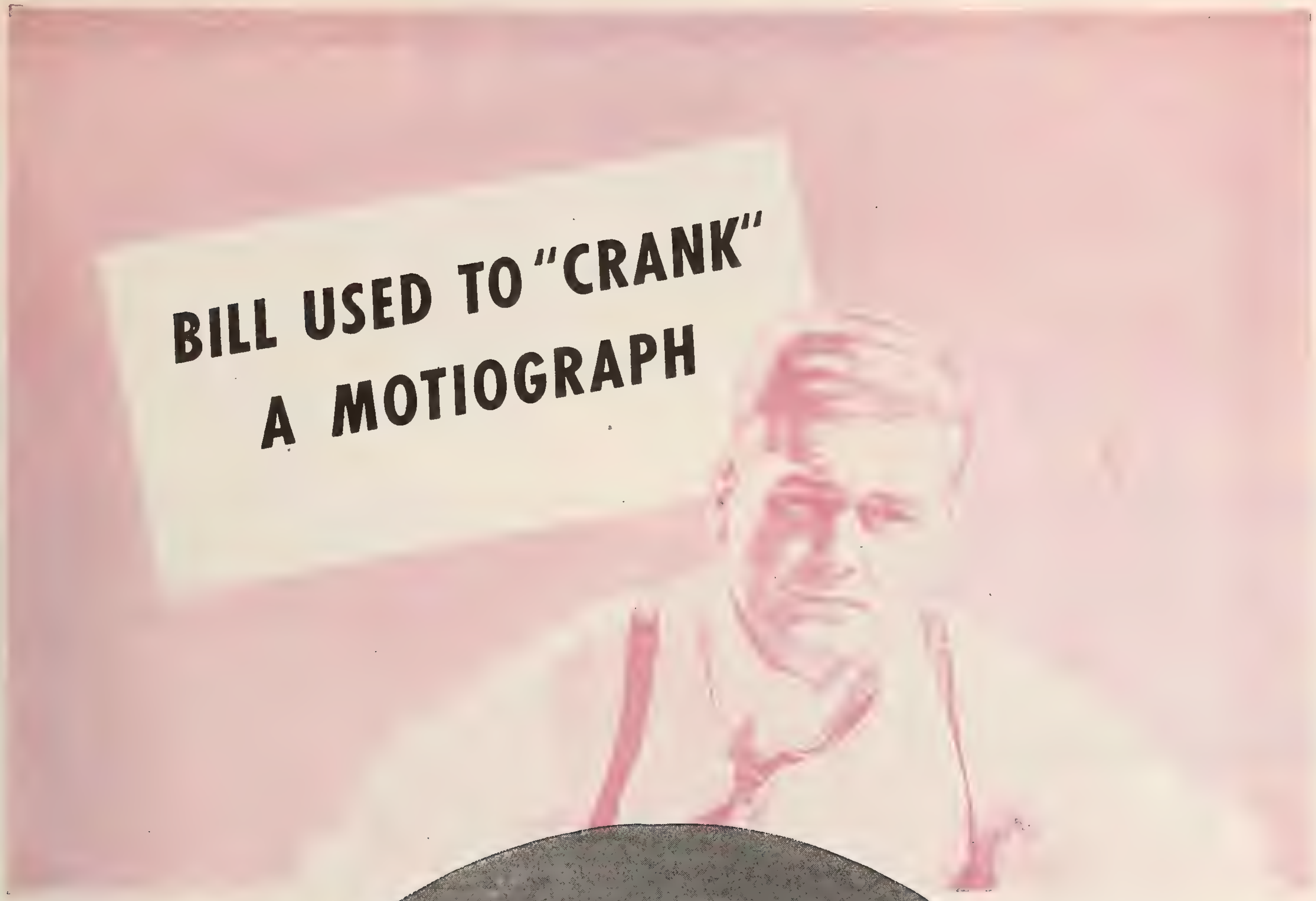
A new projector magazine door stop developed by the Ace Electric Manufacturing Company, New York, with distribution through Joe Hornstein, Inc., New York, is shown installed together with the Ace reel-end alarm previously announced. The door stop is made of hardened steel and is adapted to both upper and lower magazines. It is readily installed by removing the center screw inside the side wall hinge; a sleeve locking nut holds the stop in proper position.

•

New Ruling on Repairing

Regulations of the WPB restricting materials available to repairmen, have been liberalized in a new ruling which specifies that repairmen, who are redefined to include persons

BILL USED TO "CRANK" A MOTIOGRAPH



"It was shortly after the turn of the century that I first became acquainted with Motiograph projectors. In fact, it was the Model 1-A that I met up with, really the first high-grade projector that theatres could buy. My guess is that it could give a good account of itself even today.

"I cranked thousands of reels through that machine and the models that followed. Those projectors never whimpered and never fell down on the job. To me a Motiograph means keeping a picture on the screen, and that's the important thing to any manager or projectionist. We always parted reluctantly with every old Motiograph taken in trade on a new model. The ones we took out were always as good as new. The only reason for making the change was that the newer models had so many more improvements on them.

"Well do I remember the Model D, our first projector with a double shutter. What an improvement it was! Then in 1916 we bought the Model E and in 1921 the Model F. We wouldn't change from Motiograph for anything. When sound came in we ordered the Model H, and, in 1935, the Model HU.

"Today I've got two of the sweetest projectors ever built. They're Model K, and you know what that means. But I understand that even this job is to be topped shortly; that Motiograph is to have a brand-new post-war projector that will have more improvements on it than any projector since 1896, and a Mirrophonic sound system that will give a more natural and life-like performance than any we've ever heard. That's saying a lot, but if Motiograph says it's so, well it's so.

"There's just one fellow I'd like to meet up with and that's the bird who says he ever wore out a Motiograph or that one ever gave him any trouble."

To all of which we say, "*Amen!*"

"Since 1896" **MOTIOGRAPH** 4431 W. LAKE ST. CHICAGO 24, ILL.

**"HASTEN THE RETURN OF PEACE
—BUY MORE WAR BONDS NOW!"**

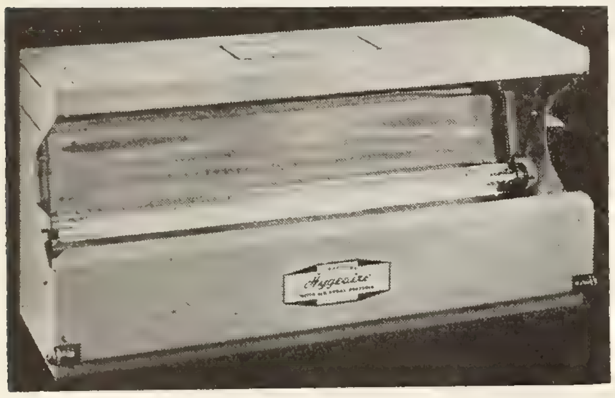
"who recondition or rebuild damaged or used items for resale," may use controlled materials available to them for "reconditioning or rebuilding" that is necessary and not merely for the purpose of improvement.

Repairmen may not use their preference rating, however, to obtain "capacitors, microphones and loudspeakers, resistors, transformers, sound tubes, and paint." These items, of course, are available to repairmen, but only on a pro-rata basis (for which no preference rating is required).

•

Germicidal Lamp in Reflector

A new means of installing germicidal lamps, which a few exhibitors have placed in their toilet rooms, has been developed by the American Sterilizer Company, Erie, Pa. Marketed as the "Hygeaire System," it is a combination of the General Electric germicidal lamp, which emits ultraviolet bacteria-killing energy, and a reflector designed to project this energy across an area above eye-level. The effect is said to be equivalent to 100 air changes per hour.



Marking the 50th anniversary of the motion picture industry at the Chicago Servicemen's Center—Mrs. Edward J. Kelly, wife of Chicago's mayor, helps William C. DeVry, president of DeVry Corporation, to a piece of birthday cake while E. B. DeVry (right) and Jesse L. Lasky, Warner Bros. producer, look on.

Substitute Cleaning Cloths

Absorbent cotton dusting and polishing cloths, one kind of woven remnant, another of knit goods, are available from the Philip Carey Manufacturing Company, Hamilton, Ohio, to meet the shortage produced by WLB restrictions on the use of cleaning cloths made from old garments. The woven type comes in two sizes: 15 to 18 inches square, and 16x24-36 inches; knitted cloths varying from 150 to 400 square inches.

•

Edward H. Wolk, manufacturer of projection equipment products, has removed to new quarters in a four-story building he has purchased and remodeled at 1241 S. Wabash Avenue, Chicago.

Index of ADVERTISERS in BETTER THEATRES

	Page
Adler Silhouette Letter	79
Altec Service Corp.	89
American Pop Corn Co.	86
American Seating Co.	72
Artkraft Sign Co.	82
Automatic Devices Co.	86
Baldor Electric Co.	79
Ballantyne Co., The	85
Bausch & Lomb Optical Co.	83
Brandt Automatic Cashier Co.	91
Continental Electric Co.	84
Cosmopolitan Studios, Inc.	82
DeVry Corp.	93
Droll Theatre Supply Co.	95
Essannay Electric Mfg. Co.	97
F & Y Building Service	72
Fensin Seating Co.	92
Forest Mfg. Corp.	95
General Register Corp.	82
Goldberg Bros.	86, 93
GoldE Mfg. Co.	92
Hertner Electric Co., The	80
Ilex Optical Co.	71
Kliegl Bros.	92
LaVezzi Machine Works	89
Maharam Fabric Corp.	85
Maier-Lavaty Co.	97
Marsh Wall Products, Inc.	76
Motiograph	73
National Carbon Co., Inc.	81
National Theatre Supply	82, 88
Novelty Scenic Studios	86
Projection Optics Co., Inc.	86
RCA Theatre Service Co.	87
Radio Corporation of America, Photophone section	70
Reversible Collar Co.	84
S. O. S. Cinema Supply Corp.	93
Strong Electric Corp., The	75
Union Carbide & Carbon Corp.	81
Weber Machine Corp.	74
Wenzel Projector Co., The	79
Wolk, Edw. H.	97

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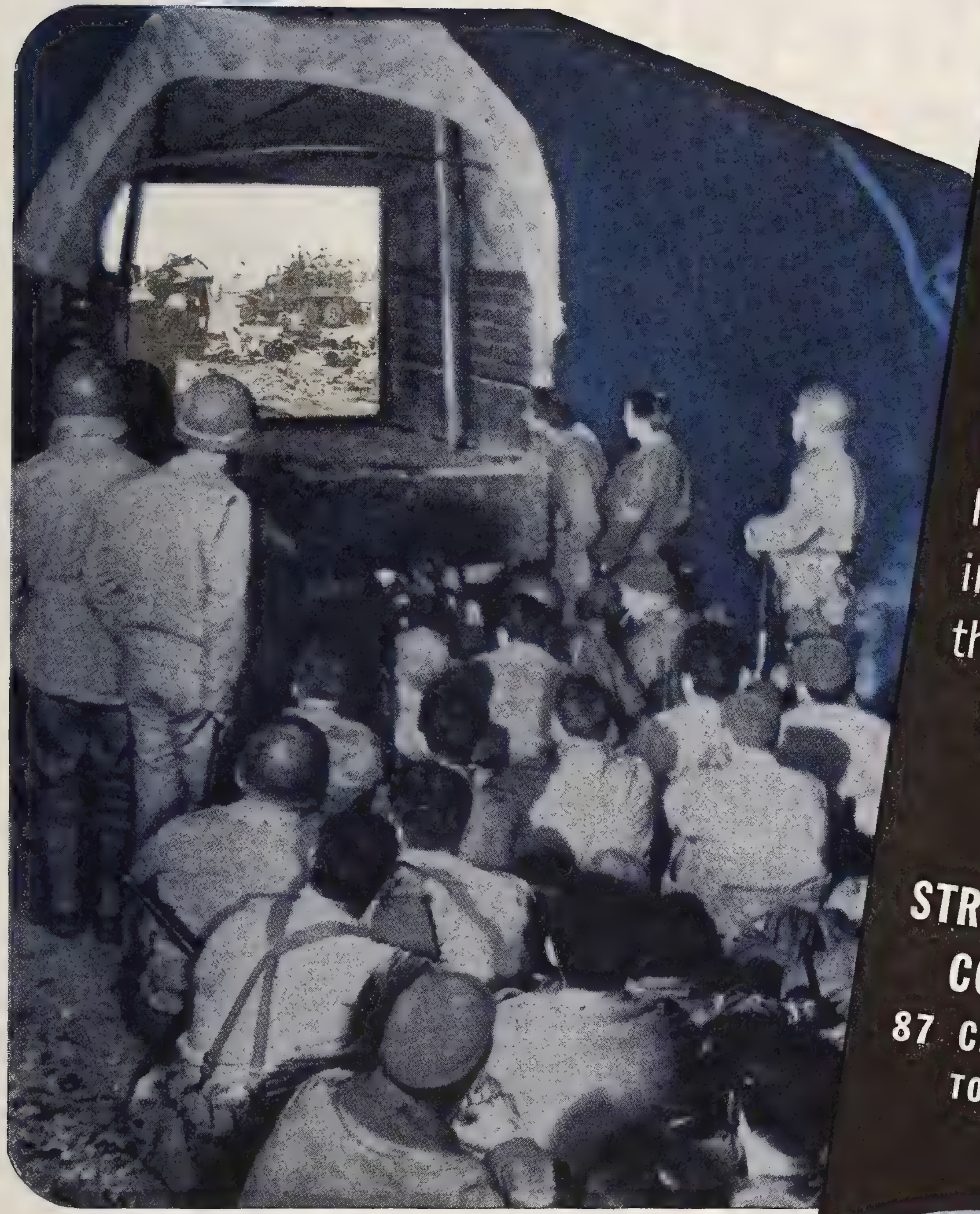

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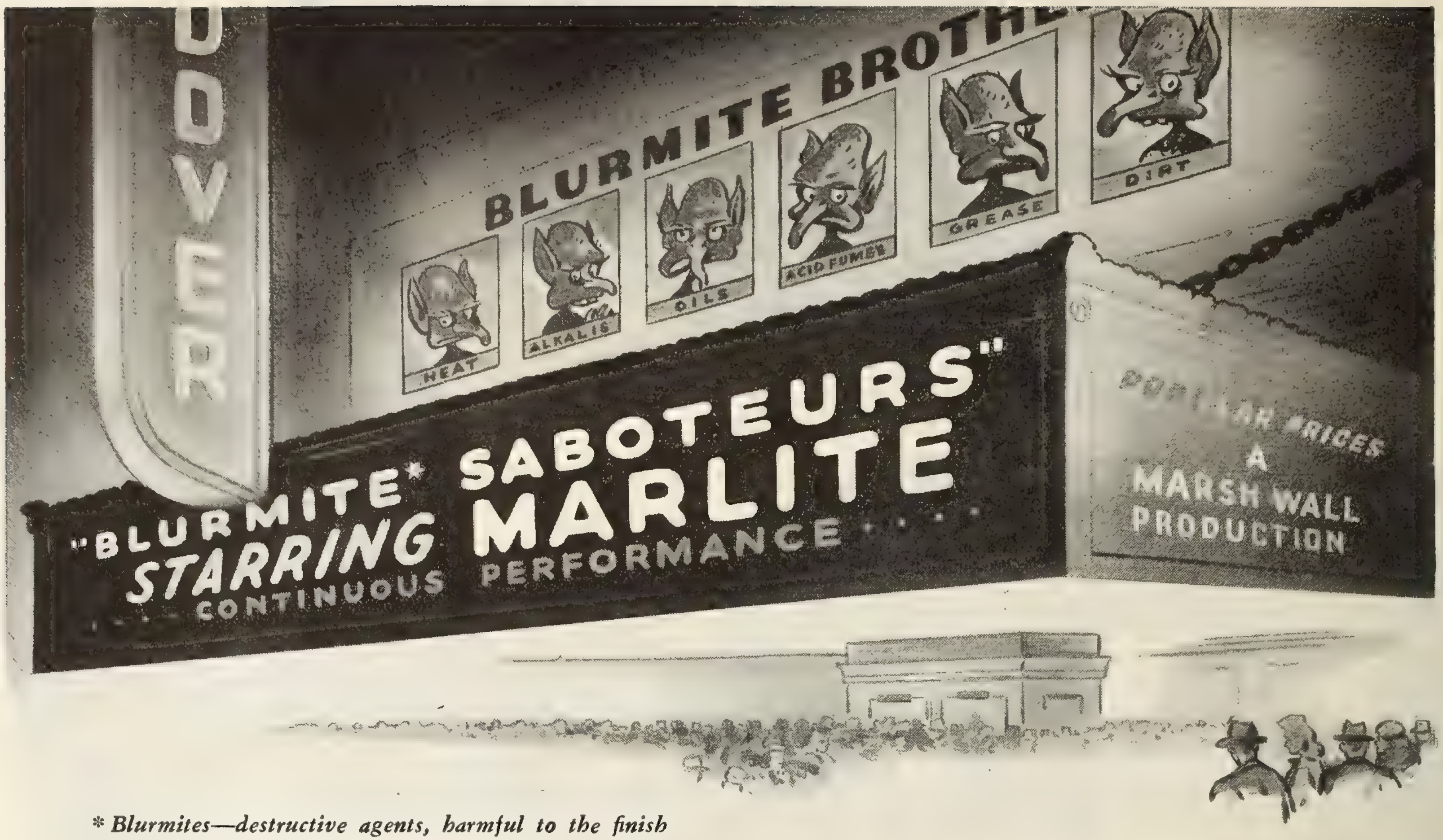
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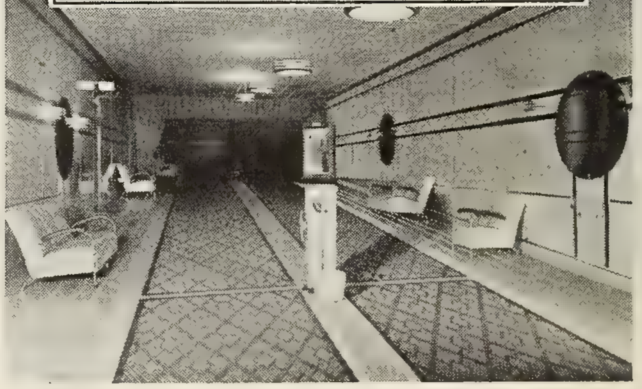

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Better Theatres

Published in every fourth issue of Motion Picture Herald
GEORGE SCHUTZ, Editor RAY GALLO, Advertising Manager

Unified Projectors with Mercury Lamps—Thus Far

BECAUSE so much of the speculation on future design of projection equipment involves the physical integration of projector, sound reproduction devices, and lamp in a single unit, and use of a mercury lamp as the light source, the Philips machine designed in Holland and described by Theodore Schaffers before the fall meeting of the Society of Motion Picture Engineers is of timely interest.

Actually, this projector, in its main features, is at least as old as the New York World's Fair 1939-40; it was used to project motion pictures in one of the exhibits there, and the only change made since has been in the pressure of the mercury lamp. It does represent, however, the latest reportable application of principles that get into conversations about equipment to come after the war, which is probably what justified a paper on it before a body like the SMPE some five years after its first demonstration. Charles E. Shultz, contributing editor on projection, who has given the characteristics of this projector considerable study, describes it as follows in a newswise report based on Mr. Schaffer's demonstration:

"The projector constitutes complete sound and projection equipment consisting in two sound and projection heads and all associated amplification equipment in a single unit and using a high-pressure water-cooled mercury lamp. The equipment demonstrated was built for use in the foreign market and its design reflects the European trend characterized by open projection heads. Large radius feed sprockets having 32 teeth, rather than the usual 16 teeth, are used.

"The water-cooled mercury lamps operate at 500 volts, 2 amperes, but require a starting voltage of 800. These lamps have a life of from 150 to 175 hours, but due to an etching of the quartz envelope, produce a falling curve of efficiency during their normal operating life.

"The mercury light source has an output of 60,000 lumens when new, which represents an efficiency of 60 lumens per watt, but due to the shape of the source and color characteristics of the output, a special optical system and red filters are required, which reduces the light output to 2500 screen lumens when the projector is operated with the shutter running and no film in the gate. This approximately equals the light output of a 45-ampere, 35-volt suprex type arc with an f:2.5 optical system, and a 90° blade shutter. Such a projector is suitable for screens up to 18 feet in width.

"The aperture temperature is somewhat lower than that usually encountered with the carbon arc, being approximately one-quarter of that produced by a 45-ampere suprex arc.

"A Geneva type single-bearing intermittent movement is employed with a two-blade rear shutter of the tangential type which revolves in an unusual position between the elements of the lamp condensers. Sections of the shutter blades contain three circular red filters for correction of the color of the projected light.

"The soundheads and projector mechanisms are integral and power is supplied by V-belt drive. All motors, amplifiers and mechanical equipment are contained within the non-operating section of the projector unit and appear accessible.

"The mercury lamps of course require a constant flow of water for proper cooling. In cases where available water supplies are unsuitable, the equipment may be operated from a tank of distilled water and a circulating pump."

Tips on Drive-Ins

Persons contemplating establishment of a drive-in theatre after the war are given a number of pointers in a press release from National Theatre Supply, prepared by L. H. Walters, manager of that organization's Cleveland branch who was recently named manager of a drive-in department. Here is what he suggests.

1. Select ground on a level with the highway; otherwise there must be sufficient ground at the rear for use as filling to assure proper drainage.
2. Don't face the screen to the west because of late sunsets in summer.
3. For 10 ramps a screen 30x40 feet is practical; if a greater capacity is adopted, add 5 feet to the screen width per added ramp.
4. If possible, have the back of the screen tower toward the highway for advertising purposes (and, we should think, to thwart kibitzers)—and remember that wind pressure is an important factor in construction.
5. Place the projection house close enough to the screen to allow use of coated lenses of F:2 speed.
6. For capacities up to 600 cars, use either condensers lamps at 125 amperes, or suprex reflector lamps with metal mirrors, operating them at 70 amperes. Larger capacities require straight high-intensity with quartz condensers.
7. Run projection house wiring along the ceiling and upper walls to avoid shorts due to water seepage.
8. Mount amplifiers, changeovers, etc., on special insulated backing also because of water.
9. The underground wiring (to central or individual speakers, etc.) should be Parkway cable or lead-covered, and all junctions should be insulated with tar. Conduit is recommended wherever possible.
10. Place motor-generator sets and rectifiers well above ground level.
11. Because of exposure to outside air, it is well (until a suitable screen can be developed) to be content with a screen of flat white paint on a wood surface.

These should prove handy tips. . . . Incidentally, Mr. Walters adds another reason to those heretofore revealed, as to why people attend drive-in theatres. He has found that housewives like them because after washing supper dishes, they can go as is. —*G. S.*

Pledging themselves to write at least one letter a week to a man in the service(except, of course, members of their family and personal friends), these girls of National Theatre Supply's home office in New York have organized a Servicemen's Letter Club. Charter members number 25, but girls of all NTS branches are eligible.

PROVIDE PROPERLY FOR EQUIPMENT IN YOUR THEATRE PLAN

John J. Sefing's
Ways & Means

IN PLANNING for the construction and major remodeling of theatres after the war, exhibitors and their architects are doubtless taking into greater consideration than heretofore the things that make a motion picture theatre greatly different from any other kind of theatre and the methods which have been offered to make a theatre best suited to film exhibition. A good deal of the criticism of past practices has concerned sightlines, seating arrangements, floor plan efficiency, etc.; but there has been little, if any, reference to past neglect of provisions for equipment while planning.

True, the theatre operator has found a way of getting the necessary equipment and furnishings into the theatre by opening time; but often that has been done at unnecessary cost in time, money and peace of mind. And was the equipment finally installed so that it could be operated at peak efficiency? Maintained with the least amount of trouble? In most cases the answer is no.

There is an increasing amount of thinking during the war about post-war theatres; whenever this concerns plans for new theatres, or remodeling that means substantial structural change, this thinking should include equipment and other elements that are installed in and on the theatre building, more or less after the structural elements have been erected. From issue to issue these columns will suggest what should be done about them in planning.

Lamp Exhaust; Fire Shutters

In the April 1st issue we dealt with provisions for motor-generators, rectifiers, rheostats, etc. Strange as it may seem for such a critical part of the theatre, much of the projection layout has been poorly provided for in planning. It has been very common for omissions to be found in the specifications after the theatre has been constructed, so that the work had to be let to a subcontractor, who had to complete the job in a hurry and do just the best he could under the circumstances.

One of the things often neglected is the installation of the projection lamp exhaust system. Frequently the plastering is finished and the projectors are set up when the sub-contractor starts to probe and knock out a hole through the roof to run the duct to the outdoors. It should be remembered that the pieces of flying plaster and concrete and fine dust coming from this work will surely settle in the rectifiers or motor-generator set and projector head, reducing their useful life. It is necessary to make provision beforehand for the exhaust in order to have a clean-cut, efficient job.

When the exhaust ducts are installed *after* the projection room is finished, they must go over conduits, clear light outlets, go through walls, and perhaps loop around panels and rheostats, making the job look sloppy and requiring many bends that catch dust and restrict the flow of air. The designer should lay out his ducts in as straight a line as possible, either exposed on the ceiling or concealed in a hung ceiling; but in any case the installation should be done while the projection room is *under construction* so that the other trades on the job can lay out their work accordingly.

When the exact location of the duct taps to the lamphouse is not known to the architect or builder, the projector manufacturer or distributor should be consulted for this information; different makes of projectors have different requirements; and the distance from the front wall to the lamphouse duct tap will vary according to the amount the projector is inclined toward the screen center.

In any case, two framed openings should be left in the roof, each at least 10 inches square, preferably in the motor-generator room, but at least 6 inches away from an outside wall, to take care of the room and lamphouse exhaust ducts. Now these roof openings can be framed roughly with a 2x6 wood box form, or finished by constructing at least a 4-inch high curbing above the roof level, then applying metal flashing over the box frame, over which the roofing material is applied. In this way, it will be an easy job later on to slip through the exhaust duct out on the roof and seal the joints with asphaltum between the duct and this boxed frame.

FILM SAFE DUCT

This same procedure should be followed in providing for the exhaust duct from the film safe, with the exception that the opening in the roof should be directly over the film safe, or as close as possible and the duct must be insulated, where exposed in the room, with asbestos covering.

Another thing that has been overlooked in planning is installation of a floor drain near the film safe. Within this film safe is a fusible sprinkler head connected to the water supply. Now the water in the sprinkler is under great pressure, and when the head opens, either by a film fire or just accidentally, a tremendous flow of water will result before the main water valve can be shut off. Having a valve in the water feed pipe near the film safe might

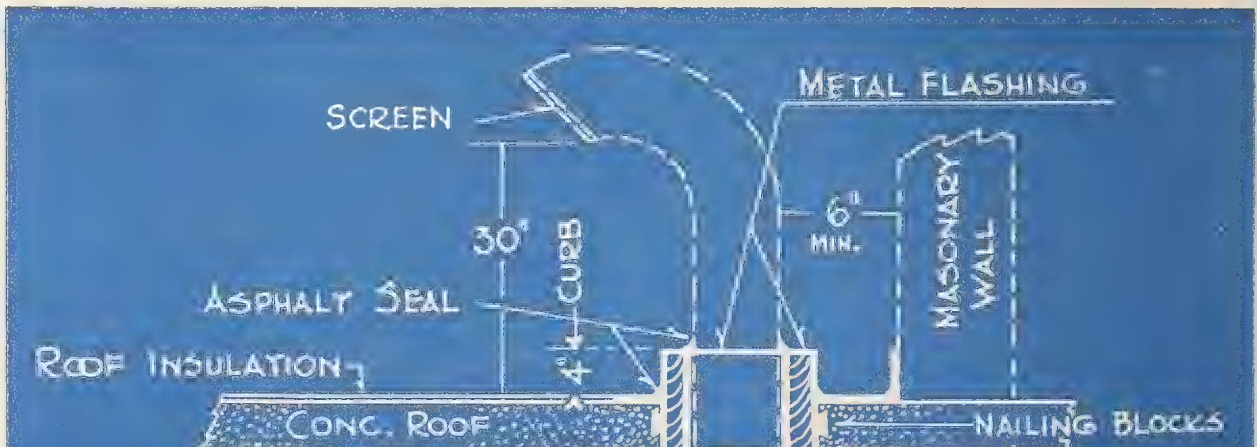

FIGURE 1—Method showing provisions in roof for accommodation of projection room lamphouse and film safe exhaust duct systems.

seem like a good idea, but the trouble is that it may easily be shut off and forgotten and when a film fire does occur no water will flow. In one particular instance where the sprinkler head blew, the projection room floor was flooded and the plaster ceiling underneath ruined before the water could be turned off. With a floor drain near the safe the overflowing water could easily have been carried off as fast as it came out of the film safe.

This floor drain can be about 2 inches in diameter with a screen and the piping connected to the drain line of the lavatories or wash basins.

FIRE SHUTTERS

Another item that has been ignored in nine cases out of ten is proper provisions in the front wall of the projection room for the permanent fastening of the fire shutter apparatus. Nearly every port fire shutter apparatus now installed in a theatre is fastened by means of toggle or expansion bolts to the wall. Now if the projection room front wall is not strongly constructed, the bolt holes are drilled between the blocks or bricks; and if these bolts are of the improper size or type and not gripping tightly, the port shutters will easily work themselves loose. All that is needed is the slightest looseness at these fastenings and the bolts will chew away large holes in the wall by the impact of the shutters dropping. One way to provide substantial fastenings is to bury wood blocks or grounds within the wall; but they must be imbedded solidly and at the right places. It must be remembered that these shutters weigh considerably and when dropped they exert terrific strain on the fasteners and shutter tracks; and when the shutters are in the open position, their entire dead weight must be carried by the control bar on which they hang ready to be tripped.

The *best* way to provide for the fastening of the fire shutter apparatus is to bury a 3-inch or 4-inch iron channel in the wall on each side of every port opening. The sides of the channels should be in 2 inches from the sides of the port openings, and the outer flange in line with the back of the plaster line. These channels should run from the projection room floor line to a height above the top of each port equal to the height of the shutter, *plus* 4 inches. The allowance of 4 inches is the amount that the shutter overlaps the port opening—that is, 2 inches at top, bottom and sides.

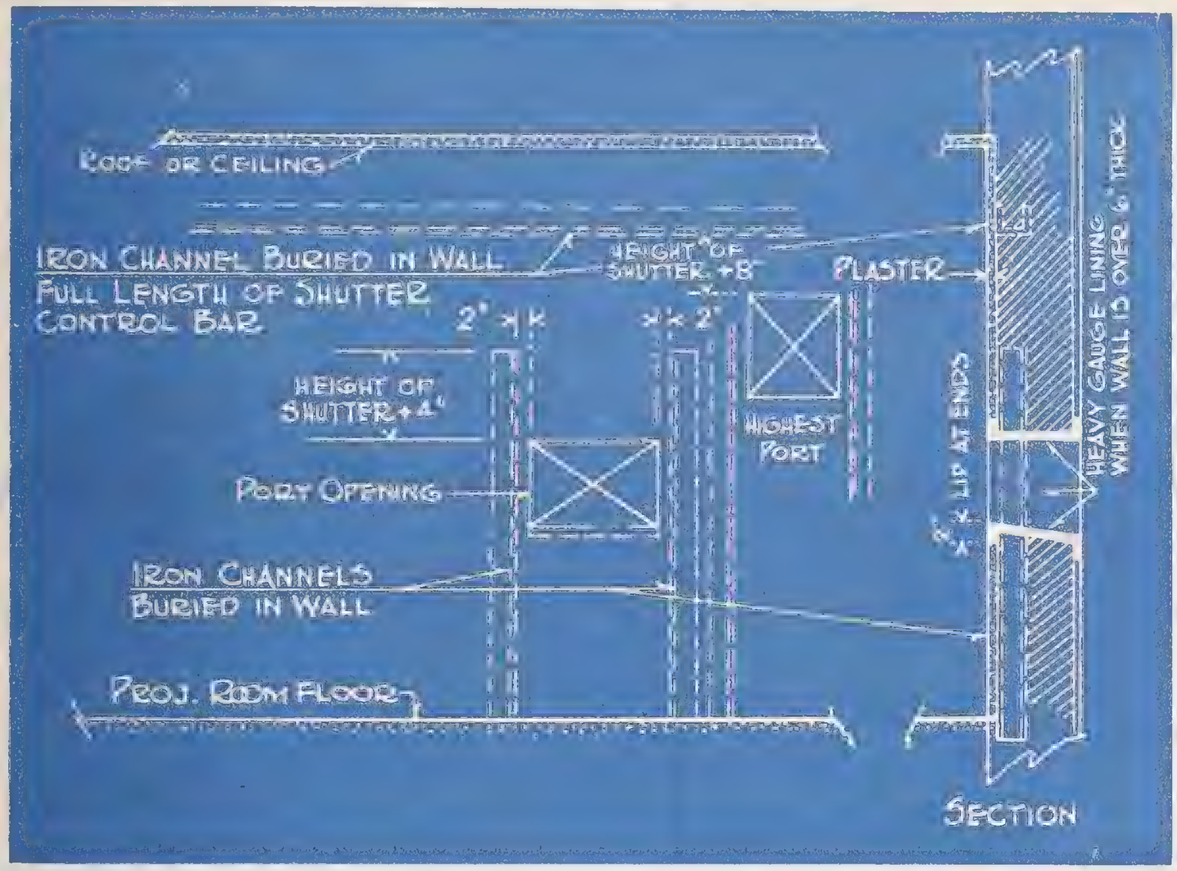

FIGURE 2—Proper provisions for permanent fastening of projection room port fire shutters and control bar.

After these channels are installed in the wall, the plaster can be applied to give an even smooth finish over the entire front wall area, and when the shutter tracks are to be installed, all that has to be done is to drill small holes as required through the plaster, then drill and tap holes through the channel flanges. Then round head machine screws should be put through the holes in the shutter tracks, and these screws be turned in solidly into the channels. In this way a lasting job will result.

FIRE SHUTTER CONTROL

The same procedure should be followed in providing a solid fastening for the shutter control bar or shaft; however, only one channel should be installed, running horizontally the full length of the control bar or shaft. The height location of this control bar channel from the projection room floor should be determined from the top of the highest port opening in the front wall. As the lookout ports are usually the highest from the floor, the bottom of the channel should be installed above the top of these lookout ports equal to the height of the shutter plus 8 inches minimum. In special cases where the front wall of the projection room will be quite thick due to the structural design or necessity of providing space for duct system runs, all port openings

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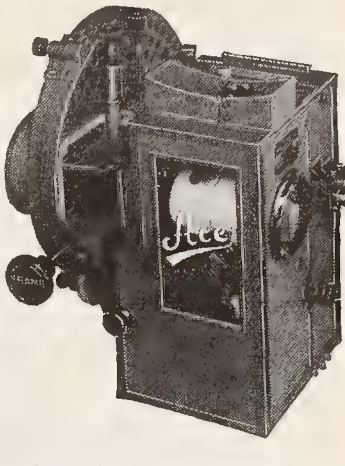

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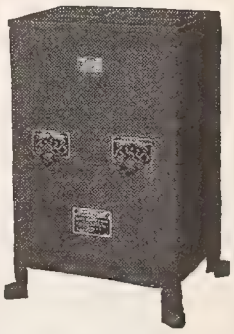

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should be flashed with at least 18-gauge metal linings the full thickness of the wall. These metal linings should have the ends turned up about 2 inches not only to provide the necessary stiffness to carry the weight of the wall, but also for fastening the shutter tracks and spacer brass to them. There are many cases where the port shutters will bind when tripped, and it has been found that the cause is due to the wall slightly caving in above the port opening because it did not have proper support, or none at all except plaster finish. A wall, say, 50 inches thick, and with a port opening 24 x 30 inches cut through it, must have more than a plaster finish or thin metal lining to support the weight.

It is very important that all projection room front walls over 6 inches thick have either angle-iron members installed at the top of the port openings, or heavy-gauge linings, framing the ports for prevention of cave-ins later on. These precautions before the projection room is finished will reduce fire shutter troubles to an absolute minimum.

•

Stair Carpets And Wall Fabric

ONE OF THE "headaches" of carpet installation, and a recurrent maintenance problem is caused by failure to consider, in planning a theatre, provisions for properly fastening down the carpet on stairs. Here is the place where carpeting takes the most punishment. On concrete stair treads, drilling holes and forcing wood plugs into them is not a very good way to provide for holding the carpet permanently in place.

For one thing, the concrete or cement tread poured over the metal frame work is hardly ever over 2 inches thick, and the holes must be drilled close to the edge near the riser. Even with the most careful drilling, one out of every three holes will chip or fracture the cement, with the result that when the wood plugs are driven into the holes, they will fit loosely at best. And even when these holes are drilled without fracturing the concrete, they are so close to the edge that the strain of the carpeting will either pull them out in time, or break off chunks of the concrete.

In every case, the edge of the tread at the riser should be rounded off nicely on either wood, cement or marble treads to prevent the sharp edge from chewing away the carpet. It's surprising to find that on only one in every ten carpet installation jobs it will be found that the edges of the treads are rounded, the rest having very sharp corners. No wonder that the carpeting on such stairs constantly shift, wear fast, need replacing often!

A good way, and a simple one, is to install a 2x4 wood strip with the sides beveled on each stair tread near the riser when the cement is poured. However, care should be taken that this strip be solidly and evenly buried in the cement, and that the carpeting not be nailed to it until the cement is perfectly set and dried. Also make sure that these wood strips have no defects such as pith and knot holes, warps and especially splits. This type of beveled wood stripping should be used in all concrete areas in the theatre where carpeting is to be laid.

Extreme care should be exercised in install-

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*(The Iron Age: Jan. 6, 1944. p. 74)

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ing these strips around curved places such as at the standee rail so that they are not forcefully bent into place to fit a very sharp curve or radius, otherwise the wood will split during or after the installation. When the curve is very sharp, instead of using, for example, a 16-foot length, cut it in half and install the two pieces in line with the curve.

FABRIC WALL COVERING

Another place in the theatre where the installation of proper fastenings is of great importance is the side wall areas where decorative fabrics and acoustics materials are applied. About one theatre in a hundred has had proper provisions for the fastenings of these materials; the rest have depended on the drapery man to do the hanging job the best way he could under the conditions. It should be remembered that when any fabric and acoustic material are fastened to wood strips, a heavy strain is exerted that only the strongest wall fasteners will hold in check. In the past, the drapery man might install light wood strips over the plaster finish on rough masonry wall by driving steel cut nails through these strips and into the wall; in other cases, the strips were fastened by means of expansion or toggle bolts (where conditions permitted this type of fastening). Now if the installation man was careful or had plenty of time to do the job, this work could be reasonably expected to last for some time; however, at best this method of fastening the wall fabric would last only until the next remodeling job, when in some

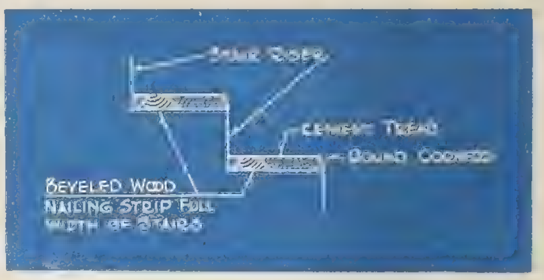


FIGURE 3 — Provisions on stairs for permanent fastening of carpet.

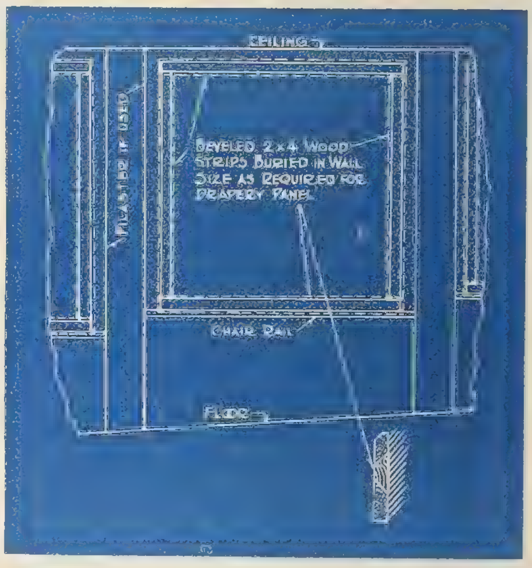
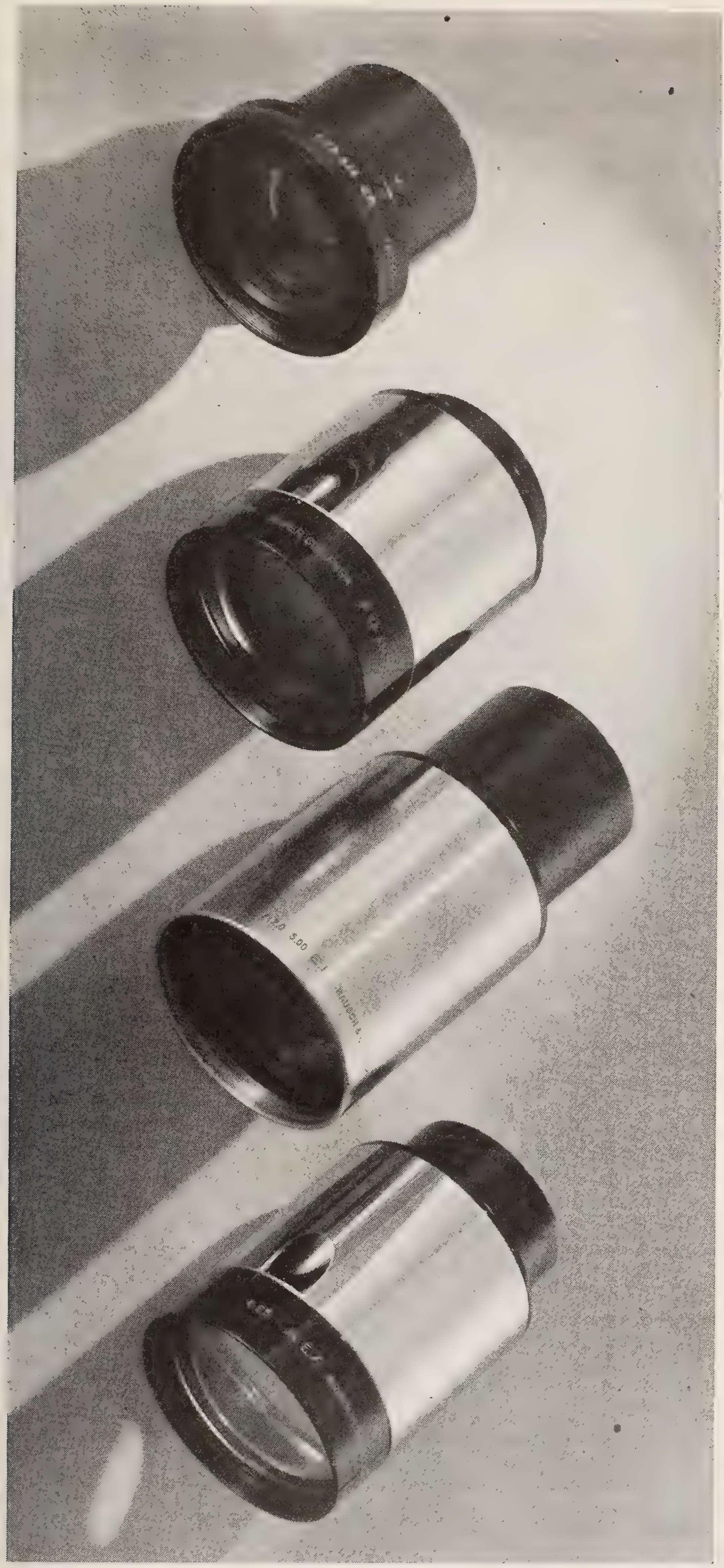

CEILING
PLASTER IF USED
BEVELED 2x4 WOOD STRIPS BURIED IN WALL SIZE AS REQUIRED FOR DRAPERY PANEL
CHAIR RAIL
FLOOR

FIGURE 4—Provisions for permanent fastening of fabrics on wall.

(*Continued on page* 89)



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METHODS in MANAGEMENT

A department for newcomers to theatre operation

The Manager's Time Chart: Watching "the Floor"; Booking

By CHESTER FRIEDMAN

Editor Managers Round Table

IN SETTING UP working schedules for smooth handling of routine details in theatre operation (discussion of which we began in the April 1st issue), there is to be included, to be sure, the very important function of "floor coverage" during those hours when crowd capacity is normally at its peak. This will absorb from four to six hours daily, divided between the afternoon and evening performances. On weekends and holidays, even more time is usually required for this essential task, aggravated presently because of the problems arising through wartime expansion of juvenile delinquency and "hoodlumism."

There is no definite pattern by which to describe "floor coverage" because the individual theatre requirements and layout do not permit uniformity. The standard formula, however, would indicate that during the period of the initial fill of the house, the manager assume some prominent position in the lobby or foyer (whichever is best adapted to his needs) from which point of vantage he can greet his patrons and survey the efforts of his staff.

This should also include frequent quick checks of the upper floors, ticket office and rest rooms to ascertain that each employe is properly fulfilling his duties.

During periods when hold-outs are necessary, either in the foyer, the lobby or the street, he must co-ordinate and speed the flow of people from outside into the theatre, from lobby to auditorium or balcony, and from these points eventually to seats.

Here it is important to note that the speed and efficiency of a theatre staff in effecting rapid turnover and filling vacant seats can make considerable difference in the maximum receipts a theatre is capable of attaining. Ten or twenty seats at the front of the theatre, or scattered single seats throughout the house, which are continually vacant, may not appear to represent a large loss in revenue, but multiply this number by the price of admission and then by the number of performances you present each day or week and the figure reaches an impressive amount. By the end of the week, this sum can be considerable.

Then again, a street lobby line that is frozen, can discourage, or send to your competitor, late arrivals who may feel more inclined to chance the wait if the crowd is reduced in an amount equal to the number of scattered vacant seats.

The manager therefore should make periodical trips down the aisle to see for himself whether or not his ushers are filling available seats.

We have now reached the stage where we must find time in our precious hours for applying the manager's creative talents to the promotion of business.

We are essentially concerned with selling entertainment—a product which is intangible. No one can predetermine how much enjoyment an audience will derive from a certain production, but from past experiences we may frequently get an idea of what "type" of vehicle, or which particular stars, are more attractive to our immediate clientele. Then again, the public taste is subject to change without notice, and local reactions and interests must be watched closely.

The product at our disposal, moreover, is dependent on the notions of Hollywood and upon exchange availabilities; the theatre manager has little if any choice, in most instances, of story and players for the feature attraction of a specific program. It is not uncommon for the manager to find himself booked with a picture almost totally devoid of local appeal. In such instances, he cannot console himself with the thought that he is not responsible if the picture fails to reach standard grosses when he plays it. Here he must depend upon his knowledge of his community tastes.

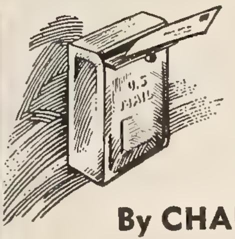
The subject of booking is of such vital importance in theatre operation that all circuits and many independent exhibitors employ highly specialized personnel for just this purpose. This system is most efficient in organization when managers are also given a voice in the final datings and selection of subjects used to augment the program. It is apparent that no individual, no matter how highly specialized, can foretell accurately and consistently what type of program will do well in various communities of diverse appetites. That is what makes the manager's opinion so valuable to the booker.

We have gone to some length to bring out the fact that bookings can and do play a large part in the manager's interests. While the amount of *time* devoted by the manager to this function need not necessarily be great, it should hold a prominent place in his knowledge of the business.

From our own experience we have found that the best possible time to work on this matter is during the period when there is the least probability of interruption and when there are fewer employes around to bother with other matters. Consideration of bookings, reading reviews and trade statistics on pictures, and typing memos with suggestions to the booker or supervisor, will not require a great deal of time if the manager can really concentrate on these tasks.

In the next article we shall deal with the time for planning and executing your advertising.—CHESTER FRIEDMAN.

The LIGHT on your SCREEN



By CHARLES E. SHULTZ
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Is Projection Above and Behind Screen Practical?

PROJECTIONISTS AND managers often send unusual questions to this column, but this month Robert K. Rothschild of Milwaukee, Wis., sends one of the most unusual letters yet received. He writes:

"Enclosed please find two photographs of a theatre building in a small town in Wisconsin which I have leased and am going to remodel after the war. One is a front view, and the other is a view of the rear of the building. A short description of the building might be well so that you can picture my problem a little clearer.

"It is 50 feet wide and about 125 feet long. There is a flat floor, and a basement running the full length and width of the building. The stage is 25 feet deep, the proscenium is about 25x30, and as you can see by the picture there is a fly above the stage. The former operator had the rest rooms over the lobby behind the booth.

"In remodeling, my first plans were to slant the floor, place the rest rooms and lounge in the basement, and the booth and a crying room and office on the second floor. I had also planned to eliminate about 15 feet of the stage and put living quarters over the stage in that space. However, in discussing the matter with an architect, he informs me that the law states that no living quarters can be placed in a theatre building.

"That sort of stumped me. What to do with all that space over the stage? One doesn't need a fly for a small town movie house. Then a thought struck me, and that is why I am writing you.

"Motion picture projection has been made from pretty nearly every place in the theatre. Normal houses have the booth in the front of the house over the lobby, Trans-Lux houses have the booth behind the screen and off to one side. Has anyone ever tried putting the booth *above* the stage and screen and project-

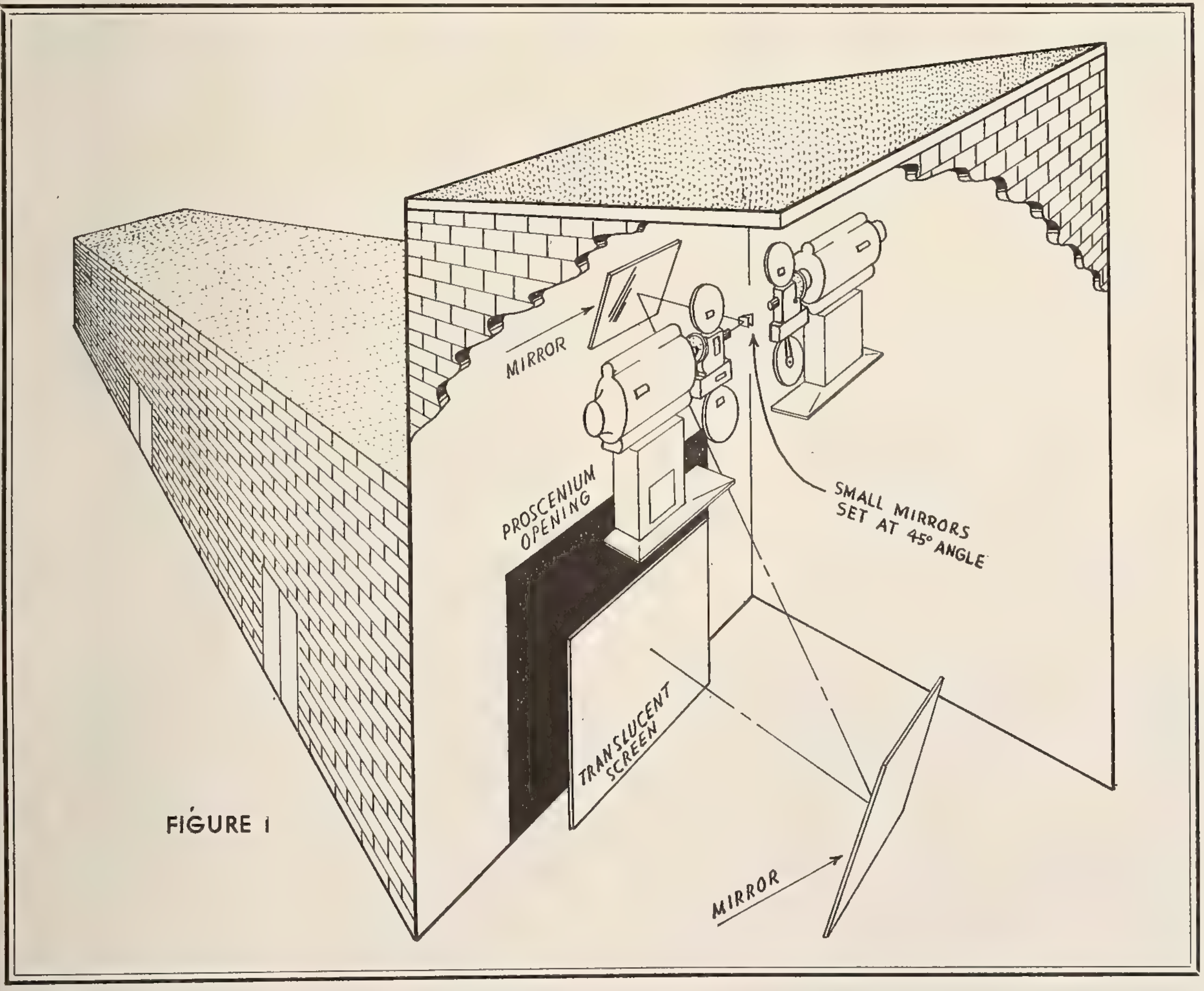
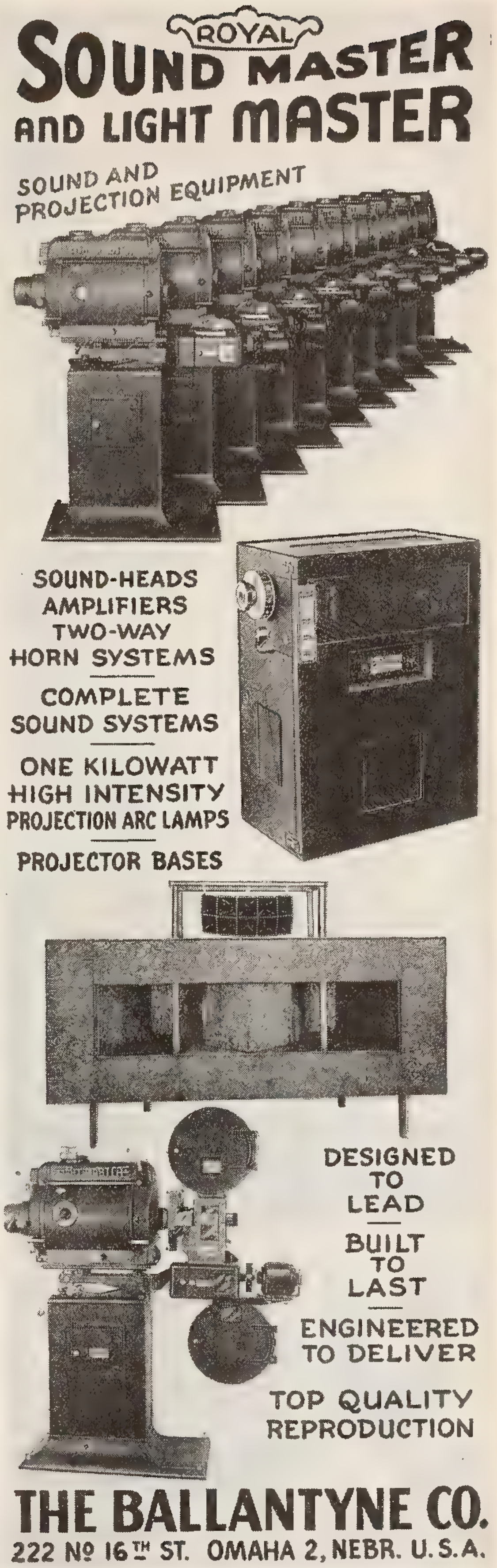


FIGURE 1



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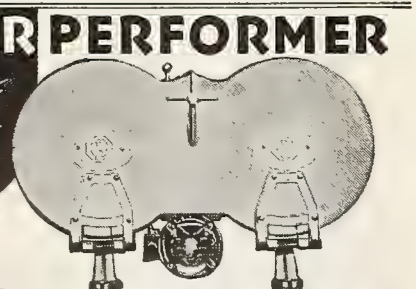

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ing from there? It would be an answer to the question of what to do with the waste space resulting from remodeling this theatre building.

"I would appreciate your views on whether such a thing is possible or has ever been done. What would be the additional cost approximately over and above the normal equipment? Diagrams would be helpful if you have any. In an arrangement of this kind would the projectionist be able to see the picture?"

This very unusual question requires a step by step analysis. The method suggested is *not impossible,* but to place the projection room above the stage and screen in the fly loft of the theatre is certainly inadvisable. I have diagrammed an optical system which *could* be used to accomplish this purpose; it shows, however, why it should *not* be attempted.

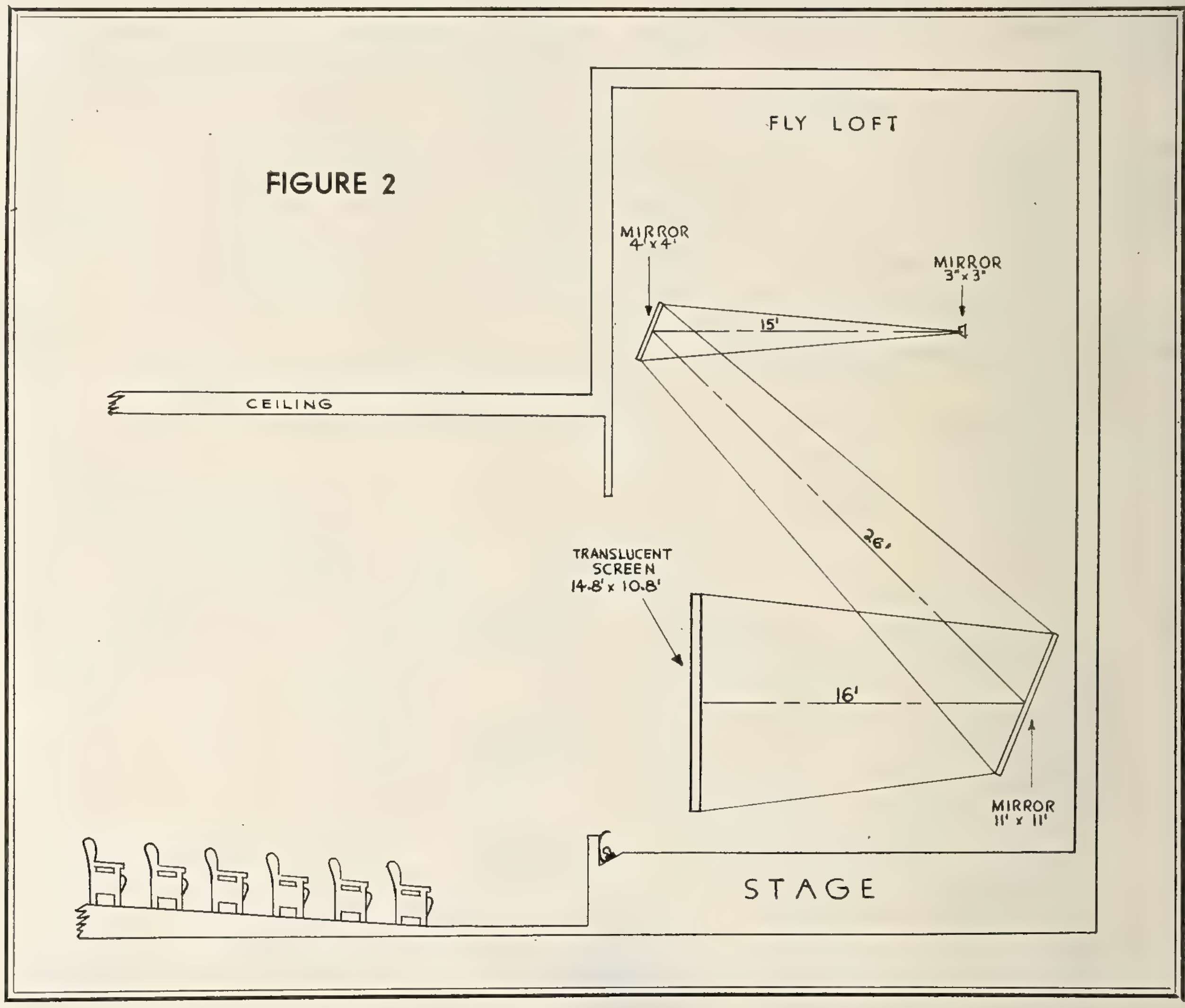


FIGURE 2

The letter states that the building is 125 feet long. If we assume that 20 feet is taken up by lobby space, and another 8 feet by standee space, the viewing distance from the last row of seats will be 77 feet if the screen is placed 5 feet from the front of the stage. To obtain proper visual angle from these seats the picture size should be 14.8 feet wide by 10.8 feet high and the front seats should be approximately 15 feet from the screen.

To obtain a screen brightness of approximately 13 foot-lamberts (reflected light) from a diffusive screen having a reflection of 75%, you will require a.c. or d.c. one-kilowatt projection lamps, 4¾-inch E.F. four-element lenses (calculated as uncoated) of f:2.5 relative aperture; and a projector with a shutter of approximately 90° blades when your projection room is at the conventional point at the rear of the auditorium. This equipment will produce approximately 17½ foot-candles of incident light at the center of the screen, and 12¼ foot-candles at the sides when adjusted for 70% distribution.

This selection of equipment and positioning of the projection room results in a projection condition in keeping with the recommended standards of good pictorial detail and visual comfort, and is definitely the installation that I recommend in your particular case.

Now let's examine the idea of placing the projection room *above* the screen in the fly loft, so that we can compare the results with the foregoing. The obvious problems surrounding projection from above the stage may be listed as follows:

1. The steep projection angle (over 50°) will not permit tilting the projectors to this angle without tremendous picture distortion and mechanical difficulties which will result in damage to projection heads and associated equipment.

2. A translucent screen must be used which requires a reversed image on the projector side of the screen in order to bring a corrected image to the audience seated on the other side of the screen. To accomplish this the film would have to be reversed in the projector, requiring a special soundhead, or an odd number of mirrors or prisms to relay and reverse the picture.

3. The distance between the optical centers of the projectors must be as close together as possible to avoid an angular condition that will cause the screen images to be displaced widely.

Figure 1 illustrates the strange set-up for projecting from above the stage. This is a schematic cutaway drawing showing how the two projectors face one another with small 3x3-inch mirrors set at approximately 45° angles to the optical axis, about one foot in front of the lenses. As may be seen, the light is reflected at approximately a 90° angle to the second relay mirror, which is tilted to throw the beam to the lower mirror, which directs the light to the translucent screen.

Figure 2 shows an elevation of the mirrors and the size of each. The projectors are not shown in this drawing as it is presented to show the beam spread from the 3¼-inch E. F. lenses required to produce a 14.8x10.8-foot picture required in the 58-foot throw. This throw is obtained by adding the distance from the lenses to the screen. There is one foot from the lenses to the first mirror, 15 feet from the first mirror to the second, 26 feet from the second mirror to the third, and 16 feet from the third mirror to the screen; this totals 58 feet. Four optical grade mirrors are required: two 3x3-inch, one 4x4-foot, and one 11x11-foot. This arrangement brings the optical centres of the two projectors to about 1¾ inch of one another, and this slight displacement can be adjusted by shifting each projector slightly upon their common axis.

AND NOW THE DISADVANTAGES

Now let's examine the *disadvantages* of such an arrangement:

(A) A light loss of approximately 15% will occur in each of the three mirrors when they are new and perfectly *clean.* (Some of this loss could be offset by the use of first surface mirrors, but they would depreciate too rapidly to be practical.)

(B) Unless each mirror is *optically* flat, distortion will be introduced into the projected image.

(C) Even a light film of dust on each mirror will result in considerable light and contrast losses. The mirrors would require constant cleaning to maintain efficiency.

(D) Rear silvered mirrors cause a secondary reflection from the front glass surface which forms dim halos around the primary image.

(E) Color fringes (known as chromatic aberration) may form around parts of the image due to dispersion in the glass surfaces of the mirrors.

(F) The mirrors must be mounted very firmly to avoid any vibration which will result in picture jump from the slightest angular movement of any one of the mirrors.

(G) The 3¼-inch E. F. lens will be more critical to focus than the 4¾-inch E. F. lens used if the projection room is at the rear of the auditorium where the throw is 85 feet.

(H) The only way that the projectionist can see the picture is through the *floor* of the projection room if this plan is used. Such floor ports would have to be covered with very heavy glass to support safely the projectionist's weight if he should step on them. The projectionist would see a very dim image on the rear of the translucent screen (which transmits more light than it reflects) and he will see a very foreshortened picture because of his steep viewing angle of over 50°. I sincerely doubt that he would be able to focus the picture properly under these conditions.

(I) Translucent screens have a directional characteristic which makes them unsuited for wide auditoriums such as yours, which has an audience viewing area about 77 by 50 feet. Such a screen directs a powerful light toward the center of viewing area, which is several times that of the diffusive type screen within a narrow angle. Outside of this angle, however, the light falls away rapidly. The majority of your patrons will not be seated within this efficient angle and will not enjoy suitable screen brightness. The minority seated within the narrow brilliant angle will view an *overly* bright picture with a "hot spot" at its center. Under these conditions neither group will enjoy optimum presentation.

(J) The speakers of the sound system cannot be placed in their usual conventional position behind the screen without interrupting the beam from the last relay mirror.

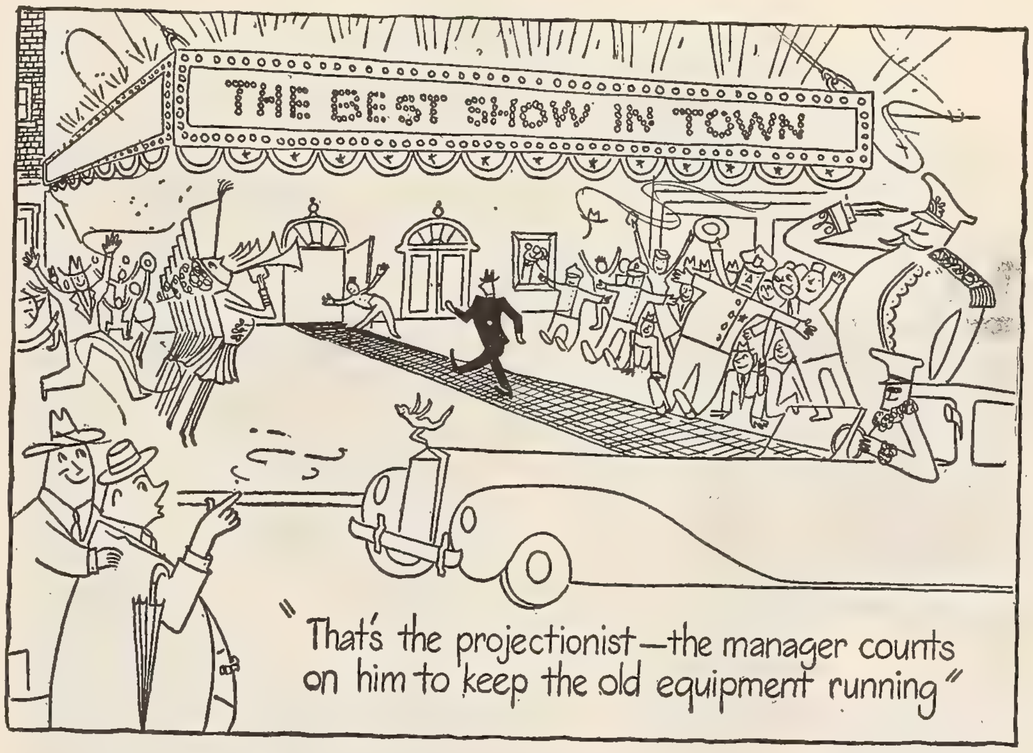
(K) Instead of being able to use a one-kilowatt arc of the a. c. or d. c. type, you will need larger projection lighting equipment capable of at least 60% greater output to offset the losses in the relay mirrors. It will be necessary to burn 56 amperes at 35 volts, and to use four-element lenses (uncoated) of f:2.4 relative aperture, instead of 40 amperes, 27½ volts d c., or 66 amperes, 22 volts a. c., with uncoated four-element lenses of f:2.5 relative aperture, as required if your projection room is at the rear of the auditorium. This represents an increase of about 50% in arc watts, and an increase of approximately 20% in carbon consumption to obtain the same number of incident foot-candles of light.

It is obvious that when the following points are considered that the initial cost and operating expense will be greater when the projection room is placed above the screen instead of at the rear of the auditorium:

1. The construction of the special projection room in the fly loft will be costly because of its special nature.

2. The optical mirrors will be expensive because of their large size and because they will require frequent replacement to maintain efficiency.

3. The vibrationless mounting and facili-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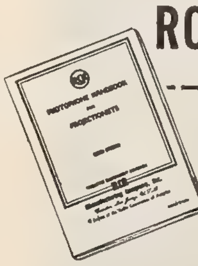

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ties for reaching them for regular cleaning will be rather expensive and a regularly recurrent nuisance.

4. The larger projection lamps and converting equipment will of course be considerably more costly.

5. Current and carbon costs will be somewhat higher (although not a huge item this is always an important one).

I believe that this demonstration of the difficulties surrounding the placing of the projection room in the fly loft above the stage proves that in the interest of good presentation and economy one should "waste" the space in a fly loft in preference to the more serious waste incurred by attempting to contrive a complicated and inconvenient projection layout merely to fill otherwise dead space.

What to Do About Reels for Projection?

WAR SHORTAGES have brought many problems to the projectionist, but from recent questions that I have received, one problem appears to be rapidly growing into serious proportions. This is the growing shortage of projection reels as a result of metal and manpower scarcities.

Aluminium reels have been unavailable for some time, and all types of projection reels are becoming difficult, if not impossible, to obtain. In some cases damaged projection room reels which had been discarded many years ago have been "dug out of the back room" and again pressed into service despite the fact that they contain cracks and breaks. It is hardly necessary to point out that the use of such reels introduces a hazard from two sources:

1. Such reels may permanently damage prints wound on them by tearing the edge of the film when contact with the sharp crack occurs on each revolution of the reel.

2. Serious physical injury to the projectionist's hand may be caused if he brings it in contact with the rapidly revolving reel during rewinding. The sharp edge may saw its way deep into the flesh. I have a record of a projectionist who was so seriously injured in this way that he was unable to work for many weeks. We can't risk a loss of man-hours such as this in these critical times. A second potential physical hazard is ever present with a cracked reel: the broken section may come apart and fly out from centrifugal force during rewinding, striking the projectionist in the eye or other vital spot.

What is being done about this problem? I have been investigating it in the Eastern area in an attempt to find the answer to this question. In the projection rooms that I have visited it is unfortunate to note that very little constructive effort toward a solution is under way. The general practice seems to be to make up for the deficiency in projection reels by projecting from the sheet metal exchange reels. This is highly unsatisfactory for the projectionists because these reels do not provide an opening for viewing the film wound on the reels all the way down to the hub. It is necessary to "light up" the second arc many minutes before the end of the reel and watch for the cues from the time the unwinding film disappears from sight until the changeover is completed. This procedure causes the projectionists undue eyestrain and fatigue as well as producing waste of carbon, power and valuable copper.

The exchange reels are frequently bent striking the edge of the film on each revolution. This is definitely a source of potential film damage.

ONE PROJECTIONIST'S SOLUTION

One projectionist that I visited had worked out a plan which is worth mentioning, but hardly a satisfactory general solution. This projectionist had resurrected all of his old aluminium reels with one damaged flange and completely removed the bad flange flush with the hub. This resulted in a supply of one-flange reels. I questioned him regarding the possibility of the film sliding off unprotected side, but he assured me that with reasonable care and correct rewinding and take-up tension this possibility was remote. To back this up he claimed that over a year of operation had not produced a single accident of this kind.

He pointed out, however, that this system requires perfect alignment of the rewinder elements as well as equally perfect alignment of the magazines with the fire rollers, and the projection and soundheads. He finds most satisfactory results are obtained when the one-flange reels are inserted in the magazines with the flange on the inside. I saw this system in operation and it worked just as he described it.

While I most certainly cannot recommend this idea to general practice, it demonstrates an honest effort on the part of this projectionist to do *something* about the problem.

I next investigated the present status of the

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reel repair situation in the Eastern area by checking with leading supply dealers. This part of the investigation drew an absolute blank. Their report informed me that at the beginning of the war a Brooklyn, N. Y., concern had offered a service for the welding and reconditioning of aluminum reels, but this service is no longer available.

This completes the rather gloomy picture and clearly points to the impossibility of having reels repaired or of replacing them without great difficulty.

In my humble opinion this is a direct challenge to all of us to come up with an idea to solve this national problem. Every projectionist from Maine to Texas is affected by this difficulty and we will reach a solution only if all of us begin scratching our heads in an effort to meet this challenge. What have *you* to offer?

FABRIC INSTALLATION

(*Continued from page* 82)

cases entire new strips would have to be installed with new fasteners.

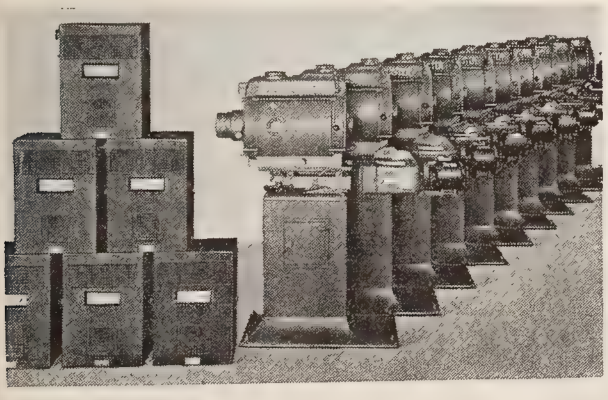
Another disadvantage of using a light wood strip is that with so many nails driven through the fabric—tacking nails, bolts and steel cut wire nails—the wood is bound to be weakened, if not split, in many places. And when the fabric is applied to these weakened strips, the dead weight of the material, together with the reaction set in by temperature changes, tends to loosen the strips from the wall.

For a lasting job in wall drapery installations, one that can always be depended upon even after many remodelings, wood grounds should be buried in the wall. These wood strips should be of 2x4 stock and be beveled on the sides. The wood strips should be of the best material obtainable, without any warp, knot holes or splits. The strips should be buried in wall solidly and evenly, with shortest side smooth with face of plaster finish.

In a paneled area where acoustics material is to be applied, these wood strips should be laid out for the exact size of the acoustic mat used. For example, if the acoustic mat is 4x8 feet overall, the strips should be installed in 4-8-foot blocks, but with the dimensions to the center line of these strips.

Making such provisions for acoustic mats may seem like a lot of unnecessary expense, but this material is very heavy and when it absorbs moisture, the weight is increased.

This type of wood strip installation should also be used on the inside face of the proscenium opening wall in order to hold in place permanently the proscenium opening drapery valance. This valance can be very heavy when the proscenium opening is wide and high.



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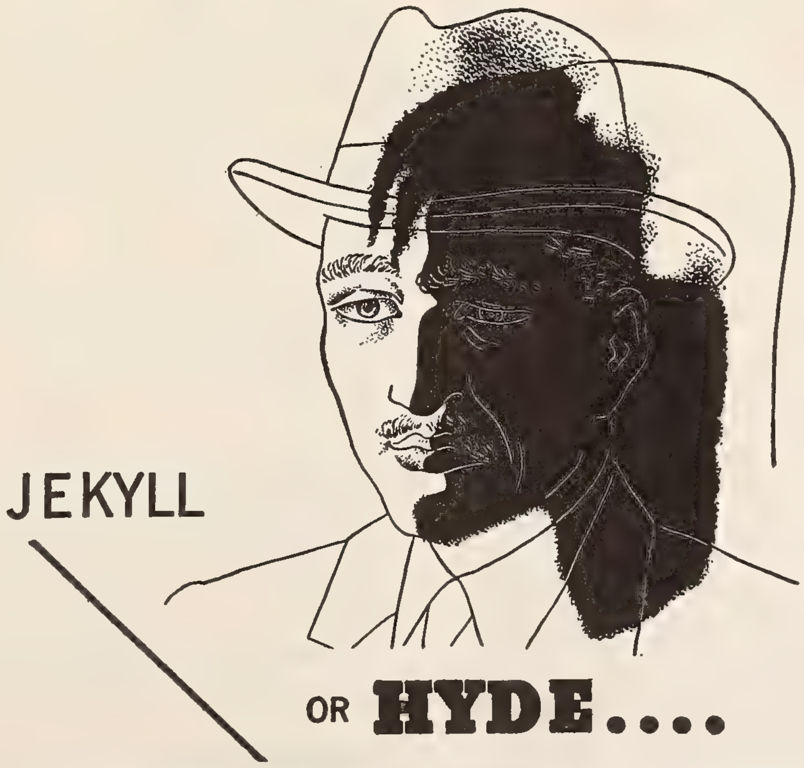

On the screen, the same man can be a Dr. Jekyll or a Mr. Hyde. In your projection booth as well, equipment can be hero or villain! It's up to you whether your equipment acts*—or just* acts up. *For better all around help, get Altec . . . it's the service of specialists.*

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MANUFACTURERS and DEALERS

Revised listings from

The Buyers Index

Naming Makers of Theatre Equipment, Furnishings and Materials; and Territorial Supply Dealers in United States and Canada

MANUFACTURERS AND SERVICES LISTED ACCORDING TO CLASSIFICATION OF PRODUCT

ACCOUNTING SYSTEMS

Easy Method Ledger System, Seymour, Indiana.
Quigley Bookshop, Rockefeller Center, New York City.

ACOUSTICAL PRODUCTS & ENGINEERING

Altec Service Corp., 250 W. 57th St., New York City (acoustic counsel only).
Armstrong Cork Co., Lancaster, Pa.
Barclay Manufacturing Company, Inc., 385 Gerard Avenue, Bronx, N. Y.
The Celotex Company, 120 S. LaSalle Street, Chicago, Ill.
Certain-Teed Products Corp., 100 E. 42nd Street, New York City.
Electrical Research Products, Inc., 195 Broadway, New York City (acoustic counsel only).
The Insulite Company, 1100 Builders Exchange, Minneapolis, Minn.
Johns-Manville International Corporation, 22 East 40th Street, New York City.
Keasbey and Mattison Company, Ambler, Pa.
Kimberly - Clark Corporation, Insulation Division, Neenah, Wis.
National Gypsum Company, 420 Lexington Avenue, New York City.
United States Gypsum Company, 300 W. Adams Street, Chicago, Ill.

AIR-CONDITIONING AND VENTILATING

American Blower Corporation, 6004 Russell Street, Detroit, Mich.
Baker Ice Machine Company, 3601 No. 16th Street, Omaha, Nebr.
Carrier Corporation, Syracuse, N. Y.
Frigidaire Division, General Motors Sales Corporation, 300 Taylor Street, Dayton, Ohio.
General Electric Company, 5 Lawrence Street, Bloomfield, N. J.
General Refrigeration Corporation, Shirland Avenue, Beloit, Wis.
United States Air Conditioning Corporation, Northwest Terminal, Minneapolis, Minn.
Westinghouse Electric & Manufacturing Company, 653 Page Boulevard, East Springfield, Mass.
Worthington Pump and Machinery Corporation, 744 Broad Street, Newark, N. J.
York Corporation, York, Pa.

AMPLIFYING TUBES

General Electric Company, 1 River Road, Schenectady, N. Y.
National Union Radio Corporation, 57 State Street, Newark, N. J.
RCA Victor Division of Radio Corporation of America, Camden, N. J.
Raytheon Manufacturing Company, Foundry Avenue, Waltham, Mass.

AMPLIFIERS

Altec-Lansing Corporation, 1210 Taft Building, Hollywood & Vine, Hollywood, Calif.
The Ballantyne Company, 222 North 16th Street, Omaha, Nebr.
DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.
International Projector Corporation, 88-96 Gold Street, New York City.
The Lincrophone Company, Inc., 1661 Howard Avenue, Utica, N. Y.
Motiograph, 4431 West Lake Street, Chicago, Ill.
RCA Victor Division of Radio Corporation of America, Camden N. J.
S. O. S. Cinema Supply Corp., 449 West 42nd Street, New York City.
Western Electric Company, 195 Broadway, New York City.

ANCHORS FOR CHAIRS

Chicago Expansion Bolt Company, 2240 West Ogden Avenue, Chicago, Ill.
Fensin Seating Company, 62 East 13th Street, Chicago, Ill.

ARCHITECTURAL MATERIALS AND DESIGN SERVICE

Armstrong Cork Company, Lancaster, Pa.
The Celotex Corporation, 120 S. LaSalle Street, Chicago, Ill.
Columbus Coated Fabrics Corporation, Columbus, O.
Davidson Enamel Products Company, 450 E. Kibby Street, Lima, Ohio.
The Di-Noc Company, 1700 London Rd., Cleveland, O.
F & Y Building Service, 328 E. Town Street, Columbus, Ohio.
The Formica Insulation Company, 4620 Spring Grove Avenue, Cincinnati, Ohio.
General Electric Company, Lynn, Mass.
The Kawneer Company, 3203 Front Street, Niles, Mich.
Kelly Island Lime & Transport Company, Leader Building, Cleveland, Ohio.
Libbey-Owens-Ford Glass Company, Vitrolite Division, Nicholas Building, Toledo, Ohio.
Marsh Wall Products, Inc., Dover, Ohio.
Pittsburgh Plate Glass Company, 2200 Grant Building, Pittsburgh, Pa.
United States Gypsum Company, 300 W. Adams Street, Chicago, Ill.
United States Plywood Company, 103 Park Avenue, New York City.
Westinghouse Electric & Mfg. Company, East Pittsburgh, Pa.
Wood Conversion Company, 1981 W. First National Bank Building, St. Paul, Minn.

BATTERIES, STORAGE

Electric Storage Battery Company, Philadelphia, Pa.
Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.

"BLACK LIGHT" MATERIALS AND LIGHTING EQUIPMENT

Continental Lithograph Corporation, 952 East 72nd Street, Cleveland, Ohio.
The Di-Noc Company, 1700 London Rd., Cleveland, O.
General Electric Company, Lamp Dept., Nela Park, Cleveland, Ohio.
GoldE Manufacturing Company, 1214-22 W. Madison Street, Chicago, Ill.
Keese Engineering Company, 7380 Santa Monica Boulevard, Los Angeles, Calif.
Kliegl Bros., 321 W. 50th Street, New York City.
The Stroblite Company, 35 West 52nd Street, New York City (Lacquers).

BOX OFFICES

The Artkraft Sign Company, Lima, Ohio.
The Formica Insulation Company, 4620 Spring Grove Avenue, Cincinnati, Ohio.
The Kawneer Company, Niles, Mich.
Libbey-Owens-Ford Glass Company, 1310 Nicholas Building, Toledo, Ohio.
Pittsburgh Plate Glass Company, 2200 Grant Building, Pittsburgh, Pa.

CABINETS, FOR FILM AND CARBONS

GoldE Manufacturing Company, 1214-22 W. Madison Street, Chicago, Ill.
Neumade Products Corporation, 427 W. 42nd Street, New York City.
Wenzel Projector Company, 2509 South State Street, Chicago, Ill.
Edw. H. Wolk, 1241 South Wabash Avenue, Chicago, Ill.

CARBONS, PROJECTION

National Carbon Company, Inc., Carbon Products Division, P. O. Box 6087, Cleveland, Ohio.

CARBON SAVERS

Best Devices Division of The Forest City Foundries Company, 10516 Western Avenue, Cleveland, Ohio.
Droll Theatre Supply Company, 351 E. Ohio Street, Chicago, Ill.
The GoldE Manufacturing Company, 1214-22 West Madison Street, Chicago, Ill.
S. O. S. Cinema Supply Corporation, 449 West 42nd Street, New York City.
Weaver Manufacturing Company, Ltd., 1639 E. 102nd Street, Los Angeles, Calif.
Wenzel Projector Company, 2509 South State Street. Chicago, Ill.
Edw. H. Wolk, 1241 S. Wabash Avenue, Chicago, Ill.

CARPETING

Bigelow-Sanford Carpet Company, Inc., 140 Madison Avenue, New York City.
L. C. Chase & Company, 295 Fifth Avenue, New York City.
Charles P. Cochrane Company, Montgomery County, Bridgeport, Pa.
Hardwick & Magee Company, Lehigh Avenue and Seventh Street, Philadelphia, Pa.
A. & M. Karagheusian, Inc., 295 Fifth Avenue, New York City.
Thomas L. Leedom Company, Bristol, Pa.
Mohawk Carpet Mills, Inc., Amsterdam, N. Y.
Alexander Smith & Sons Carpet Company, 295 Fifth Avenue, New York City.
Waite Carpet Company, Oshkosh, Wis.

CARPET LINING

Bigelow-Sanford Carpet Company, Inc., 140 Madison Avenue, New York City.
Clinton Carpet Company, Merchandise Mart, Chicago, Ill.
E. I. du Pont de Nemours Company, Fairfield, Conn.
Alexander Smith & Sons Carpet Company, 295 Fifth Avenue, New York City.
Waite Carpet Company, Oshkosh, Wis.

CHAIR FASTENING CEMENT

Fensin Seating Company, 62 East 13th Street, Chicago.
General Chair Company, 2035 Charleston Avenue, Chicago, Ill.

CHAIR CUSHIONS OF FOAMED LATEX

Dunlop Tire & Rubber Corporation "Dunlopillo" Division, Buffalo, N. Y.
Firestone Airtex Division, Firestone Company, Akron, Ohio.
B. F. Goodrich Companly, Akron, Ohio.
Goodyear Tire & Rubber Company, Akron, Ohio.
U. S. Rubber Company, Foam Sponge Division, Mishawaka, Ind.

CHAIRS, AUDITORIUM

Air-Loc Seat Industries, Inc., 33 Holden Street, Minneapolis, Minn.
American Seating Company, 901 Broadway, Grand Rapids, Mich.
Fensin Seating Company, 62 East 13th Street, Chicago, Ill.
The General Chair Company, 2035 Charleston Street, Chicago, Ill.
Heywood-Wakefield Company, Gardner, Mass.
Ideal Seating Company, Grand Rapids, Mich.
International Seat Corporation, Union City, Ind.
Irwin Seating Company, Waters Building, 159 Ottawa Avenue, South Grand Rapids, Mich.
Kroehler Manufacturing Company, Naperville, Ill.
Peabody Seating Company, North Manchester, Ind.

CHANGE MAKERS

Brandt Automatic Cashier Company, Watertown, Wis.
GoldE Manufacturing Company, 1214-22 W. Madison Street, Chicago, Ill.

CHANGEOVERS AND CUEING DEVICES

Clint Phare Products, 282 E. 214th Street, Euclid, O.
Dowser Manufacturing Company, 303 West 42nd Street, New York City.
Forest Manufacturing Corporation, 740 Washington Avenue, Belleville, N J.
GoldE Manufacturing Company 1214-22 W. Madison Street, Chicago, Ill.
International Projector Corporation, 88-96 Gold Street, New York City.
Wenzel Projector Company, 2509 South State Street, Chicago, Ill.

CLEANING MATERIALS AND IMPLEMENTS

Bigelow-Sanford Carpet Company, 140 Madison Avenue, New York City.
Carbona Products Company, 302-304 W. 26th Street, New York City.
Clinton Carpet Company, Merchandise Mart, Chicago, Ill.
Solvay Sales Corporation, 42 Rector Street, New York City.
F. V Von Schrader Manufacturing Company, Racine, Wis.

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General Electric Company, 1285 Boston Avenue, Bridgeport, Conn.
Invincible Vacuum Cleaner Manufacturing Company, Dover, Ohio.
National Super Service Company, 1946 N. 13th Street, Toledo, Ohio.
Spencer Turbine Company, Hartford, Conn.

CONDENSERS (LENSES)

Bausch & Lomb Optical Company, 652 St. Paul Street, Rochester, N. Y.
Ilex Optical Manufacturing Company, 690 Portland Street, Rochester, N. Y.
Matisse Bros., 385 Gerard Avenue, New York City.
Projection Optics Company, Inc., 330 Lyell Avenue, Rochester, N. Y.

CUPS, SANITARY, FOR DRINKING

Dixie Cup Company, Easton, Pa.
Lily-Tulip Cup Corporation, Chanin Building, New York City.

CURTAIN CONTROL

Automatic Devices Company, 1035 Linden Street, Allentown, Pa.
J. R. Clancy, Inc., 1010 West Belden Avenue, Syracuse, N. Y.
Vallen, Inc., 225 Bluff Street, Akron, Ohio.

CURTAINS AND STAGE DRAPES

Dazians, Inc., 142 West 44th Street, New York City.
Flameproof Chemical Company, Inc., 61 West 19th Street, New York City.
Maharam Fabric Corporation, 130 West 46th Street, New York City.
H. D. Mendelsohn Company, 105 East 29th Street, New York City.
Thortel Fireproof Fabrics, 101 Park Avenue, New York City.
I. Weiss & Sons, Inc., 445 West 45th Street, New York City.

DEODORANTS AND PERFUMES

Fort-A-Cide Sales Company, 160 East Illinois Street, Chicago, Ill.
Lyndon Products Corporation, Norwalk, Conn.
West Disinfecting Company, 42-16 Barn Street, Long Island City, N. Y.

DIMMERS

Frank Adam Electric Company, 3650 Windsor Place, St. Louis, Mo.
Cutler-Hammer, Inc., 315 N. 12th Street, Milwaukee, Wis.
General Electric Company, 1 River Road, Schenectady, N. Y.
Hub Electrical Corporation, 2227 West Grand Avenue, Chicago, Ill.
Ward-Leonard Electric Company, 37 South Street, Mt. Vernon, N. Y.
Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.
Wm. Wurdack Electric Manufacturing Company, 4444 Clayton Avenue, St. Louis, Mo.

DISPLAY FRAMES, POSTER

The Artkraft Sign Company, Lima, Ohio.
Colonial Sales Corporation, 928 Broadway, New York City.
Metal Goods Corporation, 5239 Brown Avenue, St. Louis, Mo.

EXPLOITATION MECHANISMS

Best Devices Division of The Forest City Foundries Company, 10516 Western Avenue, Cleveland, Ohio.
GoldE Manufacturing Company, 1214 West Madison Street, Chicago, Ill.
International Register Company, 2620 West Washington Street, Chicago, Ill.
F. D. Kees Mfg. Co., P. O. Box 105, Beatrice, Nebr.

FIRE EXTINGUISHERS

Neumade Products Corporation, 427 W. 42nd Street, New York City.
Pyrene Manufacturing Company, 560 Belmont Avenue, Newark, N. J.

FIRE PREVENTION DEVICES, PROJECTOR

International Projector Corporation, 88-96 Gold Street, New York City.
Pyrene Manufacturing Company, Newark, N. J.
Red Comet, Inc., Red Comet Building, Littleton, Colo.

FIRE SHUTTERS, PROJECTION ROOM

Best Devices Division of The Forest City Foundries Company, 10516 Western Avenue, Cleveland, Ohio.
The Trumbull Electric Manufacturing Company, Woodford Avenue, Plainville, Ohio.

FLASHERS

France Manufacturing Company, 10325 Berea Road, Cleveland, Ohio.
Reynolds Electric Company, 2650 W. Congress Street, Chicago, Ill.
Sangamo Electric Company, Springfield, Ill.

FLOOR SURFACING MATERIALS, COMPOSITION

Armstrong Cork Company, Lancaster, Pa.
Congoleum-Nairn, Inc., Kearny, N. J.
Goodyear Tire & Rubber Company, 1144 E. Market Street, Akron, Ohio.
U. S. Rubber Company, 1230 Sixth Avenue, New York City.

FOUNTAINS

The Crane Company, 836 South Michigan Avenue, Chicago, Ill.
Friedley-Voshardt Company, 761-771 Mather Street, Chicago, Ill.
Newman Brothers, Inc., 660 West Fourth Street, Cincinnati, Ohio.
Rundle-Spence Manufacturing Company, 52 Second Street, Milwaukee, Wis.
The Halsey W. Taylor Company, Warren, Ohio.
The Voigt Company, 1649 N. Broad Street, Philadelphia, Pa.

FURNITURE FOR FOYERS AND LOUNGES

Heywood-Wakefield Company, Gardner, Mass.
Kroehler Manufacturing Company, Naperville, Ill.
The Reflectone Corporation, 67 Greenwich Avenue, Meriden, Conn.
Royal Metal Manufacturing Company, 175 North Michigan Avenue, Chicago, Ill.
Thonet, Inc., 333 East 47th Street, New York City.
Warren McArthur, No. 1 Park Avenue, New York City.

HEARING AIDS

Acousticon Division of Dictograph Products Company, Inc., 580 Fifth Avenue, New York City.
RCA Victor Division of Radio Corporation of America, Camden, N J.
Sonotone Corporation, Elmsford, N. Y.
Trimm Manufacturing Company, Ltd., 1770 West Berteau Avenue, Chicago, Ill.
Western Electric Company, 195 Broadway, New York City.

HEATING SYSTEMS AND ACCESSORIES

Air & Refrigeration Corporation, 7310 Woodward Avenue, Detroit, Mich.
American Radiator Company, 40 W. 40th Street, New York City
Electric Furnace-Man, Inc., 780 East 138th Street, Bronx, N. Y.

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Kewanee Boiler Corporation, 1858 S. Western Avenue, Chicago, Ill.
May Oil Burner Corporation, Maryland Avenue and Oliver, Baltimore, Md.
Mueller Furnace Company, Milwaukee, Wis.
Petroleum Heat & Power Company, Stamford, Conn.
Sarco Company, Inc., 183 Madison Avenue, New York City.
Skinner Heating & Ventilating Company, Inc., 1948-60 North 9th Street, St. Louis, Mo.
United States Air Conditioning Corporation, Northwest Terminal, Minneapolis, Minn.
Westinghouse Electric & Manufacturing Corporation, 653 Page Boulevard, East Springfield, Mass.

Unit Heaters—

American Blower Corporation, 6001-09 Russell Street, Detroit, Mich.
Automatic Gas Steam Radiator Company, 301 Brushtor Avenue, Pittsburgh, Pa.
The Bryant Heater Company, 17820 St. Clair Avenue, Cleveland, Ohio.
Buffalo Forge Company, 465 Broadway, Buffalo, N. Y.
Burnham Boiler Corporation, Irvington, N. Y.
Grinnell Company, Inc., 260 West Exchange, Providence, R. I.
Ilg Electric Ventilating Company, 2850 North Crawford Avenue, Chicago, Ill.
McQuay, Incorporated, 1600 Broadway, N. E., Minneapolis, Minn.
Modine Manufacturing Company, Heating Division, Racine, Wis.
Surface Combustion Corporation, Thomas and Dorr Streets, Toledo, Ohio.
The Trane Company, La Crosse, Wis.
United States Air Conditioning Corporation, Northwestern Terminal, Minneapolis, Minn.
Unit Heater & Cooler Company, Murray Boulevard, Wausau, Wis.
L. J. Wing Manufacturing Company, 154 West 14th Street, New York City.

INTERCOMMUNICATING HOUSE PHONES

Connecticut Telephone & Electric Corporation, 70 Britannia Street, Meriden, Conn.
S. H. Couch Inc., Boston, Mass.
Dictograph Products Company, Inc., 580 Fifth Avenue, New York City.
Philco Radio & Television Corporation, Philadelphia, Pa.

LADDERS, SAFETY

American Ladder Company, 3700 West 38th Street, Chicago, Ill.
Dayton Safety Ladder Company, 121 West Third Street, Cincinnati, Ohio.

LAMPS, AC ARC

C. S. Ashcraft Manufacturing Company, 4731 35th Street, Long Island City, N. Y.

LAMPS, HIGH-INTENSITY

C. S. Ashcraft Manufacturing Company, 4731 35th Street, Long Island City, N. Y.
The Ballantyne Company, 222 North 16th Street, Omaha, Nebr.
Brenkert Light Projection Company, 7348 St. Aubin Avenue, Detroit, Mich.
Forest Manufacturing Corporation, 740 Washington Avenue, Belleville, N. J.
J. E. McAuley Manufacturing Company, 554 West Adams Street, Chicago, Ill.
Morelite Co., Inc., 600 West 57th Street, New York City.
National Theatre Supply Division of National-Simplex-Bludworth, Inc., 92 Gold Street, New York City.
The Strong Electric Corporation, 87 City Park Avenue, Toledo, Ohio.

LAMPS, INCANDESCENT, FOR PROJECTION

General Electric Company, Incandescent Lamp Department, Nela Park, Cleveland, Ohio.
Radiant Lamp Corporation, 260 Sherman Avenue, Newark, N. J.
Westinghouse Electric & Manufacturing Company, Lamp Division, Bloomfield, N. J.

LAMPS, INCANDESCENT FOR THEATRE LIGHTING

Climax Reflector, Inc., 401-03 Schroyer Avenue, S. W., Canton, Ohio.
General Electric Company, Incandescent Lamp Department, Nela Park, Cleveland, Ohio.
Radiant Lamp Corp., 260 Sherman Avenue, Newark, N. J.
Westinghouse Electric & Manufacturing Company, Lamp Division, Bloomfield, N. J.

LAMPS, P. E. CELL EXCITER

General Electric Company, Incandescent Lamp Department. Nela Park, Cleveland, Ohio.
RCA Victor Division of Radio Corporation of America, Camden, N. J.
Western Electric Company, 195 Broadway, New York City.
Westinghouse Electric & Manufacturing Company, Lamp Division, Bloomfield, N. J.

LIGHTING, ARCHITECTURAL AND FOR PUBLIC AREAS

Climax Reflector, Inc., 401-3 Schroyer Avenue, S. W., Canton, Ohio.
The Egli Company, Inc., 29 West 17th Street, New York City.
Filament Tubes, Inc., 492 Kensington Avenue, Buffalo, N. Y.
Kliegl Brothers, 321 W. 50th Street, New York City.
McFadden Lighting Company, Inc., 1710 Madison Street, St. Louis, Mo.
Missouri Art Metal Company, 3110 Park Avenue, St. Louis, Mo.
Rainbo Lighting Fixture Company, 145 West 24th Street, New York City.
Voigt Company, 1649 N. Broad Street, Philadelphia, Pa.
Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.

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LIGHTING SYSTEMS, EMERGENCY

Bardco Manufacturing & Sales Company, 4031 Goodwin Avenue, Los Angeles, Calif.
Electric Storage Battery Company, Allegheny Avenue and 19th Street, Philadelphia, Pa.
Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.

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LIGHTS, SPOT AND FLOOD

Best Devices Division of The Forest City Foundries Company, 10516 Western Avenue, Cleveland, Ohio.
Brenkert Light Projection Company, 7348 St. Aubin Avenue, Detroit, Mich.
Climax Reflector, Inc., 401-3 Schroyer Avenue, S. W., Canton, Ohio.
General Electric Company, Schenectady, N. Y.
GoldE Manufacturing Company, 1214-22 W. Madison Street, Chicago, Ill.
Kliegl Brothers, 321 W. 50th Street, New York City.
Radiant Lamp Corporation, 260 Sherman Avenue, Newark, N. J.
Stroblite Company, 35 West 52nd Street, New York City.
Westinghouse Lamp Division, Bloomfield, N. J.

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MARQUEES

Artkraft Sign Company, Lima, Ohio.
Texlite, Inc., 2900 Factory Street, Dallas, Texas.

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MATS AND MATTING FOR ENTRANCE AREAS

American Mat Corporation, 1717 Adams Street, Toledo, Ohio.
Deltox Rug Company, Oshkosh, Wis.
Goodyear Tire & Rubber Company, 1144 E. Market Street, Akron, Ohio.
Hamilton Rubber Company, Trenton, N. J.
O. W. Jackson & Company, 290 Fifth Avenue, New York City.
United States Rubber Company, 1230 Sixth Avenue, New York City.
Puritan Manufacturing Company, Trenton, N. J.
Waite Carpet Company, Oshkosh, Wis.

●

MAZDA REGULATORS

The Garver Electric Company, Union City, Ind.
General Electric Company, Incandescent Lamp Department, Nela Park, Cleveland, Ohio.
International Projector Corporation, 88-96 Gold Street, New York City.
Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.

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MICROPHONES

Amperite Company, 561 Broadway, New York City.
Operadio Manufacturing Company, St. Charles, Ill.
Racon Electric Company, Inc., 52 East 19th Street, New York City.
RCA Victor Division of Radio Corporation of America, Camden, N. J.
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General Electric Company, 1 River Road, Schenectady, N. Y.
Hertner Electric Company, 12690 Elmwood Avenue, Cleveland, Ohio.
Imperial Electrical Company, Inc., Ira Avenue, Akron, Ohio.
Robins-Imperial Electric Company, 330 West 42nd Street, New York City.
Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.

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PHOTOCELL MECHANISMS FOR DOORS AND FOUNTAINS

General Electric Company, 1 River Road, Schenectady, N. Y.
The Stanley Works, New Britain, Conn.
Westinghouse Electric & Manufacturing Corporation, East Pittsburgh, Pa.

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Radiant Lamp Corporation, Newark, N. J.
Western Electric Company, 195 Broadway, New York City.
Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.

PROJECTOR PARTS

Century Projector Corporation, 729 Seventh Avenue, New York City.
GoldE Manufacturing Company, 1214 West Madison Street, Chicago, Ill.
DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.
Holmes Projector Company, 1815 Orchard Street, Chicago, Ill.
International Projector Corporation, 88-96 Gold Street, New York City.
LaVezzi Machine Works, 180 North Wacker Drive, Chicago, Ill.
Motiograph, 4431 West Lake Street, Chicago, Ill.
Motion Picture Machine Company, 3110 W. Lisbon Avenue, Milwaukee, Wis.
Wenzel Projector Company, 2509 South State Street, Chicago, Ill.
Edw. H. Wolk, 1241 South Wabash Avenue, Chicago, Ill.

PROJECTORS, 16-MM., HEAVY-DUTY TYPE

Ampro Corporation, 2851 North Western Avenue, Chicago, Ill.
Bell & Howell Company, 1801-15 Larchmont Avenue, Chicago, Ill.
DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.
Eastman Kodak Company, Rochester, N. Y.
Holmes Projector Corporation, 1815 Orchard Street, Chicago, Ill.
Radio Corporation of America, Photophone Division, Camden, N. J.

PROJECTORS, STANDARD THEATRE

Brenkert Light Projection Company, 7348 St. Aubin Avenue, Detroit, Mich.
Century Projector Corporation, 729 Seventh Avenue, New York City.
DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.
Holmes Projector Company, 1815 Orchard Street, Chicago, Ill.
International Projector Corporation, 88-96 Gold Street, New York City.
Motiograph, 4431 West Lake Street, Chicago, Ill.
Superior Projector Company, 449 West 42nd Street, New York City.
Weber Machine Corporation, 59 Rutter Street, Rochester, N. Y.
Wenzel Projector Company, 2509 South State Street, Chicago, Ill.

PUBLIC ADDRESS SYSTEMS

Altec-Lansing Manufacturing Company, 1210 Taft Building, Hollywood and Vine, Hollywood, Calif.
DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.
The Lincrophone Company, Inc., 1661 Howard Street, Utica, N. Y.
RCA Victor Division of Radio Corporation of America, Camden, N. J.
S. O. S. Cinema Supply Corporation, 449 West 42nd Street, New York City.
Western Electric Company, 195 Broadway, New York City.

RECTIFIER TUBES

Baldor Electric Company, 4353 Duncan Avenue, St. Louis, Mo.
Continental Electric Company, Geneva, Ill.
Forest Manufacturing Corporation, 740 Washington Avenue, Belleville, N. J.
General Electric Company, Merchandise Department, 1285 Boston Avenue, Bridgeport, Conn.
The Sonolux Company, Inc., East Newark, N. J.
Tele-Radio Corporation, 86 Shipman Street, Newark, N. J.
Western Electric Company, 195 Broadway, New York City.
Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.

RECTIFIERS AND POWER UNITS

Baldor Electric Company, 4353 Duncan Avenue, St. Louis, Mo.
Benwood Linze Company, 1815 Locust Street, St. Louis, Mo.
DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.
Forest Manufacturing Corporation, 740 Washington Avenue, Belleville, N. J.
Garver Electric Company, Union City, Ind.
General Electric Company, Merchandise Department, 1285 Boston Avenue, Bridgeport, Conn.
P. R. Mallory & Company, Inc., 3029 E. Washington Street, Indianapolis, Ind.
Morelite Company, Inc., 600 West 57th Street, New York City.
Motiograph, 4431 West Lake Street, Chicago, Ill.
RCA Victor Division of Radio Corporation of America, Camden, N. J.
The Strong Electric Corporation, 87 City Park Avenue, Toledo, Ohio.
Ward Leonard Electric Company, Mt. Vernon, N. Y.
Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.

REEL END ALARMS

Ace Electric Manufacturing Company, Inc., 1458 Shakespeare Avenue, New York City.

REELS

DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.
Goldberg Brothers, 3500 Walnut Street, Denver, Colo.
Neumade Products Corporation, 427 West 42nd Street, New York City.
Universal Reels Corporation, 9-16 Thirty-seventh Avenue, Long Island City, N. Y.
Wenzel Projector Company, 2509 South State Street, Chicago, Ill.

REFLECTORS FOR INCANDESCENT LAMPS

Climax Reflector, Inc., 401-3 Schroyer Avenue, S. W., Canton, Ohio.
Reynolds Electric Company, 2650 West Congress Street, Chicago, Ill.

REFLECTORS, PROJECTION ARC

Bausch & Lomb Optical Company, 652 St. Paul Street, Rochester, N. Y.
Brenkert Light Projection Company, 7348 St. Aubin Avenue, Detroit, Mich.
Fish-Schurman Corporation, 250 East 43rd Street, New York City.
Heyer-Shultz, Inc., 39 Orange Road, Montclair, N. J.
International Projector Corporation, 88-96 Gold Street, New York City.
Matisse Brothers, 385 Gerard Avenue, New York City.
Mirror-Guard Company, 837 Eleventh Avenue, New York City.
Morelite Company, Inc., 600 West 57th Street, New York City.
Motiograph, 4431 West Lake Street, Chicago, Ill.
The Strong Electric Corporation, 87 City Park Avenue, Toledo, Ohio

REWINDERS, FILM

Bell & Howell Company, 1801-1815 Larchmont Avenue, Chicago, Ill.
Clayton Products Company, 31-45 Tibbett Avenue, New York City.
DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.
Goldberg Brothers, 3500 Walnut Street, Denver, Colo.
GoldE Manufacturing Company, 1214-22 W. Madison Street, Chicago, Ill.
International Projector Corporation, 88-96 Gold Street, New York City.
Lakewood Automatic Switch Company, 1298 Hathaway Avenue, Lakewood, Ohio.
The Neumade Products Corporation, 427 West 42nd Street, New York City.
S. O. S. Cinema Supply Corporation, 449 West 42nd Street, New York City.
Wenzel Projector Company, 2509 South State Street, Chicago, Ill.
Edw. H. Wolk, 1241 South Wabash Avenue, Chicago, Ill.

RHEOSTATS

Automatic Devices Company, 1037 Linden Street, Allentown, Pa.
Charles Bessler Company, 131 East 23rd Street, New York City.
Brenkert Light Projection Company, 7348 St. Aubin Avenue, Detroit, Mich.
General Electric Company, 1 River Road, Schenectady, N. Y.
The Strong Electric Corporation, 87 City Park Avenue, Toledo, Ohio.
Ward Leonard Electric Company, 31 South Street, Mt. Vernon, N. Y.
Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.

SCREENS, PROJECTION

Da-Lite Screen Company, 2723 North Crawford Avenue, Chicago, Ill.
Radiant Manufacturing Corporation, 1140-46 West Superior Street, Chicago, Ill.
Raven Screen Corporation, 314 East 35th Street, New York City.
Trans-Lux Daylight Picture Screen Corporation, 1270 Sixth Avenue, New York City.
Vocalite Screen Corporation, 19 Debevoise Avenue, Roosevelt, N. Y.
Walker-American Corporation, 800 Beaumont Street, St. Louis, Mo.

SIGNS (ELECTRIC) FOR THEATRE NAME

The Artkraft Sign Company, Lima, Ohio.
Everbrite Electric Signs, Inc., 1440 North Fourth Street, Milwaukee, Wis.
The Fluron Company of America, 1600 Broadway, New York City.

SIGNS, DIRECTIONAL

The Artkraft Sign Company, Lima, Ohio.
Claude Neon Lights, Inc., 36-08 Thirty-third Street, Long Island City, N. Y.
Everbright Electric Signs, Inc., 1440 North 4th Street, Milwaukee, Wis.
Hub Electric Corporation, 2227 West Grand Avenue, Chicago, Ill.
Kliegl Brothers, 321 W. 50th Street, New York City.
McFadden Lighting Company, Inc., 1710 Madison Street, St. Louis, Mo.
Twentieth Century Lights, Inc., 6818 Avalon Boulevard, Los Angeles, Calif.
The Voigt Company, 1649 North Broad Street, Philadelphia, Pa.

SLIDES, PROJECTION

Bostwick Display Manufacturing Company, Dallas, Texas.
Cinema-Craft Company, 71 West 45th Street, New York City.
Cosmopolitan Studios, Inc., 145 West 45th Street, New York City.
Quality Slide Company, 6 East Lake Street, Chicago, Ill.
Radio-Mat Slide Company, 222 Oakridge Boulevard, Daytona Beach, Fla.

SOUND SYSTEMS—COMPLETE

The Ballantyne Company, 22 N. 16th Street, Omaha, Nebr.
DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.
International Projector Corporation, 88-96 Gold Street, New York City.
Motiograph, 4431 West Lake Street, Chicago, Ill.
RCA Victor Division of Radio Corporation of America, Camden, N. J.
S. O. S. Cinema Supply Corporation, 449 West 42nd Street, New York City.
Western Electric Company, 195 Broadway, New York City.

SOUNDHEADS

The Ballantyne Company, 219 N. 16th Street, Omaha, Nebr.
DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.
International Projector Corporation, 88-96 Gold Street, New York City.
Lincrophone Company, Inc., 703 Varick Street, Utica, N. Y.
Motiograph, 4431 West Lake Street, Chicago, Ill.
RCA Victor Division of Radio Corporation of America, Camden, N. J.
S. O. S. Cinema Supply Corporation, 449 West 42nd Street, New York City.
Weber Machine Corporation, 59 Rutter Street, Rochester, N. Y.

SPEAKERS AND HORNS

Altec-Lansing Corporation, 1210 Taft Building, Hollywood and Vine, Hollywood, Calif.
The Ballantyne Company, 219 N. 16th Street, Omaha, Nebr.
International Projector Corporation, 88-96 Gold Street, New York City.
Jensen Radio Manufacturing Company, 6601 South Laramie Avenue, Chicago, Ill.
Operadio Manufacturing Company, St. Charles, Ill.
Racon Electric Company, Inc., 52 East 19th Street, New York City.
RCA Victor Division of Radio Corporation of America, Camden, N. J.
The Rola Company, 4250 Hollis Street, Oakland, Calif.
Western Electric Company, Inc., 195 Broadway, New York City.

SPLICERS, FILM

Bell & Howell Company, 1801 Larchmont Avenue, Chicago, Ill.
Griswold Machine Company, Port Jefferson, N. Y.
Neumade Products Corporation, 427 West 42nd Street, New York City.

STAGE LIGHTING EQUIPMENT

Frank Adam Electric Company, 3650 Windsor Avenue, St. Louis, Mo.
Belson Manufacturing Company, 800 South Ada Street, Chicago, Ill.
Capitol Stage Lighting Company, 527-529 West 45th Street, New York City.
Century Lighting Equipment, Inc., 419 West 55th Street, New York City.
C. W. Cole & Company, Inc., 320 East 12th Street, Los Angeles, Calif.
Day-Brite Lighting, Inc., 5401 Bulwer Avenue, St. Louis, Mo.
GoldE Manufacturing Company, 1214-22 W. Madison Street, Chicago, Ill.
Hub Electric Company, 2219-29 West Grand Avenue, Chicago, Ill.
Kliegl Brothers, 321 W. 50th Street, New York City.
Pickwick Metalcraft Company, 489 Broome Street, New York City.
Reynolds Electric Company, 2650 W. Congress Street, Chicago, Ill.

STAGE RIGGING AND HARDWARE

Automatic Devices Company, 1035 Linden Street, Allentown, Pa.
J. R. Clancy, Inc., 1010 West Belden Avenue, Syracuse, N. Y.
Vallen, Inc., 225 Bluff Street, Akron, Ohio.
I. Weiss & Sons, Inc., 445 West 45th Street, New York City.

STAIR NOSINGS

Ames Metal Moulding Company, 225 E. 144th Street, New York City.
Safeguard Rubber Products Corporation, 250 West 49th Street, New York City.

STEREOPTICONS

Bausch & Lomb Optical Company, 652 St. Paul Street, Rochester, N. Y.
Charles Beseler Company, 131 East 23rd Street, New York City.
Best Devices Division of The Forest City Foundries Company, 10516 Western Avenue, Cleveland, Ohio.

Brenkert Light Projection Company, 7348 St. Aubin Avenue, Detroit, Mich.
GoldE Manufacturing Company, 1214-22 W. Madison Street, Chicago, Ill.
S. O. S Cinema Supply Corporation, 449 West 42nd Street, New York City.

TAKEUPS, FILM

Century Projector Corporation, 729 Seventh Avenue, New York City.
Clayton Products Company, 31-45 Tibbett Avenue, New York City.
GoldE Manufacturing Company, 1214 West Madison Street, Chicago, Ill.
International Projector Corporation, 92 Gold Street, New York City.
Nelson-Spear Company, 4114 Milton, Houston, Texas.
S. O. S. Cinema Supply Corporation, 449 West 42nd Street, New York City.

TEST REELS

Academy of Motion Picture Arts and Sciences, Taft Building, Hollywood, Calif.
S. O. S. Cinema Supply Corporation, 449 West 42nd Street, New York City.
Society of Motion Picture Engineers, Pennsylvania Hotel, New York City.

TICKET REGISTERS

General Register Corporation, 1560 Broadway, New York City.
GoldE Manufacturing Company, 1214-22 W. Madison Street, Chicago, Ill.
S. O. S. Cinema Supply Corporation, 449 West 42nd Street, New York City.
The Ticket Issuing Machine Company (Timco), 135 Pearl Street, Brooklyn, N. Y.

TOILET ACCESSORIES

Brunswick-Balke-Collender Company, Inc., 17 West 19th Street, New York City.
M. D. Berglass Manufacturing Company, 10 Fulton Street, Brooklyn, N. Y.
National Paper Products Company, 343 Samson Street, San Francisco, Calif.
Sanaphane, Inc., St. Paul, Minn.
Sterilseat Corporation, 101 Park Avenue, New York City.
United Metal Box Company, 174 7th Street, Brooklyn, N. Y.

UNIFORMS

S. Appel & Company, 18 Fulton Street, New York City.
Maier-Lavaty Company, 2141 Lincoln Avenue, Chicago, Ill.
Reversible Collar Company, 111 Putnam Avenue, Cambridge, Mass.
Russell Uniform Company, 1600 Broadway, New York City.

UPHOLSTERING MATERIALS

L. C. Chase & Company, 295 Fifth Avenue, New York City.
Collins & Aikman Corporation, 200 Madison Avenue, New York City.
Cotan Corporation, 331-359 Oliver Street, Newark, N. J.
Dazian's Inc., 142 West 44th Street, New York City.
E. I. du Pont de Nemours & Company, Inc., Fabrikoid Division, Fairfield, Conn.
Fensin Seating Company, 62 East 13th Street, Chicago, Ill.
A. D. Juilliard & Company, Inc., 40 West 40th Street, New York City.
Maharam Fabric Corporation, 130 West 46th Street, New York City.
The Pantasote Company, Inc., 444 Madison Avenue, New York City.
United States Rubber Company, Coated Fabrics Division, Mishawaka, Ind.

VENDING EQUIPMENT FOR CONFECTIONERY

Advance Manufacturing Company, 6296 St. Louis Avenue, St. Louis, Mo.
American Popcorn Company, Box 11, Sioux City, Ia.
Columbus Show Case Company, 850 West Fifth Avenue, Columbus, Ohio.
C. Cretors & Company, 630 Cermak Road, Chicago, Ill.
The Felgreen Company, 6039 Waterman Avenue, St. Louis, Mo.
Manley, Inc., 1906 Wyandotte Street, Kansas City, Mo.
National Vendors, Inc., 5055 Natural Bridge Avenue, St. Louis, Mo.
Rowe Manufacturing Company, Inc., 17 East 16th Street, New York City.
Stoner Manufacturing Corporation, 328 Gale Street, Aurora, Ill.
The U-Need-A Pack Products Corporation, 135 Plymouth Street, Brooklyn, N. Y.

VOLTAGE REGULATORS

Allis-Chalmers Manufacturing Company, Milwaukee, Wis.
General Electric Company, 1 River Road, Schenectady, N. Y.
Raytheon Manufacturing Company, Foundry Avenue, Waltham, Mass.
Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.

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BRECK PHOTOPLAY SUPPLY COMPANY, 1969 S. Vermont Avenue, Los Angeles. *All classes equipment. General repair service.*

FILBERT COMPANY, JOHN P., 2007 S. Vermont Avenue, Los Angeles. *All classes equipment. General repair service. Member of T.E.D.P.A.*

MOTION PICTURE ACCESSORIES COMPANY, 2200 S. Vermont Avenue, Los Angeles. *All classes equipment.*

NATIONAL THEATRE SUPPLY DIVISION OF NATIONAL-SIMPLEX-BLUDWORTH, INC., 255 Golden Gate Avenue, San Francisco. *All classes equipment. General repair service.*

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PACIFIC COAST THEATRE SUPPLY, 250 Golden Gate, San Francisco. *All classes equipment. General repair service.*

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PROJECTION EQUIPMENT & MAINTENANCE COMPANY, 1975 S. Vermont Avenue, Los Angeles. *All classes equipment. Projection and sound equipment repairing. Member of T.E.D.P.A.*

SHEARER COMPANY, B. F., 1968 S. Vermont Avenue, Los Angeles. *All classes equipment. General repair service.*

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MODERN THEATRE EQUIPMENT CORPORATION, THE, 130 Meadow Street, New Haven. *All classes equipment. General repair service.*

NATIONAL THEATRE SUPPLY DIVISION OF NATIONAL-SIMPLEX-BLUDWORTH, INC., 122 Meadow Street, New Haven. *All classes equipment. General repair service.*

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WIL-KIN THEATRE SUPPLY, INC., 150-4 Walton Street, N. W., Atlanta. *All classes equipment. Projection and sound equipment repairing. Member of T.E.D.P.A.*

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ABBOTT THEATRE SUPPLY COMPANY, 1311 S. Wabash Avenue, Chicago. *All classes equipment. General repair service. Member T.E.D.P.A.*

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GOLDBERG, INC., JOE. 1245 S. Wabash Avenue, Chicago. *All classes equipment. Projection and sound equipment repairing. Member of T.E.D.P.A.*

NATIONAL THEATRE SUPPLY DIVISION OF NATIONAL-SIMPLEX-BLUDWORTH, INC., 1325 S. Wabash Avenue, Chicago. *All classes equipment. Equipment repair service.*

STANLEY THEATRE SUPPLY CO., 1233 S. Wabash Avenue, Chicago. *All classes equipment. General repair service.*

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DELTA THEATRE SUPPLY, INC., 214 South Liberty, New Orleans. *All classes equipment. Projection and sound equipment repairing. Member of T.E.D.P.A.*

LOUISIANA MOTION PICTURE EQUIPMENT COMPANY, 1414 Cleveland Avenue, New Orleans. *All classes equipment. Projection and sound equipment repairing.*

NATIONAL THEATRE SUPPLY DIVISION OF NATIONAL-SIMPLEX-BLUDWORTH, INC., 220 S. Liberty Street, New Orleans. *All classes equipment. General repair service.*

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MAINE THEATRE SUPPLY COMPANY, 507 Forest Avenue, Portland. *General repair service.*

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THEATRE SERVICE & SUPPLY COMPANY, 30 Piedmont street, Boston. *All classes equipment. Projection equipment repairing.*

MICHIGAN

AMUSEMENT SUPPLY COMPANY, 208 W. Montcalm, Detroit. *All classes equipment. General repair service.*

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ERKER BROS., 610 Olive Street, St. Louis. *All classes equipment. Projection and sound equipment repairing.*

EXHIBITORS SUPPLY COMPANY, 3236 Olive Street, St. Louis. *All classes equipment. Projection and sound equipment repairing. Member of T.E.D.P.A.*

INDEPENDENT THEATRE SUPPLY COMPANY, 115 West 18th Street, Kansas City. *All classes equipment. General repair service.*

MISSOURI THEATRE SUPPLY COMP[illegible] 115 West 18th Street, Kansas City. *All classes equipment. Lamp and projector repairing. Member of T.E.D.P.A.*

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NATIONAL THEATRE SUPPLY DIVISION OF NATIONAL-SIMPLEX-BLUDWORTH, INC., 238 W. 18th Street, Kansas City. *All classes equipment. General repair service.*

ROCKENSTEIN COMPANY, L. T., 3327 Locust Street, St. Louis. *All classes equipment.*

STEBBINS THEATRE EQUIPMENT COMPANY, 1804 Wyandotte Street, Kansas City. *All classes equipment. General repair service. Member of T.E.D.P.A.*

MONTANA

WESTERN THEATRE EQUIPMENT COMPANY, 214 N. 15th Street, Butte. *All classes equipment. Projection and sound equipment repairing.*

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THE BALLANTYNE COMPANY, 219 North 16th Street, Omaha. *All classes equipment. Projection and sound equipment repairing.*

METROPOLITAN SCENIC STUDIOS, INC., 1611 Davenport Street, Omaha. *All classes equipment. General repair service.*

QUALITY THEATRE SUPPLY CORPORATION, 1511 Davenport Street, Omaha. *All classes equipment. Projection and sound equipment repairing.*

WESTERN THEATRE SUPPLY COMPANY, 214 N. 15th Street, Omaha. *All classes equipment. Projection and sound equipment repairing. Member of T.E.D.P.A.*

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EASTERN NEW MEXICO THEATRE SUPPLY COMPANY, Box 1099, Clovis. *All classes equipment. General repair service.*

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ALBANY THEATRE SUPPLY COMPANY, 1046 Broadway, Albany. *All classes equipment.*

AMUSEMENT SUPPLY COMPANY, INC., 341 W. 44th Street, New York City. *All classes equipment. Projection and sound equipment repairing.*

AUBURN THEATRE EQUIPMENT COMPANY, 5 Court Street, Auburn. *All classes equipment. General repair service.*

BECKER THEATRE EQUIPMENT, INC., 492 Pearl Street, Buffalo. *All classes equipment. Projection and sound equipment repairing.*

BEHREND MOTION PICTURE SUPPLY HOUSE, INC., 630 9th Avenue, New York City. *All classes equipment.*

CAPITOL MOTION PICTURE SUPPLY CORPORATION, 630 9th Avenue, New York City. *All classes equipment. Motor generator, rheostat and projector repairing.*

CROWN MOTION PICTURE SUPPLIES CORPORATION, 364 West 44th Street, New York City. *All classes equipment. General repair service.*

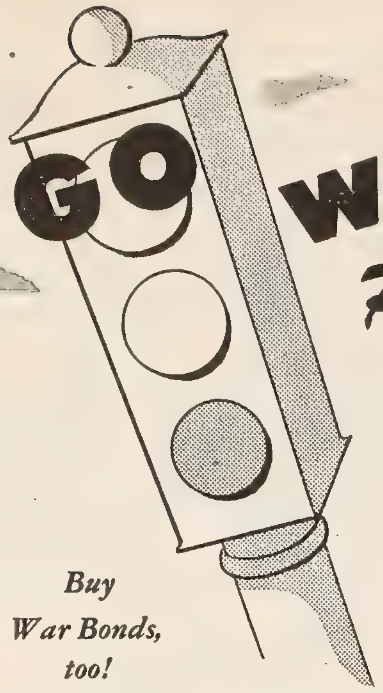
EMPIRE THEATRE SUPPLY COMPANY, INC., 1003 Broadway, Albany. *All classes equipment. General repair service.*

EMPIRE THEATRE SUPPLY CORPORATION, 334 W. 44th Street, New York City. *All classes equipment. General repair service.*

HORNSTEIN, INC., JOE, 630 9th Avenue, New York City. *All classes equipment. Projection and sound equipment repairing. Member of T.E.D.P.A.*

KAPLAN MANUFACTURING & SUPPLY COMPANY, INC., SAM, 729 Seventh Avenue, New York City. *Projection and sound equipment repairing.*

NATIONAL THEATRE SUPPLY DIVISION OF NATIONAL-SIMPLEX-BLUDWORTH, INC., 92 Gold Street, New York City. *All classes equipment. General repair service. Member of T.E.P.D.A.*



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The Hitler Gang

Paramount—Mad dog history—documented

by Terry Ramsaye

The strange high tragedy of the world fighting itself for its life comes to point in a single career, one mad little corporal, Adolf Hitler of the Sixteenth Bavarian Regiment.

Paramount Pictures, Inc., in this desperate spring of 1944, taut in the suspense of days that may decide the destiny of civilization, has elected to tell on the screen the story of that man. It is a time for the telling.

The result is a picture quite without precedent. The people and skills of Hollywood appear in a performance of a new order. It is a picture for the theatre of a people at war, but it rises beyond theatricalities. The opening title recites:

> In 1918 the Germans, facing annihilation, surrendered to the Allies. But there were men among them who did not acknowledge defeat. Before the last shot was fired, they were already planning for the next world war.
>
> This is the story of those men. Shocking though it may be, it is based on fact. The episodes throughout are authenticated by documentary records, by the works of reputable historians, and in some instances by actual participants.
>
> In every detail it is true in so far as decency will permit.

The picture is faithful to that preamble, crisp and final as a writ of execution. It storms with action, and the while maintains an over-all cold factuality that keeps one knowing that the teller has not lost his head. The facts scream, the picture does not. Never does it proclaim the obvious. There are no tricks and tinsel fancies. It is as remarkable for what it is not as for what it is. No camera, no player comes between the telling and the spectator.

There is a racing flow. Hitler is discovered in hospital, a shell-shocked paranoiac. He is seen in the intrigues which he began as a stool pigeon for the German high command, after the Armistice, and in the wild daring by which he steals the German Workers' Party. Swiftly the conspirators arrive, fat rich Goering, subtle mysterioso Hess, ruthless Himmler-the-chauffeur, stealthy Goebbels, and all that motley crew of crafty villains, to use the mad little corporal, and to be used by him. Movement floods on—the Munich beer hall putsch that failed, with Ludendorff striding through—prison and the writing of "Mein Kampf"—intrigue and the unholy love of Hitler for his young reluctant niece, Geli Raubal, ending in murder—Hindenberg makes the corporal Chancellor—the Reichstag fire—war on religion, with Pastor Niemoeller and Cardinal Faulhaber protesting in vain—the purge of '34 with death by assassination rampant over the Reich—dictatorship in triumph—the black stain of Nazism spreads over Europe.

So the bitter accounting runs. All is grim and tense. but there are moments when the piano is played for Hitler.

With all the violent colors of fact upon this palette of the damned, Paramount has contrived a narrative of relative restraint, a recital of crime and horror without surrender to the horrible. There is no preaching, no argument. It reports. If it is propaganda Hitler wrote it.

Even Hitler is not abused. Glints of normal human impulse are permitted to shine through. He has a regretful moment, a hesitation about the purging of Roehm. "He gave me my start." One can feel that there might perhaps have been a time when even Hitler, by the grace of God, might have become a decent man.

This hateful story is no cinema hymn of hate. It is such a recording as some super-newsreel with cosmic eye might have made. Perhaps the essence of it all is wrapped up in an observation by the quiet Barney Balaban the other day. "We think this is one we might bring back and look at again, many a year from now." There are few picture like that.

That phrase from the introductory legend: ". . . true as decency will permit," can be a landmark. This picture which deals with the utmost the modern world has seen in depravity and bestiality tells it without partaking of the pollution. It can be done.

The casting of the production is as inspired as its concept, writing, direction and editing. This time the roles, the parts and story dominate the players. "Name" is not permitted to invade the illusion of reality.

Joseph Sistrom was associate producer under G. B. De Sylva. The direction was by John Farrow.

A fascination takes hold on the spectator. Familiar facts take on new color. The hellish pattern of cruel illogic and sadistic emotionalism irresistably commands a hundred and one minutes of attention. It grows and grows, intangible, terribly present.

There are many pictures about what the war is like. This one tells what it is about, as it has not been told before.

Previewed at the Normandie theatre in New York on a rainy Monday morning, before a highly professional audience of showmen and critics, obviously impressed, apparently surprised beyond applause. They went out wondering, sparring for comment. Reviewer's Rating: Excellent.

Release date, Block 5. Running time, 100 min. PCA No. 9763. General audience classification.

Adolf Hitler	Robert Watson
Captain Ernst Roehm	Roman Bohnen
Joseph Goebbels	Martin Kosleck
Rudolph Hess	Victor Varconi
Heinrich Himmler	Luis Van Rooten
Hermann Goering	Alexander Pope

Ivan Triesault. Poldy Dur, Helene Thimig. Reinhold Schunzel. Sig Ruman. Alexander Granach. Fritz Kortner, Tonio Selwart, Richard Ryen, Ray Collins, Ludwig Donath. Erno Verebes. Walter Kingsford, Fred Nurney, Arthur Loft, Lionel Royce.

Two Girls and a Sailor

Metro-Goldwyn-Mayer—Master musical

Metro-Goldwyn-Mayer's running flow of money-making musicals is interrupted now and then by one that rates, by reason of over-all excellence, designation as a master musical. "Two Girls and a Sailor" is a film in this classification, as good on points as the best of the others and better than most of them in the totality of its effectiveness. While it requires the stressing of numerous names in its exploitation, rather than a pair or trio of sure-fire personalities, it contains for the customers that which it takes to justify exhibitors in bestirring themselves in its and their own behalf.

The names to work with, and the things they do, follow:

June Allyson, Gloria De Haven and Van Johnson, playing the title roles, enact with freshness and charm two sisters in show business and a millionaire sailor, the Misses Allyson and De Haven contributing many a song and dance routine to the musical side of the enterprise.

Jimmy Durante, establishing himself here as a solid picture personality, plays in serio-comic vein a washed-up vaudevillian whose comeback is a pleasantly played-down feature of the story.

Harry James, playing himself, furnishes, *en solo* and with band, an abundance of his brand of music delivered to the taste of the generation that loves it.

Xavier Cugat, likewise playing himself, furnishes an equivalent abundance of music in the Latin rhythms which the same generation likewise loves.

Jose Iturbi, playing himself and accompanied by his sister in two-piano treatment of a classic, duplicates the sparkling performance he gave in "Thousands Cheer."

Gracie Allen, as herself, performs with elfish glee and sheer artistry her famed "Concerto for Index Finger" with the distinguished Albert Coates, conductor of the London Symphony Orchestra, conducting the symphony orchestra no less expertly because humorously.

Virginia O'Brien sings two choruses of "Take It Easy," played by Cugat and sung also by the

Wilde Twins and the ensemble, in a manner to panic any audience in the known world.

Lena Horne, coming on a little late in the picture, sings "Paper Doll," perhaps a little late in its second rage of popularity, with consummate skill.

Ben Blue sparks a dance routine in his suavely comic style.

Carlos Ramirez, singing a classic in grand voice, Helen Forrest and Lina Romay are featured in others among the more than fourteen musical numbers that follow, one upon the other, as naturally as pages in a book. The score, directed by Georgie Stoll, is by a dozen composers and lyricists and embraces all the kinds of music there are.

On the music side the picture is rich, varied and steadily effective.

On the story side, usually negligible in this type of film, the screenplay by Richard Connell and Gladys Lehman captures for the first time on the screen the spirit of the serviceman's canteen and tells, with no false notes, how the right one of two sisters enamoured of a sailor gets him. It is in large measure the success registered in this department that sets the picture apart from and above its kind.

Production by Joseph Pasternak is superlative on all counts, and direction by Richard Thorpe is smooth as satin.

Previewed at the Fox Wilshire theatre, Beverly Hills, on a Friday night to an audience drawn by "Buffalo Bill," the attraction in engagement, and uninformed that a preview was to be witnessed. This unprepared and presumably temperamentally inappropriate audience applauded the musical to the echo. Reviewer's Rating: Excellent. —WILLIAM R. WEAVER.

Release date, June, 1944. Running time, 126 min. PCA No. 9915. General audience classification.

Patsy Deyo	June Allyson
Jean Deyo	Gloria De Haven
Johnny	Van Johnson

Jose Iturbi, Gracie Allen, Jimmy Durante, Ben Blue, Henry Stephenson, Henry O'Neill, Tom Drake, Carlos Ramirez, Frank Sully, Albert Coates, Donald Meek, Amparo Novarro, Lena Horne, Virginia O'Brien, Frank Jenks, The Wilde Twins, Harry James and band, Xavier Cugat and band.

Man From Frisco

(Republic)

Triumph of Production

With the strides Republic has been making in expanded-budget productions and ambitious story properties it was just a matter of time before one of their films would be right up with the big timers from anybody's lot. "Man from Frisco" is decidedly it. It is a timely story acted by sincere performers and carrying much of the excitement of America's production triumph in a forthright and effective presentation.

The theme is shipbuilding, and the race with time. The setting is a small town, keyed to its shipyards—their leisurely pace and highly respected product—until a young production dynamo takes over to show how things should be done. The Pearl Harbor attack comes just as the townspeople seem ready to freeze him and his thousand workers out, but the long arm of coincidence stops right there.

The rest is a frequently thrilling account of the creation of an industry, forged out of necessity and the spirit of workers at war. The sweep of the camera over decks and ways, cranes and welding pits is broad, but attention is always carefully directed without wordy explanation.

For plot there is the bristling tactlessness of the production genius, Matt Braddock, pitted against the town pride, the old hands' resentment and the disdain of the girl whose father had run the yards. Her young brother, who idolized the newcomer, loses his life in a risky venture to meet the launching deadline. The ship is finally launched by the town itself when Braddock has acknowledged defeat.

Michael O'Shea has a part cut to his person and talents as the rough but brilliant engineer. Tommy Bond as the boy, and Gene Lockhart, as the former superintendent, are excellent. Anne Shirley supplies the small but tasteful love interest. Stephanie Bachelor, a welding mother who loses her husband in the war, has a poignant role to which she brings freshness and warmth.

That is the picture. But behind its vitality and intelligence lie the splendid direction of Robert Florey and the comprehensive handling of production by Albert J. Cohen, as well as a fine screenplay by Ethel Hill and Arnold Manoff adapted from a story by George Worthing Yates and George Carlton Brown.

Seen in the home office projection room. Reviewer's Rating: Excellent.—E. A. CUNNINGHAM.

Release date, not set. Running time, 91 min. PCA No. 9962. General audience classification.

Matt Braddock	Michael O'Shea
Diana Kennedy	Anne Shirley
Joel Kennedy	Gene Lockhart

Dan Duryea, Stephanie Bachelor, Ray Walker, Tommy Bond, Robert Warwick, Olin Howlin, Ann Shoemaker, Russell Simpson, Stanley Andrews, Forbes Murray, Erville Alderson, Michael Barnitz.

Double Indemnity

(Paramount)

Another Perfect Crime

Taking a novel by James M. Cain—which must have owed a bit to the Ruth Snyder-Judd Gray murder case of some years back—Billy Wilder, director, and Joseph Sistrom, producer, have built up an unusual and powerful melodrama from as sordid a case of murder for insurance as has come to the screen. With the cast names of Fred MacMurray, Barbara Stanwyck and Edward G. Robinson for drawing power, and their uniformly excellent performances to sustain it, exhibitors may be assured they have a top attraction in the field of crime psychology.

The film should hold an adult audience rooted to their seats for the final frames, although the identity of the murderer is announced at the beginning. But it is not an attraction for children.

The characters are allowed neither glamour nor sudden repentance. There's Walter Neff with the sharp eyes and weak chin, who knows all the answers and makes out pretty well selling insurance with a glib tongue. His partner in crime, Phyllis, is a hard blonde with a soft figure and a husband who no longer has the money she married him for. Together they plot and execute the perfect crime with all the angles straight. Nothing seems to go wrong, but one by one little things pile up until there is no way out but another murder, and another.

The man who breaks the case, without guessing their identity, is new to detective fiction. He's the insurance claims agent who has teethed on actuarial tables and knows the percentages on all manner of vital statistics. A phoney claim causes a lump in the pit of his stomach, but a gleam in his eye. He arrives just in time to hear Neff's dying confession dictated to a recording machine like any routine report to the company.

The screenplay, on which Billy Wilder collaborated with Raymond Chandler, is a gem of tight construction and terse but natural dialogue. John Seitz, who supervised the camera work, deserves special mention for his contribution to the taut atmosphere. All hands, including the fine supporting cast, have helped to achieve a smoothness of presentation which should carry audiences along at its own sure pace.

Seen in the home office projection room. Reviewer's Rating: Excellent.—E. A. C.

Release date, Block 5. Running time, 106 min. PCA No. 9717. Adult audience classification.

Walter Neff	Fred MacMurray
Phyllis Dietrichson	Barbara Stanwyck
Barton Keyes	Edward G. Robinson

Porter Hall, Jean Heather, Tom Powers, Byron Barr, Richard Gaines, Fortunio Bonanova, John Philliber.

Song of the Open Road

(United Artists)

New Song-Bird Alights

Jane Powell, 14-year-old singing actress, makes her debut in this entertaining picture. Discovered by Charles R. Rogers, producer, she has a voice and personality equal if not superior to any player of her years yet presented on the screen. As star of the film she should receive instant recognition, and should be strong at the box office. Her voice is exceptionally well-trained, her delivery excellent, and she has histrionic ability.

Under the direction of S. Sylvan Simon, the picture, which concerns the Youth Hostelries and the gathering of crops, offers an adequate vehicle for the launching of this young lady's career. There are several songs in the picture written by Walter Kent and Kim Gannon, bound to become favorites. They are: "Rollin' Down the Road," "Delightfully Dangerous," "You Gotta Make Hay in the Moonlight," and "Here It is Monday," all of which are sung by Miss Powell effectively.

"Charlie McCarthy," and Edgar Bergen, with "Mortimer Snerd" dropping in here and there, give a fine performance with plenty of originality. The inimitable W. C. Fields carries on, ably assisted by all hands. Sammy Kaye and his orchestra play throughout the picture, and there is the youthful Liphar Four with acrobatics. Condos Brothers are in for a few numbers as are also Chuck Faulkner and his band, and Catron & Popp. The cast, mostly juvenile, presents a fine performance calculated to afford plenty of laughs and hold interest. The screenplay is by Albert Mannheimer and is based on a story by Irving Phillips and Edward Verdier.

Seen at the company projection room. Reviewer's Rating: Excellent.—JULIAN BOWES.

Release date, not set. Running time, 93 min. PCA No. 9916. General audience classification.

Charlie McCarthy	Charlie McCarthy
Edgar Bergen	Edgar Bergen
Jane Powell	Jane Powell
W. C. Fields	W. C. Fields
Bonnie	Bonita Granville

Sammy Kaye and Orchestra, Peggy O'Neill, Jackie Moran, Bill Christy, Reginald Denny, Regis Toomey, Rose Hobart, Sig Arno, Irene Tedro and Pat Starling.

Cobra Woman

(Universal)

Fantasy in Technicolor

Followers of the Maria Montez-Jon Hall-Sabu folio of fantasies in Technicolor may be promised that here again their favorites lead them along paths of adventure in a film which has naught to do with realism save as it serves to implement imagination; also that on this excursion there is more of plausibility and perhaps less of struggle than on previous occasions. It's the best of the series.

Miss Montez is seen not once but twice this time, enacting twin sisters, good and bad; and Sabu, now a soldier in fact, is still in this film the helpful youth who follows Hall faithfully through his adventures. The principal scene is one Cobra Island, governed evilly by a snake-dancing high priestess, whose malicious rule is terminated finally by her kindly twin sister, Hall, Sabu and a well-timed volcanic eruption.

Production by George ("Phantom of the Opera") Waggner is richly done, and Robert Siodmak's direction averts most of the strains on credulity inherent in fantasy. The story is by W. Scott Darling, the script by Gene Lewis and Richard Brooks.

Previewed at the studio. Reviewer's Rating Good.—W. R. W.

Release date, May 12, 1944. Running time, 70 min. PCA No. 9539. General audience classification.

Tallea (and Nadja)	Maria Montez
Ramu	Jon Hall
Kado	Sabu

Lon Chaney, Edgar Barrier, Mary Nash, Lois Collier, Samuel S. Hinds, Moroni Olsen.

Address Unknown

(Columbia)

Making of a Nazi

Paul Lukas, who won this year's Academy Award for his portrait of an anti-fascist in "Watch on the Rhine," proves himself equally adept at portraying the confirmed Nazi in "Address Unknown." The story, laid in Germany in the years of Hitler's rise to power, was widely read several years ago when it appeared in *Reader's Digest* but has lost some of its timeliness in the intervening years of war with the Axis. It remains tense drama, and should draw a considerable audience from readers of the story and the widening group of Lukas' admirers.

A few changes have been made in Kressmann Taylor's original characters to provide a slight love interest and a surprise ending. The basic conflict between two men who had been friends and partners before one of them moved to Germany and adopted the "new order," emerges on the screen as the study of a man who accepts Nazism in spite of his former life in America and at the expense of the friends he had made there.

His new ruthlessness extends even to sending the daughter of his partner, and fiancee of his son, to death at the hands of storm troopers. Revenge comes swiftly and ingeniously by mail as letters and cablegrams pour in with messages apparently written in a private code to the man who has, by this time, achieved an official position in the Nazi party. The last letter is returned, stamped "Address Unknown."

William Cameron Menzies, who produced and directed the film, chose his cast with care and kept the entire presentation in a somber key. Performances are restrained and generally excellent, although lesser characters are subordinated to the principal role. Morris Carnovsky, as his partner, and Mady Christians, as his wife, are particularly impressive. Rudolph Mate's photography is suitably artistic, often with dramatic effect.

Seen at the Globe theatre, New York, where the audience watched with interest. Reviewer's Rating: Good.—E. A. C.

Release date, not set. Running time, 72 min. PCA No. 9969. General audience classification.

Martin Shulz	Paul Lukas
Max Eisenstein	Morris Carnovsky
Griselle	K. T. Stevens
Elsa	Mady Christians

Peter van Eyck, Carl Esmond, Emory Parnell, Mary Young, Frank Faylen, Charles Halton, Erwin Kalser.

The Scarlet Claw

(Universal)

Holmes Wins Again

Sherlock Holmes, as played by Basil Rathbone, presses relentlessly on the trail of a "monster" criminal in "The Scarlet Claw," latest of the Universal mysteries based on the Sir Arthur Conan Doyle characters. He is assisted by the stuffy, but lovable, Dr. Watson, portrayed by Nigel Bruce.

Holmes comes to Le Morte Rouge, a little village near Quebec, after Lady Penrose, a former actress, is murdered in circumstances that lead her husband, a student of the occult, and the villagers to suspect a ghostly monster. He adroitly unravels the murder and several subsequent killings, almost meeting death himself at the hands of the paranoiac actor-murderer escaped from prison.

Roy William Neill produced from a screenplay he wrote in collaboration with Edmund L. Hartmann from an original by Paul Gangelin and Brenda Weisberg.

Seen at the Universal projection room. Reviewer's Rating: Good.—Jack Cartwright.

Release date, May 26, 1944. Running time, 74 min. PCA No. 9988. General audience classification.

Sherlock Holmes	Basil Rathbone
Mr. Watson	Nigel Bruce

Gerald Hamer, Paul Cavanaugh, Arthur Hohl, Miles Mander, Kay Harding, David Clyde, Ian Wolfe.

Resurrection

(Clasa Films)

Imported Classic

If this is a sample of the competition Mexico is going to offer Hollywood in the Latin American markets, Mexico is probably on the way to gaining no small foothold. For here is a picture that is not only in the language of all but one of the South American countries, but is among the best produced dramas ever to come to the screen.

This is an adaptation of Count Leo Tolstoi's novel, "Resurrection," with the story transplanted to Mexico during the Diaz regime. In Tolstoi's novel the plot reaches its climax in an abortive revolution against the Czar. This film ends with the outbreak of the revolution that brought the downfall of Diaz.

The story has to do with Fernando, the aristocrat, and Maria, who was not an aristocrat but very much a woman and a very fine one, too. Fernando, as a youth, was very impetuous and equally shallow. He failed to understand Maria's love for him, and his failing to understand drives her to the depths. Eventually a court of justice wherein Fernando is a member of a jury, finds her guilty of murder, a jury's decision in the Mexico of those days being arrived at by a majority. It is implied that he did not agree with the verdict. Maria is sentenced to 20 years in prison.

Fernando places the blame for her situation where it belongs—upon himself. He renounces everything in his life, his family, his friends, his land and his fortune, and dedicates his life to saving Maria. Failing in his efforts legally, he takes advantage of the outbreak of the revolution to aid her in an escape while Maria and other prisoners are being transported to a penal colony on the coast. She is shot by a guard and dies in Fernando's arms.

Reviews received too late for this Section are printed in the regular news pages of the Herald and are reprinted the following week in Product Digest for their reference value.

The acting of the entire cast is superb, but in spite of that fact Lupita Tovar, as Maria, is deserving of special praise. Gilberto Martinez Solares' directing obviously contributed immeasurably to this highly polished product. The photography is of the best.

Seen at the Belmont theatre in New York. Reviewer's Rating: Excellent.—Bert Hicks

Release date, April 10, 1944. Running time, 88 min. General audience classification.

Fernando	Emilio Tuero
Maria	Lupita Tovar

Sara Garcia, Ampara Morillo, Rafael Banquels, Consuelo G. de Luna, Victor Velazquez, Eugenia Galindo, Elena D'Orgaz, Enrique Uthoff.

Once Upon a Time

(Columbia)

Worm Turns a Fantasy

A worm shares starring honors with Cary Grant in this Columbia offering of whimsy produced by Louis Edelman. This singular caterpillar, who is never seen on the screen, dances when Ted Donaldson, age 9, plays "Yes, Sir, She's My Baby," on the harmonica. Boy, worm and Grant cause a national publicity uproar which manages to provide 90 minutes of entertaining suspense.

Grant plays a glib producer who is about to have his theatre foreclosed. He tosses a nickel over his shoulder and it is picked up by Pinky, Master Donaldson. The boy offers Grant a peek into a mysterious shoe box and the producer is captivated by Curly, the wonder worm, who dances to Pinky's music.

A famed radio commentator tells the story of the friendship between boy and caterpillar, and how the worm learned to dance, despite natural obstacles. It is a publicity sensation and the trio become celebrities. But Pinky's sister and guardian, Janet Blair, doesn't like all the fuss about the youngster. She clashes with Grant in a pretty display of temper and of course romance blossoms between the producer and the show girl.

But Grant is a heel at heart and he arranges to steal the worm from the boy for a sale to Hollywood for $100,000. At the last minute he relents, realizes how low he is, and apologizes to Pinky. It is too late, the worm is missing.

The boy has lost faith and Grant is as disgusted with himself as is Janet. He tries in vain to win back the youngster. Then, strumming "Yes, Sir, She's My Baby," on the piano one afternoon, he stirs a beautiful butterfly out of a cocoon. It is the worm. Pinky is called, plays his harmonica and, friends again, Grant, Pinky and Janet watch the butterfly waltz around the room and then out into the world to make it more beautiful.

This story of high imagination originated in a Norman Corwin radio play. Although drawn too fine, it has moments of human interest and gives Mr. Grant a full role. Jimmy Gleason is good for many laughs as Grant's manager, and Master Donaldson shows a precocious sense of comedy.

Alexander Hall directed and Lewis Meltzer, Oscar Saul, Irving Fineman and Lucille Herrmann receive additional story credits.

Seen at the home office projection room. Reviewer's Rating: Fair.—John Stuart, Jr.

Release date, May 11, 1944. Running time, 89 min. General audience classification.

Jerry Flynn	Cary Grant
Jeannie Thompson	Janet Blair
The Moke	James Gleason

Ted Donaldson, Howard Freeman, William Demarest, Art Baker, Paul Stanton and Mickey McGuire.

Gambler's Choice

(Paramount)

Murder in Mauve

This is a fast action politico-gangster picture with love, murder, faro and roulette. Reminiscent of Boss Canfield's lavish bronze-door gambling house era and the upswing of civic reform, the picture concerns three New York City kids, friends, who later meet in life as a gambler, a police lieutenant, and an entertainer. The gambler and the police lieutenant are both in love with the entertainer.

Ross Hadley, gambler (Chester Morris), opens a new resort which outbids Chappie Wilson's (Sheldon Leonard) place. Having taken over Wilson's chief entertainer, the Garter Girl (Nancy Kelly), Hadley sets up a rivalry which involves political connivance, the importation of two chubby Philadelphia gangsters and finally the murder of a patrolman. Honest Mike McGlennon (Russell Hayden), police lieutenant, is moved to raid both resorts after the murder of one of his men. For his trouble he is demoted and sent out to the sticks. There, the Governor's special attorney, finds him and he is engaged to head the state's Civic Reform Committee. Wilson then frames the ex-lieutenant to get back at Hadley and the girl. Hadley sets out to recover the evidence from Chappie Wilson, is shot but succeeds in murdering him. Returning to his own establishment, he finds McGlennon with the Garter Girl, and turns the evidence over to them. Realizing that she really loves the ex-police officer, he gives her up. But before he can leave for a getaway trip, the bullet he had received from Wilson gets in its fatal work and he dies in her arms. McGlennon rejoins the force as captain. The melodrama is a Pine-Thomas production directed by Frank McDonald.

Seen at the company projection room. Reviewer's Rating: Fair.—J. B.

Release date, Block 5. Running time, 66 min. FCA No. 9997. General audience classification.

Ross Hadley	Chester Morris
Vi Parker	Nancy Kelly
Mike McGlennon	Russell Hayden
Chappie Wilson	Sheldon Leonard

Lee Patrick, Lloyd Corrigan, Tommy Dugan, Lyle Talbot, Charles Arnt, Maxine Lewis and Billy Nelson.

Lone Rider in Raiders of Red Gap

(PRC Pictures)

Guns and Fun

Al "Fuzzy" St. John's drolleries save a routine plot from boring audiences accustomed to the "mistaken identity" peg. In fact, St. John has more reality as a character than the star, Bob Livingston.

The story has the two detailed to investigate the villainies of Charles King in Red Gap. King is endeavoring to chase settlers away so he can have all the live stock, open a packing plant and rival Eastern packers. He sends for one "Butch Crane," Texas terror, who will, in a final sweep, shoot away the settlers. But he doesn't know Crane, played by Roy Brent; and Bob and Fuzzy meet him first. That's the plot. He thinks first that Fuzzy is the terror. When Brent arrives, Fuzzy and Bob outshout him before King. Brent's revenge is to have Fuzzy jailed. But Bob takes over as the "real" Texas gunman.

When Brent uncovers him, it is too late; for Bob thinks more quickly, and King's last minute all-out raid on the settlers is foiled. Bob has convinced the settlers—and a very pretty settler's daughter—that he is with law-and-order, not a villain, and a herd of them descend upon King's desperadoes as they besiege Bob and the daughter in a ranchhouse.

Sam Newfield directed for producer Sigmund Neufeld. They keep it moving.

Seen in the New York theatre, New York, with a matinee audience of men, who laughed often and heartily. Reviewer's Rating: Fair.—Floyd Stone.

Release date, September 30, 1943. Running time, 54 min. PCA No. 9515. General audience classification.

Rocky Cameron	Bob Livingston
Fuzzy Jones	Al (Fuzzy) St. John.
Jane	Myrna Dell

Ed Cassidy, Charles King, Kermit Maynard, Roy Brent, Frank Ellis, George Chesbro.

SHORT SUBJECTS CHART

index to reviews, synopses

For information on short subjects turn to the Product Digest Section pages indicated by the numbers which follow the titles and release dates in the listing. Product Digest pages are numbered consecutively and are separate from Motion Picture Herald page numbers. For 1942-43 short subject releases, prior to September, 1943, see pages 1510, 1511 and 1512.

COLUMBIA

ALL STAR COMEDIES
(Average 17 Min.)

Prod. No.	Title	Rel. Date	P.D. Page
5425	Shot in the Escape (Gilbert & Nazarro)	8-6-43	1535
5401	I Can Hardly Wait (Stooges)	8-13-43	1535
5426	Farmer for a Day (Clyde)	8-20-43	1535
5427	Quack Service (Una Merkel)	9-3-43	1534
5409	Pitchin' in the Kitchen (Herbert)	9-10-43	1543
5402	Dizzy Pilots (Stooges)	9-24-43	1576
5421	A Rookie's Cookie (Brendel)	10-8-43	1598
5428	Garden of Eatin' (Summerville)	10-22-43	1637
5429	You Dear Boy (Vera Vague)	11-4-43	1637
5403	Phony Express (Stooges)	11-18-43	1637
5430	He Was Only Feudin' (Clyde)	12-3-43	1677
5410	Who's Hugh? (Herbert)	12-17-43	1697
5404	A Gem of a Jam (Stooges)	12-30-43	1697
5431	To Heir Is Human (Langdon)	1-14-44	1743
5432	Dr. Feel My Pulse (Vague)	1-21-44	1754
5405	Crash Goes the Hash (Stooges)	2-5-44	1783
5433	Bachelor Daze (Summerville)	2-17-44	1783
5434	His Tale Is Told (Clyde)	3-4-44	1803
5406	Busy Buddies (Stooges)	3-18-44	1803
5435	Defective Detectives (Langdon)	4-3-44	....
5411	Oh Baby (Herbert)	4-17-44	1870
5422	Crazy Like a Fox	5-1-44	....
5407	The Yoke's on Me	5-26-44	1870

COLOR RHAPSODIES
(Average 7 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
5501	The Rocky Ruin to Ruin	10-22-43	1535
5502	Imagination	11-19-43	1659
5503	The Herring Murder Mystery	1-20-44	1743
5504	Disillusioned Bluebird	5-26-44	....

PHANTASIES CARTOONS
(Average 7 Min.)

Prod. No.	Title	Rel. Date	P.D. Page
5701	Nursery Crimes	10-8-43	1598
5702	The Cocky Bantam	11-12-43	1637
5703	The Playful Pest	12-3-43	1677
5704	Polly Wants a Doctor	1-6-44	1743
5705	Magic Strength	2-4-44	1762
5706	Lionel Lion	3-3-44	....
5707	Giddy Yapping	4-7-44	1870
5708	Tangled Travels	6-9-44	....

FOX & CROW
(7 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
5751	Room and Bored	9-30-43	1576
5752	Way Down Yonder in the Corn	11-25-43	1659
5753	The Dream Kids	4-28-44	....

FILM VODVIL
(10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
5951	No. 1 Mousie Powell	9-10-43	1597
5952	No. 2 Cootie Williams	10-8-43	1598
5953	No. 3 Featuring Zeb Carver	11-19-43	1637
5954	No. 4 This Is Ft. Dix	1-7-44	1743
5955	No. 5 Novak's Comedy Band	4-21-44	....

COMMUNITY SING (Series 7)
(9 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
5651	No. 1 On a Wing and a Prayer	7-29-43	1472
5652	No. 2 Delta Rhythm Boys	8-27-43	1535
5653	No. 3 Patriotic Songs	9-24-43	1543
5654	No. 4 Baby Smiles at Me	10-22-43	1637
5655	No. 5 Whistlin' In Wyomin'	11-25-43	1743
5656	No. 6 Pistol Packin' Mama	12-10-43	1697
5657	No. 7 Christmas Carols	12-24-43	1697
5658	No. 8 Alouette	1-28-44	1718
5659	No. 9 Sunday, Monday, Always	2-25-44	1783
5660	No. 10 Mairzy Doats	3-17-44	1815

PANORAMICS
(Average 9 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
5901	Birds on the Wing	8-26-43	1535
5902	Babies by Bannister	10-1-43	1576
5903	Camera Digest	1-14-44	1743
5904	Traditions of Mexico	4-18-44	....

SCREEN SNAPSHOTS (Series 23)
(10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
5851	No. 1	8-15-43	1534
5852	No. 2	9-17-43	1543
5853	No. 3	10-15-43	1597
5854	No. 4	11-19-43	1637
5855	No. 5	12-17-43	1659
5856	No. 6	1-14-44	1754
5857	No. 7	2-18-44	1762
5858	No. 8	3-24-44	1815
5859	No. 9	4-21-44	1870

WORLD OF SPORTS
(10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
5801	Kings of Basketball	8-27-43	1535
5802	Cue Wizards	9-30-43	1576
5803	Champ of Champions	10-29-43	1637
5804	Ten Pin Aces	11-26-43	1659
5805	Winged Targets	1-7-44	1718
5806	Follow Through with Sam Byrd	2-18-44	1783
5807	Golden Gloves	3-31-44	1838
5808	Table Tennis Topnotchers	5-5-44	....

LI'L ABNER
(8 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
5601	Amoozin but Confoozin'	3-3-44	1783
5602	Sadie Hawkin's Day	5-4-44	....

M-G-M

TWO REEL SPECIALS
(Average 20 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
A-403	Shoe Shine Boy	12-25-43	1718
A-404	Main Street Today	3-25-44	1815
A-405	Patrolling the Ether	4-22-44	1838

FITZPATRICK TRAVELTALKS (Color)
(9 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
T-421	Glimpses of Mexico	8-21-43	1535
T-422	Over the Andes	9-25-43	1598

1943-44

Prod. No.	Title	Rel. Date	P.D. Page
T-511	Thru the Colorado Rockies	10-23-43	1637
T-512	Grand Canyon—Pride of Creation	11-27-43	1677
T-513	Salt Lake Diversions	12-25-43	1697
T-514	Day in Death Valley	1-22-44	1743
T-515	Visiting St. Louis	2-19-44	1762
T-516	Mackinac Island	3-18-44	1803
T-517	Along the Cactus Trail	4-15-44	1838

PETE SMITH SPECIALTIES
(Average 9 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
S-473	Tips on Trips	11-13-43	1659
S-474	Water Wisdom	11-27-43	1697

1943-44

Prod. No.	Title	Rel. Date	P.D. Page
S-551	Practical Joker	1-8-44	1743
S-552	Home Maid	2-19-44	1762
S-553	Groovie Movie	4-8-44	1838
S-554	Sportsmen's Memories	4-22-44	1846

PASSING PARADE
(Average 10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
K-488	Storm	10-23-43	1598
K-489	To My Unborn Son	10-30-43	1637
K-490	This Is Tomorrow	11-27-43	1659

MINIATURES
(10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
M-581	My Tomato	12-4-43	1697
M-582	Kid in Upper Four	12-25-43	1718
M-583	No News Is Good News	12-18-43	1697
M-584	Tale of a Dog	4-15-44	1846
M-585	A Great Day's Coming	4-22-44	1846
M-586	Important Business	4-29-44	1846

OUR GANG COMEDIES
(Average 10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
C-498	Three Smart Guys	10-23-43	1637
C-499	Radio Bugs	4-1-44	1762
C-500	Dancing Romeo	4-29-44	1846

TECHNICOLOR CARTOONS
(Average 8 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
W-452	War Dogs	10-9-43	1598
W-453	Stork's Holiday	10-23-43	1596
W-454	What's Buzzin' Buzzard	11-27-43	1659
W-455	Baby Puss	12-25-43	1697
W-456	Strange Innertube	1-22-44	1743

1943-44

Prod. No.	Title	Rel. Date	P.D. Page
W-531	Zoot Cat	2-26-44	1783
W-532	Screwball Squirrel	4-1-44	1846
W-533	Batty Baseball	4-22-44	1870

SPECIAL RELEASE

Prod. No.	Title	Rel. Date	P.D. Page
X-460	These Are the Men	9-1-43	1496

PARAMOUNT

UNUSUAL OCCUPATIONS (Color)
(Average 10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
L3-1	No. 1	11-12-43	1659
L3-2	No. 2	1-7-44	1726
L3-3	No. 3	3-3-44	1838
L3-4	No. 4	5-12-44	....

HEADLINERS
(Average 10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
A2-12	Yours Truly	9-3-43	1576
A2-13	Down with Everything	9-24-43	1617

MADCAP MODELS (Color)
(Average 7 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
U3-1	Jasper Goes Fishing	10-8-43	1543
U3-2	Goodnight Rusty	12-3-43	1659
U3-3	Package for Jasper	1-21-44	1735
U3-4	Say Ah Jasper	3-10-44	1803
U3-5	And to Think I Saw It on Mulberry Street	5-5-44	....

POPEYE THE SAILOR
(Average 7 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
E2-12	Cartoons Ain't Human	9-3-43	1543

1943-44

Prod. No.	Title	Rel. Date	P.D. Page
E3-1	Her Honor the Mare	11-26-43	1658
E3-2	Marry Go Round	12-31-43	1726
E3-3	We're on Our Way to Rio	4-21-44	....
E3-4	Moving Aweigh	5-26-44	....

POPULAR SCIENCE (Color)
(10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
J3-1	No. 1	10-15-43	1637
J3-2	No. 2	12-10-43	1677
J3-3	No. 3	3-3-44	1783
J3-4	No. 4	4-7-44	....

SPEAKING OF ANIMALS
(Average 9 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
Y2-5	Speaking of Animals in the Garden	8-20-43	1543
Y2-6	Speaking of Animals in the Desert	9-24-43	1617

1943-44

Prod. No.	Title	Rel. Date	P.D. Page
Y3-1	Tails of the Border	12-17-43	1677
Y3-2	In Winter Quarters	1-28-44	1762
Y3-3	In the Newsreel	3-17-44	1838

SPORTLIGHTS
(Average 9 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
R3-1	Mermaids on Parade	10-22-43	1637
R3-2	Ozark Sportsmen	11-19-43	1637
R3-3	G. I. Fun	12-24-43	1677
R3-4	Swimcapades	1-14-44	1726
R3-5	Open Fire!	2-18-44	1783
R3-6	Heroes on the Mend	3-24-44	1838
R3-7	Catch 'Em and Eat 'Em	4-28-44	....

MUSICAL PARADE
(20 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
FF3-1	Mardi Gras	10-1-43	1506
FF3-2	Caribbean Romance	12-17-43	1659
FF3-3	Lucky Cowboy	2-11-44	1735
FF3-4	Showboat Serenade	4-14-44	1838

LITTLE LULU
(9 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
D3-1	Eggs Don't Bounce	1-28-44	1726
D3-2	Hullaba-lulu	2-25-44	1783
D3-3	Lulu Gets the Birdie	3-31-44	....
D3-4	In Hollywood	5-19-44	....

NOVELTOON
(Average 7 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
P3-1	No Mutton for Nuttin'	11-26-43	1677
P3-2	Hen Pecked Rooster	2-18-44	1783
P3-3	Cilly Goose	3-24-44	1838
P3-4	Suddenly It's Spring	4-28-44	....

RKO

WALT DISNEY CARTOONS (Color)
(Average 7 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
34,107	Reason and Emotion	8-27-43	1535
34,108	Figaro and Cleo	10-15-43	1597
34,109	The Old Army Game	11-5-43	1637
34,110	Home Defense	11-26-43	1658
34,111	Chicken Little	12-17-43	1718
34,112	The Pelican and the Snipe	1-7-44	1726
34,113	How to Be a Sailor	1-28-44	1743
34,114	Trombone Trouble	2-18-44	1783
34,115	How to Play Golf	3-10-44	1803
34,116	Donald Duck and the Gorilla	3-31-44	1838
34,117	Contrary Condor	4-21-44	1870

SPORTOSCOPE
(Average 9 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
44,301	Field Trial Champions	9-10-43	1598
44,302	Joe Kirkwood	10-8-43	1598
44,303	Stars and Strikes	11-5-43	1659
44,304	Mountain Anglers	12-3-43	1677
44,305	Co-ed Sports	12-31-43	1726
44,306	Basket Wizards	1-28-44	1754
44,307	Mallard Flight	2-25-44	1803
44,308	On Point	3-24-44	1838

HEALINER REVIVALS
(Average 19 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
43,201	Harris in the Spring	9-10-43	1543
43,202	Rhythm on the Rampage	10-8-43	1576
43,203	Romancing Along	11-5-43	1658
43,204	Music Will Tell	12-3-43	1677

EDGAR KENNEDY
(Average 17 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
43,401	Not on My Account	9-17-43	1598
43,402	Unlucky Dog	11-12-43	1637
43,403	Prunes and Politics	1-7-44	1726
43,404	Love Your Landlord	3-3-44	1815
43,405	Radio Rampage	3-28-44	1838

LEON ERROL
(Average 17 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
43,701	Seeing Nellie Home	9-3-43	1598
43,702	Cutie on Duty	10-29-43	1637
43,703	Wedtime Stories	12-24-43	1598
43,704	Say Uncle	2-8-44	1803
43,705	Pappa Knows Worst	4-14-44	1838

VICTORY SPECIALS

Prod. No.	Title	Rel. Date	P.D. Page
34,204	Oil Is Blood	9-23-43	1617

FLICKER FLASH BACKS
(Average 9 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
44,201	No. 1	9-3-43	1535
44,202	No. 2	10-1-43	1576
44,203	No. 3	10-29-43	1606
44,204	No. 4	11-26-43	1659
44,205	No. 5	12-24-43	1677
44,206	No. 6	1-21-44	1718
44,207	No. 7	2-18-44	1803

THIS IS AMERICA
(Average 19 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
33,111	Arctic Passage	8-28-43	1522
33,112	Age of Flight	10-1-43	1576
33,113	Children of Mars	10-21-43	1606

1943-44

Prod. No.	Title	Rel. Date	P.D. Page
43,101	Sailors All	11-19-43	1654
43,102	Letter to a Hero	12-17-43	1677
43,103	New Prisons—New Men	1-14-44	1718
43,104	Mail Call	2-11-44	1754
43,105	News Front	3-10-44	1803
43,106	Aircraft Carrier	4-7-44	1846

20TH CENTURY-FOX

MOVIETONE ADVENTURES (Color)
(Average 9 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
4251	Flying Gunners	9-24-43	1543
4252	Snowland Sentinels	11-19-43	1543
4253	Leathernecks on Parade	1-14-44	1718
	(Black and White)		
4201	Sails Aloft	3-31-44	1659
4202	Silver Wings	2-18-44	1735
4203	Mailman of Snake River	5-5-44	1846

MAGIC CARPET (Color)
(9 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
4151	Mormon Trails	8-20-43	1534
4152	Coast of Strategy	10-15-43	1543
4156	Kingdom of Treasure	12-3-43	1658
4154	A Volcano Is Born	12-24-43	1718
4155	Realm of Royalty	2-4-44	1718
4153	Steamboat on the River	3-10-44	1659

SPORTS REVIEWS
(Average 9 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
4301	Dog Sense	9-3-43	1543
4302	Champions Carry On	12-10-43	1576
4303	Fun for All	4-14-44	1846
4304	Gridiron Highlights	6-30-44	....

(Color)

Prod. No.	Title	Rel. Date	P.D. Page
4351	Nymph of the Southland	5-26-44	....
4352	Blue Grass Gentlemen	7-14-44	....

TERRYTOONS (Technicolor)
(7 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
4501	Mighty Mouse Rides Again	8-6-43	1535
4502	Camouflage	8-27-43	1534
4503	Somewhere in Egypt	9-17-43	1543
4504	Down with Cats	10-7-43	1543
4505	Aladdin's Lamp	10-22-43	1576
4506	Lion and the Mouse	11-12-43	1637
4507	Yokel Duck Makes Good	11-26-43	1659
4508	The Hopeful Donkey	12-17-43	1658
4510	The Helicopter	1-21-44	1697
4509	The Butcher of Seville	1-7-44	1658
4511	Wreck of the Hesperus	2-11-44	1658
4512	A Day in June	3-3-44	1785
4513	The Champion of Justice	3-17-44	1762
4514	The Frog and the Princess	4-7-44	1762
4515	Mighty Mouse Meets Jekyll and Hyde Cat	4-28-44	1815
4516	My Boy Johnny	5-12-44	1846
4517	Wolf! Wolf!	6-22-44	....
4518	Elizabeth on the Ice	6-16-44	....
4519	The Green Line	7-7-44	....
4520	Carmen's Veranda	7-28-44	....

MARCH OF TIME
(Average 18 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
V10-1	Airways to Peace	9-10-43	1543
V10-2	Portugal—Europe's Crossroads	10-8-43	1566
V10-3	Youth in Crisis	11-5-43	1606
V10-4	Naval Log of Victory	12-3-43	1658
V10-5	Upbeat in Music	12-31-43	1697
V10-6	Sweden's Middle Road	1-28-44	1726
V10-7	Post-war Jobs	2-25-44	1774
V10-8	South American Front	3-24-44	1815
V10-9	The Irish Question	4-21-44	1870

DRIBBLE PUSS PARADE
(9 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
4901	Fuss and Feathers	10-29-43	1617
4902	Lew Lehr Makes the News	6-9-44	....

UNITED ARTISTS

WORLD IN ACTION
(21 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
....	War for Men's Minds	8-13-43	1512
....	The Labor Front	11-19-43	1658
....	Russia's Foreign Policy		1735

(12 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
....	Raid Report	11-12-43	1718

UNIVERSAL

COLOR CARTUNES
(Average 7 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
8237	Meatless Tuesday	12-20-43	1658
8238	Barber of Seville	4-10-44	1815

SWING SYMPHONIES
(Average 7 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
8231	Boogie Woogie Man	9-27-43	1557
8232	Greatest Man in Siam	3-27-44	1718
8233	Jungle Jive		1838

PERSON—ODDITIES
(Average 9 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
8371	Wizard of Autos	9-20-43	1557
8372	Farmer Gene Sarazen	10-25-43	1597
8373	Fannie Hurst and Her Pets	11-22-43	1637
8374	World's Youngest Aviator	12-29-43	1754
8375	Mrs. Lowell Thomas Fur Farmer	1-31-44	1735
8376	The Barefoot Judge	2-28-44	1783
8377	Aviation Expert Donald Douglas	3-20-44	....
8378	Foster's Canary College	4-22-44	1838

VARIETY VIEWS
(9 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
8351	Who's Next	9-27-43	1535
8352	I-A Dogs	10-18-43	1557
8353	Mister Chimp Raises Cain	11-29-43	1658
8354	Wings in Record Time	12-27-43	1697
8355	Amazing Metropolis	1-17-44	1726
8356	Magazine Model	1-24-44	1735
8357	Animal Tricks	2-21-44	1783
8358	Hobo News	3-27-44	....
8359	Fraud by Mail	4-24-44	1838

NAME-BAND MUSICALS
(Average 15 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
8121	Hit Tune Serenade	9-29-43	1543
8122	Sweet Jam	10-27-43	1598
8123	Choo-Choo Swing	11-24-43	1658
8124	Radio Melodies	12-29-43	1658
8125	New Orleans Blues	1-26-44	1718
8126	Sweet Swing	2-23-44	1762
8127	Felow on a Furlough	3-29-44	1815
8128	Stars and Violins	4-26-44	1846
8129	Melody Garden	5-17-44	1846

TWO-REEL SPECIAL

Prod. No.	Title	Rel. Date	P.D. Page
7110	Eagle vs. Dragon	4-5-44	1815

1943-44

Prod. No.	Title	Rel. Date	P.D. Page
8112	With the Marines at Tarawa	3-1-44	1774

VITAPHONE

TECHNICOLOR SPECIALS
(Average 20 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
9001	Women at War	10-2-43	1543
9002	Behind the Big Top	11-27-43	1658
9003	Task Force	12-11-43	1677
9004	Devil Boats	5-27-44	....
9005	Winner's Circle	4-15-44	....

FEATURETTES
(20 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
9101	Voice That Thrilled the World	10-16-43	1598
9102	Over the Wall	12-25-43	1718
9103	Grandfather's Follies	2-5-44	1743
9104	Our Frontier in Italy	9-29-44	1870
9105	Night in Mexico City	3-25-44	1815

SPORTS PARADE
(Average 10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
9501	Tropical Sportland	10-9-43	1597
9502	Desert Playground	11-13-43	1598
9503	Into the Clouds	1-1-44	1718
9504	Baa Baa Blacksheep	1-22-44	1735
9505	Dogie Roundup	2-26-44	1743
9506	Chinatown Champs	3-18-44	1815
9507	Backyard Golf	4-22-44	1870

MELODY MASTER BANDS
(10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
9601	Hit Parade of the Gay Nineties	9-18-43	1598
9602	Sweetheart Serenade	10-23-43	1598
9603	Cavalcade of the Dance	11-20-43	1598
9604	Freddie Fisher and his Band	12-18-43	1598
9605	Ted Weems and His Merchant Marine Band	1-29-44	1735
9606	Songs of the Range		....
9607	South American Sway	3-18-44	1815
9608	Rudy Vallee's Coast Guard Band	4-15-44	1870

LOONEY TUNES CARTOONS
(Average 7 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
8611	Porky Pig's Feet	7-17-43	1460
8612	Daffy the Commando	11-20-43	1658
8613	Puss 'N Booty	12-11-43	1658

BLUE RIBBON MERRIE MELODIES
(Average 7 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
9301	A Feud There Was	9-11-43	1543
9302	Early Worm Gets the Bird	10-2-43	1576
9303	My Little Buckaroo	11-6-43	1637
9304	Fighting 69½	12-4-43	1677
9305	Cross Country Detours	1-15-44	1726
9306	Hiawatha's Rabbit Hunt	2-12-44	1754
9307	The Bear's Tale	3-11-44	1815
9308	Sweet Sioux	4-8-44	1846

MERRIE MELODIES CARTOONS (Color)
(Average 7 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
8721	Fin-n-Catty	10-23-43	1535
8722	Falling Hare	10-30-43	1587
8723	Inki and the Minah Bird	11-13-43	1637
8724	An Itch in Time	12-4-43	1658
8725	Little Red Riding Rabbit	1-1-44	1659
8726	What's Cookin', Doc?	1-8-44	1659

1943-44

Prod. No.	Title	Rel. Date	P.D. Page
9701	Meatless Fly-Day	1-29-44	1735
9702	Tom Turk & Daffy	2-12-44	1743
9703	I Got Plenty of Mutton	3-11-44	1803
9704	The Weekly Reporter	3-25-44	1815
9705	Tick Tock Tuckered	4-8-44	1846

"BUGS BUNNY" SPECIALS
(7 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
9721	Bugs Bunny and the Three Bears	2-26-44	1803
9722	Bugs Bunny Nips the Nips	4-22-44	1870

SANTE FE TRAIL WESTERNS
(Average 20 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
9107	Oklahoma Outlaws	9-4-43	1543
9108	Wagon Wheels West	10-30-43	1596
9109	Gun to Gun	1-8-44	1726
9110	Roaring Guns	2-19-44	1754
9111	Wells Fargo Days	4-1-44	1870

VITAPHONE VARIETIES
(Average 10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
9401	Our Alaskan Frontier	11-13-43	1637
9402	Bees A'Buzzin'	9-18-43	1598
9403	Hunting the Devil Cat	1-22-44	1718
9404	Struggle for Life	3-4-44	1803
9405	Jungle Thrills	4-15-44	1870

OFFICIAL U. S. VICTORY FILMS
(Distributed by Various Major Exchanges)

Title	P.D. Page
Wings Up	1315
Mission Accomplished	1329
Message from Malta	1387
War Town	1387
Black Marketing	1535
Glamour Girls of 1943	1557
Last Will and Testament of Tom Smith	1576
Day of Battle	1617
Suggestion Box	1617
Chief Neely Reports to the Nation	1659
Brothers in Blood	1659
Family Feud	1659
Food and Magic	1659
Destination: Island X	1967
No Exceptions	1726
This Is Worth Fighting For	1743
At His Side	1803
Prices Unlimited	1838
The Why of Wartime Taxes	1838
The Negro Soldier	1846
America's Hidden Weapon	1846

BRITISH MINISTRY OF INFORMATION

Title	P.D. Page
Silent Village	1415
In the Drink	1496
These Are the Men	1496
The Last Hazard	1496
Common Cause	1534
Women of Britain	1534
I Was a Fireman	1677
Before the Raid	1697
Danger Area	1718

MISCELLANEOUS

Title	P.D. Page
War in the Mediterranean (English Films)	1415
Trade Horizons (Scheftel)	1677
Avengers Over Europe (Telenews)	1697
Parade of the Past (Fun Film)	1870

SERIALS

COLUMBIA

Prod. No.	Title	Rel. Date	P.D. Page
5120	The Batman (15 episodes)	7-16-43	1415
5160	The Phantom (15 episodes)	12-24-43	1697
5140	The Desert Hawk (15 episodes)	5-12-44	....

REPUBLIC

Prod. No.	Title	Rel. Date	P.D. Page
381	The Masked Marvel (12 episodes)	11-6-43	1576
382	Captain America (15 episodes)	1-29-44	1718
383	Tiger Woman (12 episodes)		....

UNIVERSAL

Prod. No.	Title	Rel. Date	P.D. Page
8681-93	Don Winslow of the Coast Guard (13 episodes)	7-6-43	1227
8781-93	Adventures of the Flying Cadets (13 episodes)	9-7-43	1557
8881	Great Alaskan Mystery (13 episodes)	4-25-44	1870

SHORT SUBJECTS *reviews and synopses*

Reviews and synopses of short subjects printed in Product Digest are indexed in the Short Subjects Chart, Product Digest Section, pages 1868-1869.

Running times are those furnished by the distributor.

THE IRISH QUESTION

March of Time

Neutral Eire is subjected to the lenses and commentary of the March of Time in this April release. It is a broad picture, though some may find it incomplete, of the efforts of Eire to maintain her independence through a policy of strict neutrality on the doorstep of warring Europe. There is a topical interest in the subject which warrants exploitation.

Bob Navarro and Ben Lye of the MOT London staff obtained these new pictures just before travel to Eire was restricted. It is likely to be the last screen report for some time. There are many evidences of the effect of war on Eire despite neutrality. Rationing, strict censorship, travel curbs, the Army on maneuvers and the busy coastal patrol are depicted. President De Valera is shown addressing the Fianna Fail and spokesmen explain Eire's belief that she would lose independence if she entered the war. They deny that this policy has aided the Axis and emphasize that Eire hates Fascism as much as anyone, pointing to her many sons in Britain's service and war plants.

A commentator with a broad brogue alternates with the familiar incisive narration of Time's Westbrook Van Voorhis.

March of Time's treatment of this delicate subject of neutrality answers many popular questions as to the reasons behind Eire's actions. As such it is in large measure a justification of neutrality. But the Irish may not think so when they hear these reasons ascribed less to logic than to a "mystical Celtic nature" with a governing hunger "for things of the spirit and of poetry."—J. S., Jr.

Release date, April 21, 1944 — 19 *minutes*

UNITED STATES COAST GUARD BAND (WB)

Melody Master (9608)

Here are some martial airs for our fighting men of the sea. Lt. Rudy Vallee, of the U. S. Coast Guard, leads the band in "Silver Shield," "Anchor's Aweigh," "Men Down Under the Sea," "Wings of Gold," "The Marine's Hymn," "Ship Ahoy" and "Semper Paratus," while scenes of units in action on land, sea and air are flashed on the screen.

Release date, April 15, 1944 — 10 *minutes*

CONTRARY CONDOR (RKO)

Disney Cartoon (34,117)

Donald Duck, good neighbor emissary to the South American nations, goes in for a bit of mischief in the Andes. He is tempted to make off with a condor egg, and to try passing it as a newly hatched offspring. The disguise is accepted with some misgivings, especially when flying lessons are largely unsuccessful. Donald also tries to make off with the stolen egg, but is caught in the act of rescuing it from the water and adopted into the family.

Release date, April 21, 1944 — 8 *minutes*

OUR FRONTIER IN ITALY (WB)

Featurette (9104)

This is largely a view of the Italy as it was before war on land and in the air made it a battlefront. Pictures of the serene countryside and the untroubled people, of the art treasures of centuries and of the solemnity of Vatican City offer nostalgic contrast to scenes of devastation brought by bombs and shells. American troops are shown entering cities from which the German Army has withdrawn, and being greeted by the pleased faces of an unhappy people.

Release date, April 29, 1944 — 20 *minutes*

THE GREAT ALASKAN MYSTERY (Univ.)

Action Serial (8881)

If the serial is going to be paced by its first two chapters, exhibitors using serials from time to time would do well to book this one. Chapter One loses no time going into high gear, and action is maintained without let-up through to the close of Chapter Two.

The action is based upon intrigue, and the intrigue upon the fact that in Alaska there is a newly discovered mineral of great potency. The ubiquitous villain with the gutteral accent, aided and abetted by an equally villainous captain of a freighter, are making life difficult for a scientist, his daughter and her sweetheart, each side being out after the mineral and the possession of one of the scientist's latest inventions.

The story isn't exactly novel but it is being given a production that promises to make the serial palatable fare. The cast includes Marjorie Weaver, Milburn Stone, Ralph Morgan, Edgar Kennedy, Fuzzy Knight and Samuel Hinds.

Each chapter is scheduled to run 20 minutes.

Release date, April 25, 1944 — 13 *episodes*

SCREEN SNAPSHOTS, NO. 9 (Col.)

Series 23 (5859)

As its contribution to the 50th Anniversary celebration of the motion picture, Columbia has gone back to the earliest screen days for a review of the industry. Producers and performers who made screen history are shown in their early triumphs. John Bunny, Clara Kimball Young, D. W. Griffith, Mary Pickford, William S. Hart, Barney Oldfield, Harold Lloyd, Gloria Swanson, Rudolph Valentino and an early Mickey Mouse are part of the show. More recent stars and veteran directors who are still up at the top receive their due.

Release date, April 21, 1944 — 9½ *minutes*

WELLS FARGO DAYS (WB)

Santa Fe Trail Western (9111)

Packing a full and familiar Western plot into two reels, this story of a ghost town in the 1870's combines robbery, riding and shooting with a dash of romance. The victim is the famous Wells Fargo Express company, and the hero a two-fisted newcomer to the town, Dennis Moore. Louise Stanley, Karl Hackett and Ed Cassidy are also in the cast. Mack V. Wright directed.

Release date, April 1, 1944. — 20 *minutes*

BACKYARD GOLF (WB)

Sports Parade (9507)

With the difficulties facing golf enthusiasts this year of gas and tire rationing, Ralph Guldahl gives some helpful pointers on a home game for the back lawn. The obstacles are right out of the kitchen ironing boards, wash baskets, etc. Driving, putting and approach shots are all possible, but scarcely easy. Then Mr. Guldahl goes out on a course to show how easy it can be.

Release date, April 22, 1944 — 10 *minutes*

OH, BABY (Col.)

Hugh Herbert (5411)

Hugh has never had much hankering for little tots until he believes his wife is expecting one. Then he goes all out for the prospective father routine, saving the little woman and taking over the household chores. He's all the way to the hospital before he finds out that the baby is expected next door. His wife, however, relieves the disappointment by adopting eight youngsters.

Release date April 17, 1944 — 18 *minutes*

PARADE OF THE PAST

(*Fun Film Library*)

This is a newsreel parade of the late 1890's, and though it has more to do with the politics than the gaiety of the period, it provides an interesting and genuinely important contribution to the industry's celebrating of its 50th anniversary. As a matter of fact, this short fills a double role: it is a recording of what time has done with both history and the film, and to the film has come great technical progress. There are shots of Chicago's Columbian Exposition, of Teddy Roosevelt, of President McKinley just prior to his assassination, and a screen recording of his funeral. Considering these are among the earliest shots ever taken by a motion picture camera, and the prints are almost as old as the industry itself, the results on the screen are surprisingly clear. It is available in both 16 and 35mm. Fun Film Library has offices at 345 Fifth Avenue, New York.

10 *minutes*

BATTY BASEBALL (M-G-M)

Technicolor Cartoon (*W*-553)

With the spring season America's favorite sport comes into its own on sand lots and the screen as well. The game here is between the Yankee Doodlers and the Draft Dodgers, and any resemblance to actual persons or situations is strictly coincidental.

Release date, April 22, 1944 — 8 *minutes*

THE YOKE'S ON ME (Col.)

Three Stooges (5407)

The boys, all classified 4-F, try to do their bit for the war by taking up farming. They buy a very unpromising property and proceed into further difficulties. Their big moment comes when some Japs escape from an internment camp, but it takes an explosive ostrich egg to lay them low.

Release date, May 26, 1944 — 17 *minutes*

GIDDY-YAPPING (Col.)

Phantasy Cartoon (5707)

With motor vehicles almost a thing of the past, the horse once again has his day, a fact which this window-washer is a bit slow to realize. The horse wants his lunch while the driver insists upon just one more building. When it turns out to be a skyscraper, the animal takes justice into his own hands, although his meal is a bit on the unexpected side.

Release date, April 7, 1944 — 6½ *minutes*

BUGS BUNNY NIPS THE NIPS (WB)

Special (9722)

The idea of pitting the wily rabbit against the Japanese is a natural for the Leon Schlesinger cartoons. Here Bugs Bunny is cast ashore on a South Sea Island which turns out to be harboring Japs rather than hula dancers. He manages to make life fairly miserable for them, and to escape retribution.

Release date, April 22, 1944 — 7 *minutes*

JUNGLE THRILLS (WB)

Vitaphone Varieties (9405)

Some of the dangers and excitement of big-game hunting in Africa are shown in this adventure reel made by Michael and Helen Lerner in their trip through the African jungle before the war. Giraffes, vultures, hyenas, zebras, lions and impala are included in the chase, which closes with a successful elephant hunt. Some scenes of life in the small native villages are included.

Release date, April 15, 1944 — 10 *minutes*

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

(•) before the title indicates 1942-43 product.

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Consult Service Data in the PRODUCT DIGEST SECTION for Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation.

Short Subjects Chart with Synopsis Index can be found on pages 1868-1869.

Feature Product Including Coming Attractions, listed by Company, in order of release, on pages 1848-1849.

						REVIEWED			
Title	*Company*	*Prod. Number*	*Stars*	*Release Date*	*Running Time*	*M. P. Herald Issue*	*Product Digest Page*	*Advance Synopsis Page*	*Service Data Page*
ABOVE Suspicion	MGM	402	Joan Crawford-Fred MacMurray	Sept.,'43	90m	May 1,'43	1546	1081	1575
Action in Arabia	RKO	420	George Sanders-Virginia Bruce	Block 4	75m	Feb. 19,'44	1762	1746	1847
Address Unknown	Col.	....	Paul Lukas-Mady Christians	Not Set	72m	Apr. 29,'44	1866	1695	....
Adventure in Iraq	WB	304	John Loder-Ruth Ford	Oct. 9,'43	64m	Sept. 25,'43	1553	1530	....
Adventure in Music	Crystal	....	Classical Music Feature	Mar. 10,'44	62m	Mar. 25,'44	1814	....	....
Adventures of a Rookie	RKO	402	Wally Brown-Alan Carney	Block 1	64m	Aug. 21,'43	1547	1471	1617
Adventures of Mark Twain	WB	315	Fredric March-Alexis Smith	May 6,'44	130m	....	....	936	....
Adventures of Tartu (British)	MGM	406	Robert Donat-Valerie Hobson	Oct.,'43	103m	Aug. 7,'43	1546	....	1655
Ali Baba and 40 Thieves (color)	Univ.	8003	Jon Hall-Maria Montez	Jan. 14,'44	87m	Jan. 15,'44	1713	1457	1847
Always a Bridesmaid	Univ.	8023	Andrew Sisters-Patric Knowles	Sept. 24,'43	61m	Oct. 2,'43	1566	1192	....
Amazing Mr. Forrest, The	PRC	413	Edward E. Horton-Jack Buchanan	Mar. 29,'44	....	....	....	1747	....
American Miracle (color) (formerly America)	MGM	....	Brian Donlevy-Ann Richard	Not Set	....	....	....	1457	....
And Now Tomorrow	Para.	....	Loretta Young-Alan Ladd	Not Set	....	....	....	1715	....
And the Angels Sing	Para.	4321	Fred MacMurray-Dorothy Lamour	Block 5	96m	Apr. 22,'44	1858	1555	....
Andy Hardy's Blonde Trouble	MGM	424	Mickey Rooney-Lewis Stone	May,'44	107m	Apr. 8,'44	1833	1456	....
Animal Kingdom, The	WB	....	Ann Sheridan-Olivia de Havilland	Not Set	....	....	....	1431	....
Arizona Trail	Univ.	8081	Tex Ritter-Fuzzy Knight	Sept. 24,'43	57m	....	....	1545	....
Arizona Whirlwind	Mono.	....	Ken Maynard-Hoot Gibson	Mar. 18,'44	59m	Apr. 15,'44	1845	1746	....
Around the World	RKO	411	Kay Kyser-Joan Davis-Mischa Auer	Block 3	81m	Nov. 27,'43	1645	1457	1766
Arsenic and Old Lace	WB	....	Cary Grant-Raymond Massey	Not Set	....	....	....	1806	....
At Night We Dream (color)	Col.	....	Merle Oberon-Paul Muni	Not Set	....	....	....	1715	....
BANJO on My Knee (Reissue)	20th-Fox	407	Barbara Stanwyck-Joel McCrea	Oct. 29,'43	95m	Dec. 5,'36	1585	....	....
Bar 20	UA	....	William Boyd-Andy Clyde	Oct. 1,'43	54m	July 24,'43	1559	....	....
Bathing Beauty (color) (formerly Mr. Co-Ed)	MGM	....	Red Skelton-Esther Williams	Not Set	....	....	....	1635	....
Battle of Russia	20th-Fox	414	Documentary	Nov. 5,'43	80m	Nov. 6,'43	1615	....	1766
Beautiful But Broke	Col.	5022	Joan Davis-Jane Frazee	Jan. 28,'44	72m	Feb. 5,'44	1742	1696	....
Bell Bottom George (British)	Col.	....	George Formby	Not Set	97m	Jan. 29,'44	1734	....	....
Belle of the Yukon (color)	RKO	....	Randolph Scott-Gypsy Rose Lee	Not Set	....	....	....	1835	....
Beneath Western Skies	Rep.	354	Bob Livingston-Smiley Burnette	Mar. 3,'44	...	....	....	1746	....
Bermuda Mystery	20th-Fox	428	Preston Foster-Ann Rutherford	May,'44	65m	Apr. 22,'44	1858	1835	....
Best Foot Forward (color)	MGM	405	Lucille Ball-William Gaxton	Oct.,'43	94m	July 3,'43	1532	1191	1617
Between Two Worlds (formerly Outward Bound)	WB	....	John Garfield-Paul Henreid	Not Set	....	....	....	1646	....
Beyond the Last Frontier	Rep.	351	Eddie Dew-Smiley Burnette	Sept. 18,'43	55m	Sept. 11,'43	1529	....	....
Big Show, The (Reissue)	Rep.	3302	Gene Autry	Mar. 1,'44	71m	....	....	....	....
Black Hills Express	Rep.	362	Don Barry-Wally Vernon	Aug. 15,'43	55m	Aug. 7,'43	1546	1457	....
Black Parachute, The (formerly Mission Thirty-six)	Col.	....	John Carradine-Bela Lugosi	May 4,'44	....	....	....	1806	....
Blazing Frontier	PRC	459	Buster Crabbe-Al St. John	Sept. 1,'43	59m	Apr. 15,'44	1845	1531	....
• Blazing Guns	Mono.	....	Hoot Gibson-Ken Maynard	Oct. 8,'43	55m	Sept. 18,'43	1542	1509	....
Bombers Moon	20th-Fox	401	George Montgomery-Annabella	Aug. 6,'43	70m	July 10,'43	1532	1305	....
Boss of Rawhide	PRC	452	Dave O'Brien-Jim Newill	Nov. 20,'43	59m	....	....	1599	....
Bridge of San Luis Rey, The	UA	....	Lynn Bari-Akim Tamiroff	Feb. 11,'44	107m	Feb. 5,'44	1742	1636	1847
Bring On the Girls (color)	Para.	....	Veronica Lake-Sonny Tufts	Not Set	....	....	....	1763	...
Broadway Rhythm (color)	MGM	419	George Murphy-Ginny Simms	Mar.,'44	115m	Jan. 22,'44	1725	1616	1847
Buffalo Bill (color)	20th-Fox	424	Maureen O'Hara-Joel McCrea	Apr.,'44	90m	Mar. 18,'44	1801	1531	....
By Secret Command (formerly Pilebuck)	Col.	....	Pat O'Brien-Ruth Warrick	June 1,'44	....	....	....	1786	....
CALIFORNIA Joe	Rep.	365	Don Barry-Helen Talbot	Dec. 29,'43	55m	Jan. 8,'44	1706	1675	....
Calling Dr. Death	Univ.	8026	Lon Chaney-Patricia Morison	Dec. 17,'43	63m	Dec. 18,'43	1673	1635	....
• Campus Rhythm	Mono.	....	Gale Storm-Robert Lowery	Nov. 19,'43	63m	Oct. 9,'43	1574	1545	....
Candelight in Algeria (Br.)	Br. Lion	....	James Mason-Carla Lehmann	Not Set	85m	Jan. 1,'44	1694	....	....
Canterville Ghost, The	MGM	....	Charles Laughton-Margaret O'Brien	Not Set	....	....	....	1635	....
Canyon City	Rep.	364	Don Barry-Helen Talbot	Nov. 29,'43	55m	Nov. 13,'43	1626	1599	....
Casanova Brown	RKO	....	Gary Cooper-Teresa Wright	Not Set	....	....	....	1806	....
Casanova in Burlesque	Rep.	333	Joe E. Brown-June Havoc	Feb. 19,'44	72m	Jan. 29,'44	1733	1676	....
Career Girl	PRC	403	Frances Langford-Craig Wood	Jan. 11,'44	69m	Dec. 18,'43	1674	1634	....
Chance of a Lifetime, The	Col.	5034	Chester Morris-Jeanne Bates	Oct. 26,'43	66m	Oct. 16,'43	1586	1545	....
Charlie Chan in Secret Service	Mono.	....	Sidney Toler-Gwen Kenyon	Feb. 14,'44	65m	Jan. 15,'44	1714	1599	....
Charlie Chan in The Chinese Cat	Mono.	....	Sidney Toler-Joan Woodbury	May 20,'44	65m	Apr. 1,'44	1826	....	....
Cherokee Strip (Reissue)	WB	333	Dick Foran	Oct. 2,'43	56m	....	....	....	....
Chip Off the Old Block	Univ.	8011	Donald O'Connor-Peggy Ryan	Feb. 25,'44	81m	Feb. 19,'44	1761	1715	....
Christmas Holiday	Univ.	....	Deanna Durbin-Gene Kelly	Not Set	....	....	....	1695	....

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Page	Advance Synopsis Page	Service Data Page
Cinderella Jones	WB	....	Joan Leslie-Robert Alda	Not Set	....	....	....	1746	....
City That Stopped Hitler	Para.	4331	Russian Documentary	Special	57m	Sept. 4,'43	1521	....	1655
Claudia	20th-Fox	404	Dorothy McGuire-Robert Young	Sept. 3,'43	91m	Aug. 21,'43	1558	....	1655
Climax, The (color)	Univ.	....	Susanna Foster-Boris Karloff	Not Set	....	....	....	1786	....
Coastal Command (British)	RKO	....	Documentary	Not Set	60m	Nov. 14,'42	1005	....	....
Cobra Woman (color)	Univ.	....	Jon Hall-Maria Montez	May 12,'44	70m	Apr. 29,'44	1866	1457	1655
Conflict	WB	....	Humphrey Bogart-Alexis Smith	Not Set	....	....	....	1456	....
Contender, The	PRC	....	Buster Crabbe-Arline Judge	May 10,'44	....	....	....	1850	....
Corvette K-225	Univ.	8007	Randolph Scott-James Brown	Oct 1,'43	99m	Oct. 2,'43	1565	1240	1719
Courageous Mr. Penn (Br.)	Hoffberg	....	Clifford Evans-Deborah Kerr	Dec. 22,'43	78m	Jan. 1,'44	1694	....	....
Cover Girl (color)	Col.	....	Rita Hayworth-Gene Kelly	Apr. 6,'44	110m	Mar. 11,'44	1793	1416	1847
Cowboy Canteen	Col.	5220	Charles Starrett-Jane Frazee	Feb. 8,'44	72m	Feb. 26,'44	1774	1763	....
Cowboy in the Clouds	Col.	5203	Charles Starrett-Julie Duncan	Dec. 23,'43	55m	Jan. 8,'44	1706	1636	....
Cowboy and the Senorita, The	Rep.	342	Roy Rogers-Dale Evans-Mary Lee	May 12,'44	78m	Apr. 1,'44	1825	1747	....
Crazy House	Univ.	8005	Olsen and Johnson	Oct. 8,'43	80m	Oct. 23,'43	1595	1531	1719
Crime by Night	WB	....	Jane Wyman-Jerome Cowan	Not Set	....	....	....	1091	....
Crime Doctor's Strangest Case	Col.	5021	Warner Baxter-Lynn Merrick	Dec. 9,'43	68m	Jan. 22,'44	1725	1654	....
Crime School (Reissue)	WB	327	Humphrey Bogart-Dead End Kids	Dec. 4,'43	86m	May 7,'38	1626	....	....
Cross of Lorraine, The	MGM	414	Pierre Aumont-Gene Kelly	Jan.,'44	90m	Nov. 13,'43	1625	1457	1719
Cry "Havoc"	MGM	417	Margaret Sullavan-Ann Sothern	Feb.,'44	97m	Nov. 6,'43	1614	1555	....
Curse of the Cat People	RKO	418	Simone Simon-Kent Smith	Block 4	70m	Feb. 19,'44	1762	1715	....
DANCING Masters, The	20th-Fox	413	Laurel and Hardy	Nov. 19,'43	63m	Oct. 30,'43	1605	1555	....
•Dangerous Blondes	Col.	4016	Evelyn Keyes-Edmund Lowe	Sept. 23,'43	80m	Oct. 23,'43	1594	1509	....
Danger! Women at Work	PRC	411	Patsy Kelly-Mary Brian	Aug. 23,'43	61m	July 17,'43	1426	....	....
Days of Glory	RKO	....	Tamara Toumanova-Gregory Peck	Block 5	86m	Apr. 22,'44	1858	1636	....
Death Valley Manhunt	Rep.	375	Bill Elliott-Gabby Hayes	Sept. 25,'43	55m	Aug. 28,'43	1558	1402	....
Death Valley Rangers	Mono.	....	Hoot Gibson-Ken Maynard	Dec. 3,'43	59m	Dec. 18,'43	1674	1555	....
Deerslayer, The	Rep.	306	Bruce Kellogg-Jean Parker	Nov. 22,'43	67m	Nov. 6,'43	1615	1599	....
Desert Song, The (color)	WB	310	Dennis Morgan-Irene Manning	Jan. 29,'44	96m	Dec. 18,'43	1673	872	1818
Destination, Toyko	WB	309	Cary Grant-John Garfield	Jan. 1,'44	135m	Dec. 25,'43	1685	1530	1847
Detective Kitty O'Day	Mono.	....	Jean Parker-Tim Ryan	May 13,'44	63m	Apr. 1,'44	1826	....	....
Devil Riders, The	PRC	460	Buster Crabbe-Al St. John	Nov. 5,'43	58m	Feb. 12,'44	1754	1566	....
Dixie Showboat	PRC	....	Frances Langford-Guy Kibbee	Not Set	....	....	....	1835	....
Double Indemnity	Para.	4325	Barbara Stanwyck-Fred MacMurray	Block 5	106m	Apr. 29,'44	1866	1646	....
Doughboys in Ireland	Col.	5031	Kenny Baker-Jeff Donnell	Oct. 7,'43	61m	Oct. 9,'43	1574	1545	....
Doughgirls, The	WB	....	Ann Sheridan-Alexis Smith	Not Set	....	....	....	1835	....
Dragon Seed	MGM	....	Katharine Hepburn-Walter Huston	Not Set	....	....	....	1675	....
Drifter, The	PRC	461	Buster Crabbe-Al St. John	Dec. 20,'43	62m	....	....	1606	....
Dr. Gillespie's Criminal Case	MGM	407	Lionel Barrymore-Van Johnson	Nov.,'43	89m	May 8,'43	1546	1192	....
Dr. Paul Joseph Goebbels	Frank	....	Paul Andor-Claudia Drake-Donald Woods	Not Set	....	....	....	1599	....
Drums of Fu Manchu	Rep.	305	Henry Brandon-William Royle	Nov. 27,'43	68m	Nov. 13,'43	1626	1606	....
EMPTY Holsters (Reissue)	WB	334	Dick Foran	Oct. 2,'43	62m	....	....	....	....
Escape to Danger (British)	RKO	419	Eric Portman-Ann Dvorak	Block 4	83m	Feb. 5,'44	1742	....	....
Eve of St. Mark	20th-Fox	....	Michael O'Shea-Anne Baxter	Not Set	....	....	....	1636	....
FALCON and the Coeds, The	RKO	410	Tom Conway-Jean Brooks	Block 2	68m	Nov. 6,'43	1615	1599	....
Falcon Out West, The	RKO	....	Tom Conway-Barbara Hale	Block 5	64m	Mar. 4,'44	1782	....	....
Fallen Sparrow, The	RKO	401	Maureen O'Hara-John Garfield	Block 1	93m	Aug. 21,'43	1547	1182	1719
False Colors	UA	....	William Boyd	Nov. 5,'43	65m	Nov. 6,'43	1614	1431	....
Fighting Seabees, The	Rep.	311	John Wayne-Susan Hayward	Mar. 10,'44	100m	Jan. 22,'44	1725	1616	1847
Find the Blackmailer	WB	306	Faye Emerson-Jerome Cowan	Nov. 6,'43	55m	Oct. 23,'43	1594	....	....
Fired Wife	Univ.	8017	Robert Paige-Louise Allbritton	Sept. 3,'43	73m	Sept. 4,'43	1521	....	....
Flesh and Fantasy	Univ.	8062	Charles Boyer-Barbara Stanwyck	Oct. 29,'43	94m	Sept. 18,'43	1541	1058	1766
Follow the Boys	Univ.	....	Stage and Screen Entertainers	Not Set	122m	Apr. 1,'44	1825	1635	....
Follow the Leader	Mono.	....	East Side Kids	June 3,'44	....	....	....	1606	....
For Whom the Bell Tolls (color)	Para.	4338	Gary Cooper-Ingrid Bergman	Special	168m	July 17,'43	1546	855	1719
Four Jills in a Jeep	20th-Fox	423	Kay Francis-Carole Landis	Mar.,'44	89m	Mar. 18,'44	1802	1676	....
Frenchman's Creek (color)	Para.	....	Joan Fontaine-Arturo de Cordova	Not Set	....	....	....	1416	....
Frisco Kid (Reissue)	WB	325	James Cagney-Margaret Lindsay	Mar. 4,'44	77m	Nov. 2,'35	1726	....	....
Frontier Law	Univ.	8082	Russell Hayden-Jennifer Holt	Nov. 5,'43	55m	....	....	1606	....
Frontier Outlaws	PRC	462	Buster Crabbe-Al St. John	Mar. 4,'44	58m	....	....	1746	....
Fugitive from Sonora	Rep.	361	Don Barry-Lynn Merrick	July 1,'43	55m	July 10,'43	1414	1375	....
GAMBLER'S Choice	Para.	4324	Chester Morris-Nancy Kelly	Block 5	66m	Apr. 29,'44	1867	1850	....
Gang's All Here, The (color)	20th-Fox	416	Alice Faye-Carmen Miranda	Dec. 24,'43	103m	Dec. 4,'43	1653	1530	1847
Gangway for Tomorrow	RKO	407	Margo-Robert Ryan-John Carradine	Block 2	69m	Nov. 6,'43	1614	1566	....
Gaslight	MGM	425	Charles Boyer-Ingrid Bergman	May,'44	....	....	....	1786	....
Ghost Catchers, The	Univ.	....	Olsen and Johnson	June 30,'44	....	....	....	1835	....
Ghost Ship, The	RKO	412	Richard Dix-Edith Barrett	Block 3	69m	Dec. 11,'43	1666	1646	....
Ghost That Walks Alone, The	Col.	5042	Arthur Lake-Lynn Roberts	Feb. 10,'44	64m	Feb. 19,'44	1762	1696	....
Gildersleeve on Broadway	RKO	409	Harold Peary-Billie Burke	Block 2	65m	Oct. 23,'43	1595	1566	....
Gildersleeve's Ghost	RKO	....	Harold Peary-Marion Martin	Not Set	....	....	....	1786	....
Girl Crazy	MGM	409	Mickey Rooney-Judy Garland	Nov.,'43	99m	Aug. 7,'43	1558	1191	1766
Girl from Monterrey, The	PRC	412	Armida-Edgar Kennedy	Oct. 4,'43	61m	Sept. 25,'43	1554	1509	....
Girl in the Case, The	Col.	5028	Edmund Lowe-Janis Carter	Apr. 20,'44	....	....	....	1806	....
Girls on Probation (Reissue)	WB	328	Jane Bryan-Ronald Reagan	Dec. 4,'43	63m	Oct. 29,'38	1626	....	....
Give Me This Woman (formerly The Conspirators)	WB	....	Hedy Lamarr-Paul Henreid	Not Set	....	....	....	1850	....
Going My Way	Para.	....	Bing Crosby-Rise Stevens	Not Set	130m	Feb. 26,'44	1773	1763	....
Gold Town	MGM	....	Wallace Beery-Binnie Barnes	Not Set	....	....	....	1849	....
Good-bye, My Love (formerly Strange Confession)	UA	....	George Sanders-Linda Darnell	Not Set	....	....	....	1747	....
Good Fellows, The	Para.	4302	Cecil Kellaway-Helen Walker	Block 1	70m	Aug. 14,'43	1559	1191	....
Good-night, Sweetheart	Rep.	....	Bob Livingston-Ruth Terry	Not Set	....	....	....	1850	....
Government Girl	RKO	408	Olivia de Havilland-Sonny Tufts	Block 2	93m	Nov. 6,'43	1614	1416	1766
Great Moment, The (formerly Great Without Glory)	Para.	....	Joel McCrea-Betty Field	Not Set	....	....	....	912	....
Great Mr. Handel, The (color) (British)	Midfilm	....	Wilfred Lawson-Elizabeth Allan	Sept. 9,'43	89m	Sept. 18,'43	1542	....	..

						— REVIEWED —			
Title	*Company*	*Prod. Number*	*Stars*	*Release Date*	*Running Time*	*M. P. Herald Issue*	*Product Digest Page*	*Advance Synopsis Page*	*Service Data Page*
Greenwich Village (color)	20th-Fox	....	Don Ameche-Carmen Miranda	Not Set	....	....	....	1676	....
Guadalcanal Diary	20th-Fox	412	Preston Foster-Lloyd Nolan	Nov. 5,'43	93m	Oct. 30,'43	1605	1457	1766
Gung Ho	Univ.	8064	Randolph Scott-Grace McDonald	Dec. 31,'43	88m	Dec. 25,'43	1686	1599	1847
Gunsmoke Mesa	PRC	453	Dave O'Brien-Jim Newill	Jan. 3,'44	59m	....	....	1635	....
Guns of the Law	PRC	455	Dave O'Brien-Jim Newill	Apr. 10,'44	....	....	....	1806	....
Guns of the Pecos (Reissue)	WB	335	Dick Foran	Oct. 2,'43	56m	....	....	....	....
Guy Named Joe, A	MGM	416	Spencer Tracy-Irene Dunne	Mar.'44	120m	Dec. 25,'43	1686	1431	1847
Gypsy Wildcat (color)	Univ.	....	Maria Montez-Jon Hall	Not Set	....	....	....	1675	....
HAIL the Conquering Hero	Para.	....	Eddie Bracken-Ella Raines	Not Set	....	....	....	1696	....
Hail to the Rangers	Col.	5201	Charles Starrett	Sept. 16,'43	57m	Nov. 27,'43	1646	1055	....
Hairy Ape, The	UA	....	William Bendix-Susan Hayward	Not Set	....	....	....	1763	....
Halfway House, The (British)	Ealing	....	Francoise Rosay-Mervyn Johns	Not Set	95m	Mar. 4,'44	1781	....	...
Hands Across the Border	Rep.	341	Roy Rogers-Ruth Terry	Jan. 5,'44	73m	Dec. 11,'43	1665	1545	...
Happy Land	20th-Fox	415	Don Ameche-Frances Dee	Dec. 3,'43	75m	Nov. 13,'43	1625	1555	1766
Harvest Melody	PRC	402	Rosemary Lane-Johnny Downs	Nov. 22,'43	71m	Oct. 9,'43	1574	1545	....
Hat-Check Honey	Univ.	8031	Grace McDonald-Leon Errol	Mar. 10,'44	69m	Mar. 1,'44	1794	1746	....
Heat's On, The	Col.	5009	Mae West-Victor Moore	Dec. 2,'43	79m	Dec. 4,'43	1653	1555	1818
Heaven Can Wait (color)	20th-Fox	402	Don Ameche-Gene Tierney	Aug. 13,'43	112m	July 24,'43	1578	1240	1617
Heaven Is Around the Corner (British)	Nat'l-Anglo	....	Will Fyffe-Leni Lynn	Not Set	100m	Mar. 18,'44	1802	....	....
Heavenly Body, The	MGM	421	William Powell-Hedy Lamarr	Apr.,'44	94m	Jan. 1,'44	1693	1555	1766
Heavenly Days	RKO	....	Fibber McGee and Molly	Not Set	....	....	....	1817	...
Henry Aldrich, Boy Scout	Para.	4311	Jimmy Lydon-Charlie Smith	Block 3	65m	Jan. 8,'44	1706	1696	1818
Henry Aldrich Haunts a House	Para.	4306	Jimmy Lydon-Charlie Smith	Block 2	73m	Nov. 6,'43	1614	1566	1766
Henry Aldrich's Little Secret	Para.	....	Jimmy Lydon-Charlie Smith	Not Set	....	....	....	1747	....
Henry Aldrich Plays Cupid	Para.	4322	Jimmy Lydon-Charlie Smith	Block 5	65m	Apr. 22,'44	1858	1431	....
Her Bachelor Husband	Mono.	....	Johnny Downs-Wanda McKay	Not Set	....	....	....	1747	...
Here Comes Elmer	Rep.	303	Al Pearce-Dale Evans	Nov. 15,'43	74m	Oct. 16,'43	1585	....	....
Heroes Are Made (Russian)	Artkino	....	Russian Feature	Mar. 15,'44	74m	Mar. 25,'44	1813	....	....
Her Primitive Man	Univ.	8016	Louise Allbritton-Robert Paige	Apr. 21,'44	79m	Apr. 8,'44	1833	1675	....
Hey, Rookie	Col.	5013	Ann Miller-Larry Parks	Mar. 9,'44	....	....	....	1654	....
Hidden Valley Outlaws	Rep.	378	Bill Elliott-Gabby Hayes	Apr. 2,'44	55m	Apr. 8,'44	1834	1806	....
Hi Diddle Diddle	UA	....	Martha Scott-Adolphe Menjou	Aug. 20,'43	73m	July 31,'43	1559	1375	1617
Hi Good-Lookin'	Univ.	8044	Eddie Quillan-Harriet Hilliard	Mar. 24,'44	62m	Mar. 18,'44	1801	1763	....
Higher and Higher	RKO	415	Michele Morgan-Frank Sinatra	Block 3	90m	Dec. 11,'43	1665	1616	1847
His Butler's Sister	Univ.	8004	Deanna Durbin-Franchot Tone	Nov. 26,'43	93m	Nov. 13,'43	1625	1555	1766
Hitler Gang, The	Para.	4323	Robert Watson-Victor Varconi	Block 5	100m	Apr. 29,'44	1865	1675	....
Hi Ya Sailor	Univ.	8035	Donald Woods-Elyse Knox	Oct. 15,'43	63m	Oct. 9,'43	1574	1531	....
Holy Matrimony	20th-Fox	403	Monty Woolley-Gracie Fields	Aug 27,'43	87m	Aug. 28,'43	1547	1431	1655
Home in Indiana (color)	20th-Fox	....	Walter Brennan-Lon McAllister	Not Set	....	....	....	1634	....
Hoosier Holiday	Rep.	302	Dale Evans-George Byron	Sept. 13,'43	72m	Aug. 28,'43	1547	....	....
Horn Blows at Midnight, The	WB	....	Jack Benny-Alexis Smith	Not Set	....	....	....	1715	....
Hostages	Para.	4305	Luise Rainer-William Bendix	Block 1	87m	Aug. 14,'43	1579	1277	1766
Hot Rhythm	Mono.	....	Dona Drake-Robert Lowery	Apr. 22,'44	79m	Mar. 4,'44	1783	1763	....
Hour Before the Dawn, The	Para.	4317	Veronica Lake-Franchot Tone	Block 4	74m	Mar. 4,'44	1781	1555	....
I DOOD It	MGM	403	Red Skelton-Eleanor Powell	Sept.,'43	102m	July 31,'43	1579	1191	1719
I Love a Soldier	Para.	....	Paulette Goddard-Sonny Tufts	Not Set	....	....	....	1675	....
Impatient Years, The	Col.	....	Jean Arthur-Lee Bowman-Charles Coburn	Not Set	....	....	....	1849	....
Impostor, The	Univ.	8066	Jean Gabin-Allyn Joslyn	Feb. 11,'44	94m	Feb. 12,'44	1754	1616	1847
Incendiary Blonde (color)	Para.	....	Betty Hutton-Arturo de Cordova	Not Set	....	....	....	1675	....
In Old Chicago (Reissue)	20th-Fox	406	Alice Faye-Tyrone Power-Don Ameche	Oct. 29,'43	94m	Jan. 8,'38	1542	....	....
In Old Oklahoma	Rep.	307	John Wayne-Martha Scott	Dec. 6,'43	102m	Oct. 23,'43	1593	....	1719
In Our Time	WB	311	Ida Lupino-Paul Henreid	Feb. 19,'44	110m	Feb. 5,'44	1741	1416	1847
In the Meantime, Darling	20th-Fox	....	Jeanne Crain-Frank Latimore	Not Set	...	....	....	1850	....
Invisible Man's Revenge, The	Univ.	....	Jon Hall-Evelyn Ankers	June 9,'44	....	....	....	1849	....
Irish Eyes Are Smiling (color)	20th-Fox	....	Monty Woolley-Dick Haymes	Not Set	....	....	....	1835	....
Iron Major, The	RKO	406	Pat O'Brien-Ruth Warrick	Block 2	85m	Oct. 23,'43	1593	1555	1719
Is Everybody Happy?	Col.	5016	Ted Lewis-Nan Wynn	Oct. 28,'43	73m	Nov. 27,'43	1646	1545	1655
Isle of Forgotten Sins	PRC	401	John Carradine-Gale Sondergaard	Aug. 15,'43	84m	July 3,'43	1532	1339	1617
It Happened Tomorrow	UA	....	Dick Powell-Linda Darnell	Apr. 7,'44	84m	Mar. 25,'44	1813	1675	....
JACK London	UA	....	Michael O'Shea-Susan Hayward	Dec. 24,'43	93m	Nov. 27,'43	1645	1554	1847
Jamboree	Rep.	316	George Byron-Ruth Terry	May 5,'44	71m	Apr. 1,'44	1825	1817	....
Jam Session	Col.	5015	Ann Miller-Jess Barker	Apr. 13,'44	....	....	....	1806	....
Jane Eyre	20th-Fox	420	Orson Welles-Joan Fontaine	Feb.,'44	96m	Feb. 5,'44	1741	1240	1847
Janie	WB	....	Joyce Reynolds-Robert Hutton	Not Set	....	....	....	1747	....
Jeannie (British)	English	....	Barbara Mullen-Michael Redgrave	Oct. 1,'43	85m	Aug. 23,'43	1593	....	....
Jive Junction	PRC	407	Dickie Moore-Tina Thayer	Dec. 20,'43	64m	Nov. 20,'43	1633	1606	....
Johnny Come Lately	UA	....	James Cagney-Grace George	Sept. 3,'43	97m	Aug. 28,'43	1559	1375	1719
Johnny Doesn't Live Here Any More	Mono.	....	Simone Simon-James Ellison	May 27,'44	....	....	....	1826	....
KANSAN, The	UA	....	Richard Dix-Jane Wyatt	Sept. 10,'43	79m	June 19,'43	1547	1182	....
Keys of the Kingdom	20th-Fox	....	Sir Cedric Hardwicke-Roddy McDowell	Not Set	....	....	....	1806	....
Kings of the Ring	Lewis-Lesser	....	Fight Film Feature	Jan. 22,'44	95m	Jan. 29,'44	1735	....	....
Kismet (color)	MGM	....	Ronald Colman-Marlene Dietrich	Not Set	....	....	....	1635	....
Klondike Kate	Col.	5029	Ann Savage-Tom Neal	Dec. 16,'43	62m	Feb. 5,'44	1742	1636	....
Knickerbocker Holiday	UA	....	Nelson Eddy-Charles Coburn	Mar. 17,'44	85m	Mar. 4,'44	1781	1635	1818
LAD from Our Town	Artkino	....	Russian Feature	Oct. 6,'43	65m	Oct. 16,'43	1586	....	....
Ladies Courageous	Univ.	8065	Loretta Young-Geraldine Fitzgerald	Mar. 17,'44	88m	Mar. 25,'44	1814	1616	1847
Ladies in Washington	20th-Fox	....	Ronald Graham-Trudy Marshall	Not Set	....	....	....	1849	....
Lady and the Monster, The	Rep.	315	Vera Ralston-Richard Arlen	Apr. 17,'44	86m	Mar. 18,'44	1801	....	....
Lady in the Dark (color)	Para.	4336	Ginger Rogers-Ray Milland	Special	100m	Feb. 12,'44	1753	1091	1818
Lady in the Death House	PRC	414	Lionel Atwill-Jean Parker	Mar. 15,'44	56m	Mar. 25,'44	1814	1746	....
Lady, Let's Dance	Mono.	....	Belita-James Ellison	Apr. 15,'44	88m	Jan. 29,'44	1735	1599	....
Lady Takes a Chance, A	RKO	405	Jean Arthur-John Wayne	Block 1	86m	Aug. 21,'43	1547	1240	1655
Land Beyond the Law (Reissue)	WB	336	Dick Foran	Oct. 2,'43	55m	Mar. 25,'44	1814	....	....

						REVIEWED			
Title	Company	Prod. Number	Stars	Release Date	Running Time	M. P. Herald Issue	Product Digest Page	Advance Synopsis Page	Service Data Page
Laramie Trail, The	Rep.	355	Bob Livingston-Smiley Burnette	Apr. 3,'44	55m	Mar. 25,'44	1814	1786	....
Larceny with Music	Univ.	8028	Allan Jones-Kitty Carlisle	Sept. 10,'43	64m	Sept. 11,'43	1530	1351	....
Lassie Come Home (color)	MGM	410	Roddy McDowall-Edmund Gwenn	Dec.,'43	90m	Aug. 21,'43	1546	1240	1766
Last Ride, The	WB	....	Richard Travis-Eleanor Parker	Not Set	....	....	....	1115	....
Law Men	Mono.	....	Johnny Mack Brown	May 6,'44	....	....	....	1817	....
Let's Face It	Para.	4301	Bob Hope-Betty Hutton	Block 1	76m	Aug. 7,'43	1559	1277	1766
Lifeboat	20th-Fox	419	Tallulah Bankhead-William Bendix	Jan. 28,'44	96m	Jan. 15,'44	1713	1616	1818
Life and Death of Colonel Blimp (British)	Archers-Gen'l	....	Anton Walbrook-Roger Livesey	Not Set	163m	July 10,'43	1413	....	....
Lodger, The	20th-Fox	417	Laird Cregar-Merle Oberon	Jan. 7,'44	84m	Jan. 8,'44	1705	1636	1818
●Lone Rider in Raiders Red Gap	PRC	368	Bob Livingston-Al St. John	Sept. 30,'43	54m	Apr. 29,'44	1867	....	....
Look to Your Children (formerly Are These Our Children?)	RKO	....	Kent Smith-Jean Brooks	Not Set	....	....	....	1786	....
Lost Angel	MGM	415	Margaret O'Brien-James Craig	Jan.,'44	91m	Nov. 6,'43	1613	1555	1847
Lost in a Harem	MGM	....	Bud Abbott-Lou Costello	Not Set	....	....	....	1850	....
Lumber Jack	UA	....	William Boyd-Andy Clyde	Apr. 28,'44	65m	Apr. 8,'44	1834	1763	....
MADAME Curie	MGM	490	Greer Garson-Walter Pidgeon	Feb.,'44	124m	Nov. 20,'43	1633	1416	1847
Mad Ghoul, The	Univ.	8038	Evelyn Ankers-David Bruce	Nov. 12,'43	65m	Oct. 23,'43	1594	1586	....
Make Your Own Bed	WB	....	Jack Carson-Jane Wyman	Not Set	....	....	....	1715	....
Man from Down Under, The	MGM	411	Charles Laughton-Binnie Barnes	Dec.,'43	103m	Aug. 7,'43	1547	....	....
Man from 'Frisco	Rep.	....	Michael O'Shea-Anne Shirley	Not Set	91m	Apr. 29,'44	1866	1835	....
Man from the Rio Grande, The	Rep.	363	Don Barry-Twinkle Watts	Oct. 18,'43	55m	Oct. 2,'43	1566	....	....
Manhattan Serenade	RKO	....	Frank Sinatra-George Murphy	Not Set	....	....	....	1785	....
Man in Half Moon Street, The	Para.	....	Nils Asther-Helen Walker	Not Set	....	....	....	1747	....
Marine Raiders	RKO	....	Pat O'Brien-Ruth Hussey	Not Set	....	....	....	1696	....
Marriage Is a Private Affair	MGM	....	Lana Turner-John Hodiak	Not Set	....	....	....	1806	....
Marshal of Gunsmoke	Univ.	8083	Tex Ritter-Russell Hayden	Jan. 21,'44	....	....	....	1676	....
Mask of Dimitrios, The	WB	....	Sydney Greenstreet-Peter Lorre	Not Set	....	....	....	1746	...
Meet Me in St. Louis (color)	MGM	....	Judy Garland-Margaret O'Brien	Not Set	....	....	....	1715	....
Meet the People	MGM	426	Dick Powell-Lucille Ball	May,'44	100m	Apr. 8,'44	1834	1456	....
Melody Parade	Mono.		Mary Beth Hughes-Eddie Quillan	Aug. 27,'43	73m	Aug. 7,'43	1559	1339	....
Memphis Belle, The (color)	Para.-WAC	T3-1	War Documentary	Apr. 14,'44	41m	Mar. 25,'44	1813	....	....
Men of the Sea (British)	PRC	420	Wilfred Lawson-Mary Jerrold	Apr. 30,'44	....	....	....	....	....
Men on Her Mind	PRC	409	Mary Beth Hughes-Edward Norris	Feb. 12,'44	67m	Feb. 5,'44	1743	1715	....
Merry Monahans, The	Univ.	....	Donald O'Connor-Peggy Ryan	Not Set	....	....	....	1786	....
Million Dollar Kid, The	Mono.	....	East Side Kids	Feb. 28,'44	65m	Feb. 26,'44	1774	1676	....
Minesweeper	Para.	4308	Richard Arlen-Jean Parker	Block 2	66m	Nov. 6,'43	1615	1606	1818
Ministry of Fear	Para.	....	Ray Milland-Marjorie Reynolds	Not Set	....	....	....	1616	....
Miracle of Morgan's Creek, The	Para.	4312	Eddie Bracken-Betty Hutton	Block 3	98m	Jan. 8,'44	1705	1079	1847
Mojave Firebrand	Rep.	377	Bill Elliott-Gabby Hayes	Mar. 19,'44	55m	Jan. 29,'44	1734	....	....
Monster Maker, The	PRC	419	J. Carrol Naish-Ralph Morgan	Apr. 15,'44	62m	Mar. 11,'44	1794	....	....
Moonlight and Cactus	Univ.	....	Andrews Sisters-Leo Carillo	Not Set	....	....	....	1746	....
Moonlight in Vermont	Univ.	8025	Gloria Jean-Fay Helm	Dec. 24,'43	62m	Dec. 25,'43	1686	1635	....
Moon Over Las Vegas	Univ.	8037	Anne Gwynne-David Bruce	Apr. 28,'44	69m	Apr. 15,'44	1845	1785	....
Mr. Muggs Steps Out	Mono.	....	East Side Kids	Dec. 10,'43	63m	Dec. 25,'43	1686	1555	....
Mr. Skeffington	WB	....	Bette Davis-Claude Rains	Not Set	....	....	....	1654	....
Mr. Winkle Goes to War	Col.	....	E. G. Robinson-Robert Armstrong	June 15,'44	....	....	....	1817	....
Mrs. Parkington	MGM	....	Greer Garson-Walter Pidgeon	Not Set	....	....	....	1835	....
Mummy's Ghost, The	Univ.	....	John Carradine-Lon Chaney	Not Set	....	....	....	1763	....
Murder on the Waterfront	WB	302	John Loder-Ruth Ford	Sept. 18,'43	49m	July 31,'43	1579	....	....
My Best Gal	Rep.	312	Jane Withers-Jimmy Lydon	Mar. 28,'44	67m	Mar. 18,'44	1802	1696	....
My Reputation	WB	....	Barbara Stanwyck-George Brent	Not Set	....	....	....	1695	....
Mystery Broadcast	Rep.	304	Nils Asther-Ruth Terry	Nov. 23,'43	63m	Oct. 23,'43	1595	1586	....
●Mystery of the 13th Guest	Mono.	....	Dick Purcell-Helen Parrish	Nov. 5,'43	60m	Oct. 16,'43	1586	....	....
NABONGA	PRC	408	Buster Crabbe-Fifi Dorsey	Jan. 25,'44	73m	Mar. 4,'44	1783	1634	....
National Barn Dance	Para.	....	Jean Heather-James Brown	Not Set	....	....	....	1849	....
National Velvet (color)	MGM	..	Mickey Rooney-Jackie Jenkins	Not Set	....	....	....	1763	....
Navy Way, The	Para.	4316	Robert Lowery-Jean Parker	Block 4	74m	Feb. 26,'44	1774	1747	....
●Nearly Eighteen	Mono.	....	Gale Storm-Bill Henry	Nov. 12,'43	61m	Oct. 30,'43	1605	1545	....
Never a Dull Moment	Univ.	8030	Ritz Bros.-Frances Langford	Nov. 19,'43	60m	Nov. 6,'43	1615	1351	....
Nine Girls	Col.	5018	Ann Harding-Evelyn Keyes	Feb. 17,'44	75m	Mar. 18,'44	1802	1676	1847
No Greater Love (Russian)	Artkino	....	Russian feature	Mar. 3,'44	71m	Mar. 4,'44	1782	....	....
None But the Lonely Heart	RKO	....	Cary Grant-Ethel Barrymore	Not Set	....	....	....	1826	....
None Shall Escape	Col.	5006	Marsha Hunt-Alexander Knox	Feb. 3,'44	85m	Jan. 15,'44	1713	1695	1847
Northern Pursuit	WB	307	Errol Flynn-Julie Bishop	Nov. 13,'43	94m	Oct. 23,'43	1593	1471	1847
North Star, The	RKO-Goldwyn	451	Walter Huston-Anne Baxter	Special	105m	Oct. 16,'43	1585	1305	1766
Norway Replies	Hoffberg	....	Documentary on Norway	Feb. 25,'44	61m	Mar. 4,'44	1782	....	....
No Time for Love	Para.	4309	Claudette Colbert-Fred MacMurray	Block 2	83m	Nov. 13,'43	1625	855	1818
OH, SUSANNA (Reissue)	Rep.	3303	Gene Autry	Apr. 15,'44	59m	....	....	....	....
Oklahoma Kid (Reissue)	WB	330	James Cagney-Humphrey Bogart	Sept. 11,'43	80m	Mar. 18,'39	1482	....	....
Oklahoma Raiders	Univ.	8084	Tex Ritter-Fuzzy Knight	Mar. 17,'44	....	....	....	1785	....
Old Acquaintance	WB	308	Bette Devis-Miriam Hopkins	Nov. 27,'43	110m	Nov. 6,'43	1613	1192	1719
O My Darling Clementine	Rep.	308	Frank Albertson-Lorna Grey	Dec. 31,'43	68m	Dec. 4,'43	1653	1636	....
Once Upon a Time	Col.	....	Cary Grant-Janet Blair	May 11,'44	89m	Apr. 29,'44	1867	1616	....
One Body Too Many	Para.	....	Jack Haley-Jean Parker	Not Set	....	....	....	1850	....
One Exciting Night	RKO	....	Tom Conway-Jean Brooks	Not Set	....	....	....	1850	....
Our Hearts Were Young and Gay	Para.	....	Diana Lynn-Gail Russell	Not Set	....	....	....	1746	...
Outlaw Roundup	PRC	454	Dave O'Brien-Jim Newill	Feb. 10,'44	55m	....	....	1715	...
Outlaw Trail, The	Mono.	....	Hoot Gibson-Bob Steele	Apr. 29,'44	55m	Apr. 1,'44	1826	1786	....
Outlaws of Sante Fe	Rep.	366	Don Barry-Wally Vernon	Apr. 4,'44	54m	Mar. 18,'44	1802	....	....
Overland Mail Robbery	Rep.	376	Bill Elliott-Anne Jeffreys	Nov. 20,'43	55m	Oct. 23,'43	1594	....	....
PARDON My Rhythm	Univ.	....	Gloria Jean-Patric Knowles	May 19,'44	....	....	....	1785	....
Paris After Dark	20th-Fox	409	George Sanders-Brenda Marshall	Oct. 15,'43	85m	Oct. 9,'43	1573	1545	....
Partners of the Trail	Mono.	....	Johnny Mack Brown-Raymond Hatton	Apr. 1,'44	54m	Mar. 4,'44	1782	1747	....

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Passage to Marseille	WB	312	Humphrey Bogart-Michele Morgan	Mar. 11,'44	109m	Feb. 19,'44	1761	1616	...
Passport to Destiny	RKO	417	Elsa Lanchester-Gordon Oliver	Block 4	64m	Jan. 29,'44	1734	1636	...
(formerly Passport to Adventure)									
Patrick the Great	Univ.	....	Donald O'Connor-Peggy Ryan	Not Set				1675	....
Phantom Lady	Univ.	8014	Ella Raines-Franchot Tone	Jan. 28,'44	87m	Jan. 29,'44	1733	1675	....
Pinto Bandit	PRC	456	Dave O'Brien-Jim Newill	Apr. 27,'44				1826	....
Pin Up Girl (color)	20th-Fox	427	Betty Grable-Joe E. Brown	May,'44	83m	Apr. 22,'44	1857	1531	....
Pistol Packin' Mama	Rep.	310	Ruth Terry-Bob Livingston	Dec. 15,'43	64m	Dec. 11,'43	1666	1654	1818
Practically Yours	Para.	....	Claudette Colbert-Fred MacMurray	Not Set	....	....	....	1806	....
Prairie Thunder (Reissue)	WB	332	Dick Foran	Oct. 2,'43	55m	.....	....	....	....
Pride of the Plains	Rep.	353	Robert Livingston-Smiley Burnette	Jan. 5,'44	56m	Dec. 4,'43	1653	....	....
Princess O'Rourke	WB	305	Olivia de Havilland-Robert Cummings	Oct. 23,'43	94m	Sept. 25,'43	1553	962	1655
Purple Heart, The	20th-Fox	422	Dana Andrews-Richard Conte	Mar.,'44	99m	Feb. 26,'44	1773	1654	....
QUEEN of the Flat-Tops	20th-Fox	....	Don Ameche-Dana Andrews	Not Set	....	....	....	1835	....
(formerly Wing and a Prayer)									
RACKET Man, The	Col.	5036	Tom Neal-Jeanne Bates	Jan. 18,'44	65m	Jan. 8,'44	1706	1676	....
Raiders of the Border	Mono.	....	Johnny Mack Brown	Jan. 31,'44	53m	Jan. 15,'44	1714	....	....
Raiders of Sunset Pass	Rep.	352	Eddie Dew-Smiley Burnette	Dec. 20,'43	56m	Dec. 25,'43	1686	1457	....
Rainbow Island (color)	Para.	....	Dorothy Lamour-Eddie Bracken	Not Set	....	....	....	1654	....
Rains Came, The (Reissue)	20th-Fox	410	Myrna Loy-Tyrone Power	Nov. 26,'43	95m	Sept. 9,'39	1574	....	....
Rationing	MGM	418	Wallace Beery-Marjorie Main	Mar.,'44	93m	Jan. 29,'44	1734	1616	1847
Resurrection (Mexican)	Clasa	....	Lupita Tovar-Emilio Tuero	Apr. 10,'44	88m	Apr. 29,'44	1867	....	....
Return of the Ape Man	Mono.	....	Bela Lugosi-John Carradine	Not Set	....	....	....	1606	....
Return of the Rangers	PRC	451	Dave O'Brein-Jim Newill	Oct. 26,'43	60m	Oct. 16,'43	1585	1545	....
Return of the Vampire	Col.	5024	Bela Lugosi-Frieda Inescourt	Nov. 11,'43	69m	Feb. 5,'44	1742	1599	....
Rhapsody in Blue	WB	....	Joan Leslie-Robert Alda	Not Set	....	....	....	1530	....
Riders of the Deadline	UA	....	William Boyd	Dec. 3,'43	70m	Jan. 15,'44	1714	1696	....
Riding High (color)	Para.	4307	Dorothy Lamour-Dick Powell	Block 2	88m	Nov. 6,'43	1613	1431	1847
Riding West	Col.	....	Charles Starrett-Shirley Patterson	May 18,'44	....	....	....	1835	....
Road to Utopia	Para.	....	Bing Crosby-Bob Hope-D. Lamour	Not Set	....	....	....	1715	....
Roger Touhy, Gangster	20th-Fox	....	Preston Foster-Lois Andrews	Not Set	....	....	....	1362	....
Rookies in Burma	RKO	414	Alan Carney-Wally Brown	Block 3	62m	Dec. 11,'43	1666	1646	....
Rootin', Tootin' Rhythm (Reissue)	Rep.	3301	Gene Autry	Jan. 15,'44	61m	....	....	....	....
Rosie the Riveter	Rep.	313	Jane Frazee-Frank Albertson	Apr. 9,'44	75m	Mar. 25,'44	1814	1785	....
SAHARA	Col.	5003	Humphrey Bogart-Bruce Bennett	Oct. 14,'43	97m	Oct. 2,'43	1565	1305	1719
Saint Meets the Tiger, The	Rep.	301	Hugh Sinclair-Jean Gillis	July 29,'43	70m	Aug. 7,'43	1471	....	....
Sailor's Holiday	Col.	5038	Arthur Lake-Jane Lawrence	Feb. 24,'44	61m	Apr. 15,'44	1845	1696	....
Salute to the Marines (color)	MGM	401	Wallace Beery-Fay Bainter	Sept.,'43	101m	July 31,'43	1579	1057	1655
San Demetrio, London (British)	Ealing	...	Walter Fitzgerald-Ralph Michael	Not Set	105m	Jan. 29,'44	1734	....	....
San Francisco de Asis (Mex.)	Azteca	....	Jose Luis Jimenez	Not Set	125m	Apr. 1,'44	1826	....	....
Saratoga Trunk	WB	....	Gary Cooper-Ingrid Bergman	Not Set	....	....	....	1431	....
Scarlet Claw, The	Univ.	....	Basil Rathbone-Nigel Bruce	May 26,'44	74m	Apr. 29,'44	1867	1850	....
Secrets in the Dark	MGM	....	Susan Peters-Robert Young	Not Set	....	....	....	1850	....
See Here, Private Hargrove	MGM	420	Robert Walker-Donna Reed	Mar.,'44	100m	Feb. 19,'44	1761	1616	1847
Sensations of 1945 (color)	UA-Stone	....	W. C. Fields-Eleanor Powell	Not Set	....	....	....	1746	....
Seven Days Ashore	RKO	....	Wally Brown-Gordon Oliver	Block 5	74m	Apr. 22,'44	1858	1817	....
Seventh Cross, The	MGM	....	Spencer Tracy-Signe Hasso	Not Set	....	....	....	1715	....
Seventh Victim, The	RKO	403	Tom Conway-Kim Hunter	Block 1	71m	Aug. 21,'43	1558	1471	....
Shake Hands with Murder	PRC	422	Iris Adrian-Frank Jenks	Apr. 22,'44	....	....	....	1835	....
Sherlock Holmes Faces Death	Univ.	8024	Basil Rathbone-Nigel Bruce	Sept. 17,'43	68m	Sept. 11,'43	1529	....	....
She's for Me	Univ.	8041	David Bruce-Grace McDonald	Dec. 10,'43	60m	Dec. 11,'43	1665	1635	....
Shine On, Harvest Moon	WB	313	Ann Sheridan-Dennis Morgan	Apr. 8,'44	112m	Mar. 11,'44	1794	1457	1847
Shipbuilders, The (Br.)	Br. Nat'l-Anglo	....	Clive Brook-Morland Graham	Not Set	90m	Jan. 29,'44	1733	....	....
Show Business	RKO	....	Eddie Cantor-George Murphy	Block 5	92m	Apr. 22,'44	1857	1675	....
Shrine of Victory (British)	20th-Fox	426	Documentary on Greece	Apr.,'44	45m	Aug. 21,'43	1495	....	....
Silent Partner	Rep.	317	Beverly Loyd-William Henry	June 9,'44	....	....	....	1835	....
Silver City Raiders	Col.	5202	Russell Hayden-Bob Wills	Nov. 4,'43	55m	Nov. 27,'43	1646	....	....
Since You Went Away	UA	....	Colbert-Temple-Woolley-Cotten	Not Set	....	....	....	1635	....
Sing a Jingle	Univ.	8034	Allan Jones-June Vincent	Jan. 7,'44	62m	Jan. 1,'44	1694	1654	....
Slightly Terrific	Univ.	8036	Leon Errol -Anne Rooney	May 5,'44	62m	Apr. 22,'44	1858	1785	....
●Smart Guy	Mono.	....	Rick Vallin-Wanda McKay	Dec. 17,'43	63m	Jan. 1,'44	1695	1599	....
Snow White and the Seven Dwarfs (color)	RKO-Disney	....	Disney Cartoon Feature	Reissue	83m	Dec. 25'37	1782	....	....
So This Is Washington	RKO	404	Lum 'n' Abner-Mildred Coles	Block 1	64m	Aug. 21,'43	1558	1471	....
Son of Dracula	Univ.	8013	Louise Allbritton-Lon Chaney	Nov. 5,'43	80m	Nov. 13,'43	1626	1241	1818
Song of Bernadette, The	20th-Fox	....	Jennifer Jones-Charles Bickford	Special	157m	Dec. 25,'43	1685	1416	1847
Song of Russia	MGM	422	Robert Taylor-Susan Peters	Feb.,'44	107m	Jan. 1,'44	1693	1416	1847
Song of the Open Road	UA	....	Edgar Bergen-"Charlie"-Bonita Granville	Not Set	93m	Apr. 29,'44	1866	1695	....
Song of the Saddle (Reissue)	WB	331	Dick Foran	Oct. 2,'43	59m	Apr. 11,'36	1482	....	....
So's Your Uncle	Univ.	8042	Donald Woods-Elyse Knox	Dec. 3,'43	64m	Dec. 4,'43	1654	1635	....
Spider Woman	Univ.	8021	Basil Rathbone-Nigel Bruce	Jan. 21,'44	63m	Jan. 15,'44	1714	1675	....
Spotlight Scandals	Mono.	....	Billy Gilbert-Frank Fay	Sept. 24,'43	73m	July 24,'43	1579	1351	....
Standing Room Only	Para.	4314	Paulette Goddard-Fred MacMurray	Block 3	82m	Jan. 8,'44	1706	1616	1847
Storm Over Lisbon	Rep.	....	Vera Hruba Ralston-Erich von Stroheim	Not Set	....	....	....	1850	....
Story of Dr. Wassell (color)	Para.	4337	Gary Cooper-Laraine Day	Special	136m	Apr. 22,'44	1857	1530	....
Strange Death of Adolf Hitler	Univ.	8022	Ludwig Donath-Gale Sondergaard	Sept. 10,'43	72m	Sept. 4,'43	1522	....	....
Submarine Base	PRC	405	John Litel-Alan Baxter	July 20,'43	66m	July 10,'43	1414	1305	....
Sullivans, The	20th-Fox	421	Anne Baxter-Thomas Mitchell	Feb.,'44	111m	Feb. 5,'44	1741	1636	1818
Sultan's Daughter, The	Mono.	....	Ann Corio-Charles Butterworth	Jan. 24,'44	64m	Dec. 18,'43	1674	1555	....
Sundown Valley	Col.	5205	Charles Starrett-Jeanne Bates	Mar. 23,'44	57m	Apr. 8,'44	1834	1763	....
●Suspected Person (British)	PRC	315	Clifford Evans-Patricia Roc	Nov. 29,'43	78m	Jan. 1,'44	1694	....	....
Sweet and Lowdown	20th-Fox	....	Lynn Bari-Benny Goodman	Not Set	....	....	....	1786	....
Sweet Rosie O'Grady (color)	20th-Fox	408	Betty Grable-Robert Young	Oct. 1,'43	76m	Sept. 25,'43	1553	1305	1719
Sweethearts of the U. S. A.	Mono.	....	Una Merkel-Donald Novis	Mar. 18,'44	63m	Mar. 18,'44	1802	1586	....
Swing Fever	MGM	423	Kay Kyser-Marilyn Maxwell	Apr.,'44	81m	Nov. 13,'43	1626	1241	....
Swing Out the Blues	Col.	5020	Bob Haymes-Lynn Merrick	Jan. 20,'44	70m	Jan. 22,'44	1726	1636	....
Swing Shift Maisie	MGM	404	Ann Sothern-James Craig	Oct.,'43	86m	May 8,'43	1546	1191	1617
Swingtime Johnny	Univ.	8020	Andrews Sisters-Harriet Hilliard	Feb. 4,'44	60m	Jan. 1,'44	1695	1676	....

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TAKE It Big	Para.	....	Jack Haley-Harriet Hilliard	Not Set	....	....	....	1786	....
Tampico	20th-Fox	425	Lynn Bari-Edward G. Robinson	Apr.,'44	75m	Apr. 1,'44	1825	1636	
Tarzan's Desert Mystery	RKO	413	Johnny Weissmuller-Nancy Kelly	Block 3	70m	Dec. 11,'43	1666	1362	1847
Tender Comrade	RKO	416	Ginger Rogers-Robert Ryan	Block 4	101m	Jan. 1,'44	1693	1635	1847
Texas Kid, The	Mono.	....	Johnny Mack Brown	Nov. 26,'43	57m	Nov. 27,'43	1645	1545	....
Texas Masquerade	UA	....	William Boyd	Feb. 18,'44	59m	Jan. 29,'44	1733	....	....
Thank Your Lucky Stars	WB	303	Warner Stars Revue	Sept. 25,'43	127m	Aug. 21,'43	1559	1058	1719
That Nazty Nuisance	UA	....	Bobby Watson-Joe Devlin	Aug. 6,'43	42m	June 12,'43	1546	1019	....
There's Something About a Soldier	Col.	5017	Evelyn Keyes-Tom Neal	Nov. 30,'43	81m	Dec. 18,'43	1674	1545	....
●This Is the Army (color)	WB	224	Joan Leslie-George Murphy-Stage Cast	Feb. 15,'44	115m	July 31,'43	1453	1276	1575
This Is the Life (formerly Angela)	Univ.	....	Susanna Foster-Donald O'Connor	June 2,'44	....	....	....	1416	....
Thousands Cheer (color)	MGM	413	Kathryn Grayson-Gene Kelly	Jan.,'44	126m	Sept. 18,'43	1541	1079	1766
Three Men in White	MGM	427	Lionel Barrymore-Van Johnson	June,'44	....	....	....	1786	....
Three Russian Girls	UA	....	Anna Sten-Kent Smith	Jan. 14,'44	80m	Jan. 1,'44	1694	1457	1818
Thundering Gun Slingers	PRC	463	Buster Crabbe-Al St. John	Mar. 25,'44	60m	....	....	1786	....
Thundering Hoofs	UA	....	William Boyd	Not Set	....	....	....	1747	....
Tiger Fangs	PRC	406	Frank Buck-Duncan Renaldo	Sept. 10,'43	59m	Sept. 25,'43	1554	1531	....
Till We Meet Again	Para.	....	Ray Milland-Maureen O'Hara	Not Set	....	....	....	1676	....
Timber Queen	Para.	4313	Dick Arlen-Mary Beth Hughes	Block 3	65m	Jan. 8,'44	1706	1696	....
Time Flies (British)	Gains.	....	Tommy Handley-Evelyn Dall	Not Set	88m	Mar. 18,'44	1803	....	....
To Have and Have Not	WB	....	Humphrey Bogart-Dolores Moran	Not Set	....	....	....	1850	....
Top Man	Univ.	8009	Donald O'Connor-Peggy Ryan	Sept. 17,'43	82m	Sept. 18,'43	1541	1456	....
Tornado	Para.	4304	Chester Morris-Nancy Kelly	Block 1	80m	Aug. 14,'43	1579	1457	....
Trocadero	Rep.	314	Rosemary Lane-Johnny Downs	Apr. 24,'44	74m	Apr. 8,'44	1833	1806	....
True to Life	Para.	4303	Mary Martin-Franchot Tone	Block 1	93m	Aug. 14,'43	1578	1079	1719
●Tumbling Tumbleweed (Reissue)	Rep.	2308	Gene Autry-Lucille Browne	Dec. 1,'43	58m	....	....	....	....
Tunisian Victory	MGM-MOI	466	Documentary	Apr. 28,'44	80m	Mar. 11,'44	1794	....	....
Two-Man Submarine	Col.	5039	Tom Neal-Ann Savage	Mar. 16,'44	....	....	....	1746	....
Two Girls and a Sailor	MGM	428	Jimmy Durante-Van Johnson	June,'44	126m	Apr. 29,'44	1865	1696	....
UKRAINE in Flames (Russian)	Artkino	....	Documentary	Apr. 1,'44	56m	Apr. 15,'44	1845	....	....
Uncensored (British)	20th-Fox	418	Eric Portman-Phyllis Calvert	Jan. 21,'44	83m	Aug. 1,'42	1714	....	....
Uncertain Glory	WB	314	Errol Flynn-Paul Lukas	Apr. 22,'44	102m	Apr. 8,'44	1833	1636	....
Under Two Flags (Reissue)	20th-Fox	411	Ronald Colman-Claudette Colbert	Nov. 26,'43	99m	May 9,'36	1574	....	....
Uninvited, The	Para.	4315	Ray Milland-Ruth Hussey	Block 3	98m	Jan. 8,'44	1705	1416	1847
Unknown Guest	Mono.	....	Victor Jory-Pamela Blake	Oct. 22,'43	64m	Aug. 28,'43	1559	....	....
Up in Arms (color)	RKO-Goldwyn	452	Danny Kaye-Dinah Shore	Not Set	105m	Feb. 12,'44	1753	1457	1847
Up in Mabel's Room	UA	....	Marjorie Reynolds-Dennis O'Keefe	Not Set	76m	Mar. 25,'44	1813	1695	....
VALLEY of Vengeance	PRC	464	Buster Crabbe-Al St. John	May 5,'44	....	....	....	....	....
Very Thought of You, The	WB	....	Dennis Morgan-Faye Emerson	Not Set	....	....	....	1850	....
Victory Through Air Power (color)	UA-Disney	....	Disney Aviation Feature	Aug. 13,'43	65m	July 10,'43	1532	1375	1617
Vigilantes Ride, The	Col.	5204	Russell Hayden-Shirley Patterson	Feb. 3,'44	55m	Feb. 12,'44	1754	1081	....
Virgin of Guadalupe (Mex.)	Maya	....	Jose Luis Jimenez	May 14,'43	95m	May 22,'43	1325	....	....
Voice in the Wind	UA	....	Francis Lederer-Sigrid Gurie	Not Set	85m	Mar. 4,'44	1782	....	1847
Voodoo Man, The	Mono.	....	Bela Lugosi-John Carradine	Feb. 21,'44	62m	Feb. 26,'44	1774	1676	....
WATCH on the Rhine	WB	301	Bette Davis-Paul Lukas	Sept. 4,'43	113m	July 31,'43	1579	986	1719
Waterfront	PRC	415	J. Carroll Naish-John Carradine	May 24,'44	....	....	....	1850	....
Weekend Pass	Univ.	8029	Martha O'Driscoll-Noah Beery, Jr.	Feb. 18,'44	63m	Feb. 5,'44	1742	1676	....
Weird Woman	Univ.	8027	Lon Chaney-Anne Gwynne	Apr. 14,'44	64m	Apr. 8,'44	1834	1747	....
Westward Bound	Mono.	....	Ken Maynard-Hoot Gibson	Jan. 17,'44	59m	Jan. 15,'44	1714	1599	....
●What a Man	Mono.	....	Johnny Downs-Wanda McKay	Jan. 31,'44	73m	Dec. 11,'43	1666	....	....
What a Woman!	Col.	5005	Rosalind Russell-Brian Aherne	Dec. 28,'43	93m	Dec. 11,'43	1665	1635	1818
Where Are Your Children?	Mono.	....	Jackie Cooper-Patricia Morison	Jan. 17,'44	72m	Nov. 27,'43	1645	1606	1847
Whispering Footsteps	Rep.	309	John Hubbard-Rita Quigley	Dec. 30,'43	55m	Feb. 26,'44	1774	1636	....
Whistler, The	Col.	....	Richard Dix-Gloria Stuart	Mar. 30,'44	....	....	....	1785	....
Whistling in Brooklyn	MGM	412	Red Skelton-Ann Rutherford	Dec.,'43	87m	Oct. 2,'43	1565	1431	1766
White Cliffs of Dover, The	MGM	....	Irene Dunne-Roddy McDowall	Not Set	126m	Mar. 11,'44	1793	1586	....
Wilson (color)	20th-Fox	....	Alexander Knox-Charles Coburn	Not Set	....	....	....	1676	....
Wintertime	20th-Fox	405	Sonja Henie-Jack Oakie	Sept. 17,'43	82m	Sept. 11,'43	1529	1431	1655
Woman of the Town, The	UA	....	Albert Dekker-Claire Trevor	Dec. 31,'43	88m	Dec. 18,'43	1673	1531	1818
Women in Bondage	Mono.	....	Gail Patrick-Nancy Kelly	Jan. 10,'44	72m	Nov. 20,'43	1634	1554	1818
Women in War (Reissue)	Rep.	9002	Elsie Janis-Wendy Barrie	Jan. 25,'44	69m	May 25,'40	1726	....	....
Wyoming Hurricane	Col.	....	Russell Hayden-Bob Wills	Apr. 20,'44	....	....	....	1079	....
YANKS Ahoy	UA-Roach	....	Joe Sawyer-William Tracy	July 1,'43	58m	Mar. 13,'43	1532	1019	....
Yellow Canary (British)	Wilcox-RKO	....	Anna Neagle-Richard Greene	Block 5	84m	Nov. 20,'43	1634	....	....
Young Ideas	MGM	408	Mary Astor-Herbert Marshall	Nov.,'43	77m	July 31,'43	1578	1240	1818
You Can't Ration Love	Para.	4318	Betty Jane Rhodes-Johnnie Johnston	Block 4	78m	Mar. 4,'44	1781	1763	....
You're a Lucky Fellow, Mr. Smith	Univ.	8033	Allan Jones-Evelyn Ankers	Oct. 22,'43	64m	Oct. 9,'43	1573	1531	....

Feature Product, including Coming Attractions, listed Company by Company, in Order of Release on page 1848.

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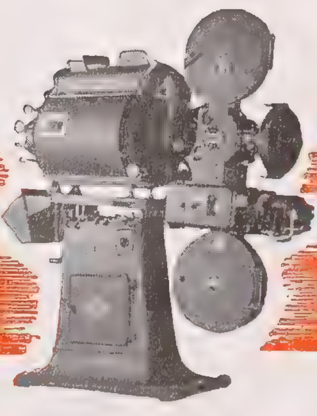

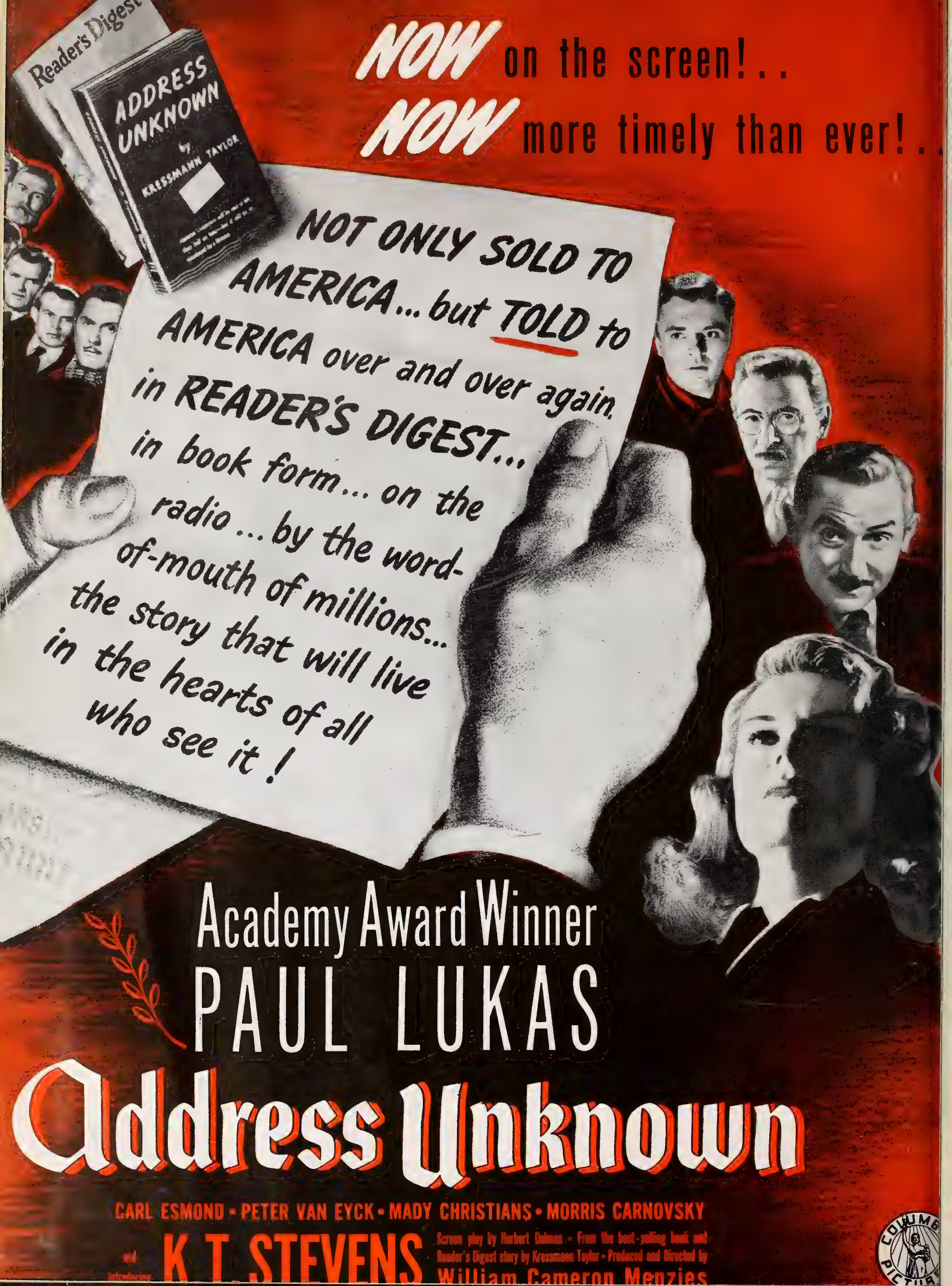

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